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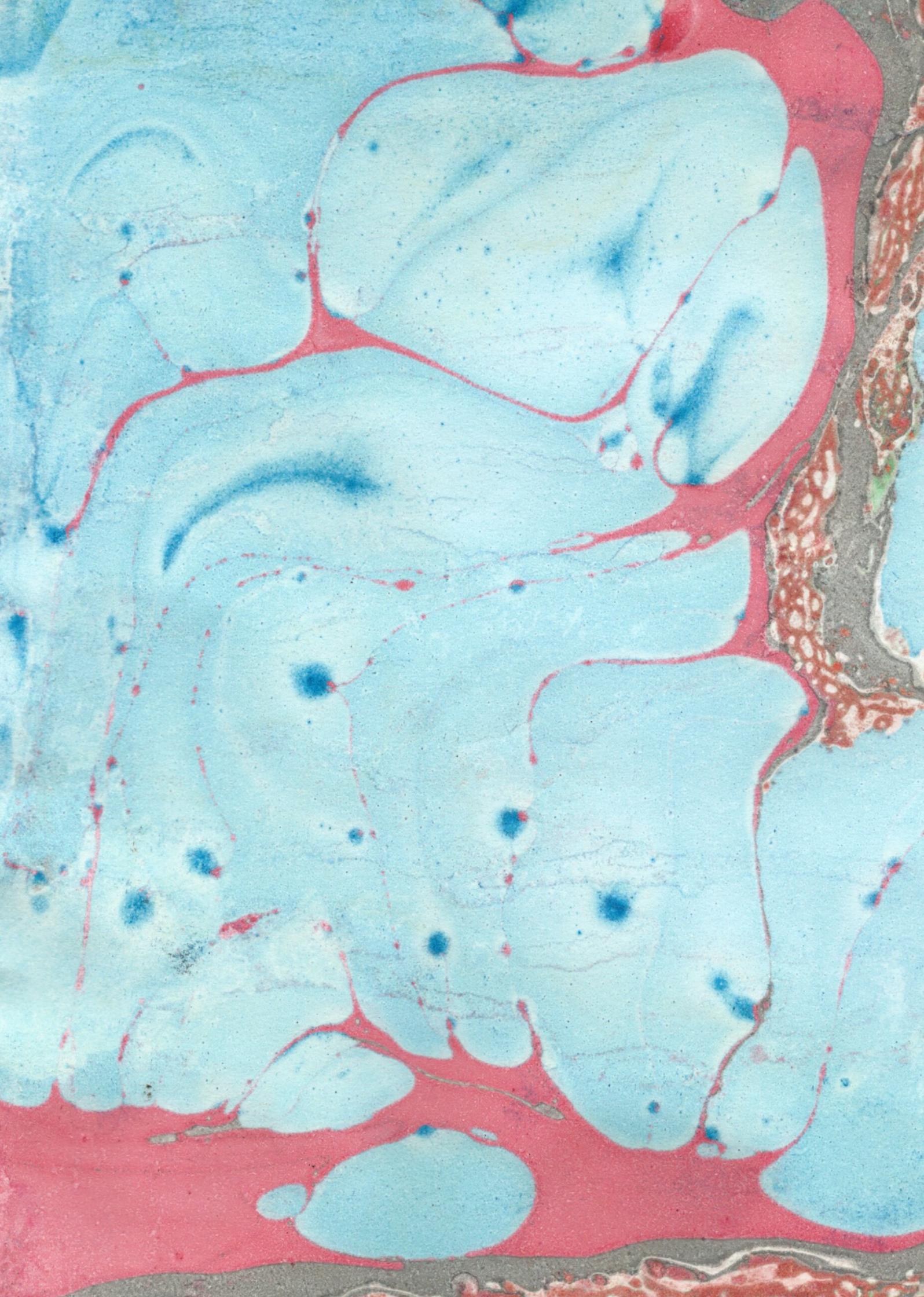
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DRAWING A LINE /
THE MEANING OF
MAKING, GIFTING, AND
SOLIDARITY IN RESTORATIVE
JUSTICE PROCESSES

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PhD

2021



Drawing a line /

**The meaning of
making, gifting, and solidarity in
restorative justice processes**

Clair Aldington

A thesis submitted in partial fulfilment
of the requirements of the
University of Northumbria at Newcastle
for the degree of Doctor of Philosophy.

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Abstract

This practice-based research investigates the meaning of making, gifting, and solidarity as they manifest themselves within restorative justice (RJ) processes, and draws on the application of interaction ritual to RJ (Collins, 2004; Pemberton et al, 2017; Rossner, 2013; Strang et al, 2006). The most successful RJ encounters are the most emotional, and those that achieve collective solidarity between participants (Rossner, 2013). The positive emotional energy generated by solidarity may be prolonged beyond the moment of the RJ encounter through the creation of material symbols (Collins, 2004; Rossner, 2013). The particular question this research asks is whether or not a co-created design thing, handmade as part of a RJ process, could become such a material symbol, as there are potential links between long-term positive emotional energy and a reduction in offending (Rossner, 2013). There is no other research in any discipline in this area.

Different data collection methods, involving 26 participants, were adopted, including interviews, a workshop, and a longitudinal RJ case study based in a Scottish island community. This employed design thinking and co-creative making processes. The existing practice of the researcher as both a maker as well as a RJ practitioner was also utilized, and this generated a body of handmade work through a thinking through making process (Gray and Malins, 2004; Marshall and Wallace, 2017; Nimkulrat, 2012; Pajaczkowska, 2016).

Making, gifting, and solidarity within RJ processes are found to share common characteristics, and the acts of making and gifting to be innately about the formation of solidarities. The gifted co-created design thing is further found to become a material symbol of solidarity by people harmed (victims) and by people responsible (offenders) in this study, and to offer a tangibility to the RJ process. This fulfils a lack of symbols in RJ, with potential significance for desistance and recovery (Maruna, 2001; Rossner, 2013). Gifting within RJ is, however, accompanied by obligations - that the recipient uses the gift, and the gifter (if a person responsible) transitions from offending. As an application of this research to RJ and design practice, the concept of *Restorative T/thinging* is proposed. This utilizes design thinking and co-creative making processes which are described as a step beyond, 'design *for* RJ' (Gamman and Thorpe, 2016), to design *as* RJ. As such, the author argues for the importance of designing for *solidarity* as a move beyond designing for *empathy* within RJ.

Key words: *making, gifting, solidarity, co-creation, participatory design, design thinking, dance, Ting, thinging, infrastructuring, restorative justice, desistance, interaction ritual, symbols, islandness, non-verbal, language*

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The index finger

From PIE root *deik-, meaning to, 'show', and 'pronounce solemnly.'

Appears in derivatives, 'referring to the directing of words or objects'

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit dic- 'point out, show'; Greek deiknynai, 'to show, to prove', dike, 'custom, usage'; Latin dicere, 'speak, tell, say', digitus, 'finger'; Old High German zeigon, German zeigen, 'to show'; Old English teon, 'to accuse', tæcan, 'to teach.'

Acknowledgements

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Declaration

I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work. I also confirm that this work fully acknowledges opinions, ideas and contributions from the work of others.

Any ethical clearance for the research presented in this thesis has been approved. Approval has been sought and granted by the Faculty Ethics Committee on 2018, May 23.

Elements of this thesis have already been disseminated in the formats as detailed following this declaration.

Name: Clair Aldington

Signature:

Date: 31 July, 2021

Previously disseminated elements of this thesis

Peer reviewed book chapters

Aldington, C., Wallace, J. & Bilby, C. (2020). Out-casted/ re-casted; Towards a lexicon for restorative artmaking and co-creation. In Varona Martínez, G (Ed.), *Arte en prisión; Justicia restaurativa a través de proyectos artísticos y narrativos*, 159-203. Tirant lo Blanch.

Aldington, C. (2020). Cloaks of Encounters/ Capes of the shoormal; Reflections on two creative making sessions as part of a workshop on restorative justice in cases of terrorism. In Varona Martínez, G., Olalde, A. & Igartua, I (Eds.), *Caminando restaurativamente; Pasos para diseñar proyectos transformadores alrededor de la justicia penal*, 120-133. Dykinson Editorial.

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Aldington, C. (2019, April 3-6). *Drawing a line; The ability of the co-created artefact to become a symbol of solidarity between participants in a restorative justice process*. [Paper presentation]. Art in prisons: Talking restorative justice through artistic and narrative projects. Oñati International Institute for the Sociology of Law, Oñati, Spain (invited speaker)

Volume 1

Chapter 1. Scapula / Introduction

Scapula

The shoulder blade

From PIE root *skap-, 'to cut, scrape'

Late Latin scapula, 'shoulder'; Latin scapulae (plural), 'shoulders, shoulder blades', perhaps originally 'spades, shovels'.

To cut and scrape out a place for the research.

‘If there is one theme that runs throughout this work, it is that in re-search with soul and mind the topic chooses the researcher as much as, and perhaps even more than, he or she chooses it.

In addition, in this complex relation between the researcher and the topic, there lingers the weight of history that waits to be spoken.’

(Romanyshyn, 2021, p. 17)

This research has its roots in my professional practice. ‘Drawing a line’, this work’s title, encapsulates my prior knowledge as both a maker, and a restorative justice (RJ), practitioner and combines these disciplines in this practice-based work and research. Whether it be drawing a key line on an architectural plan, chiselling the formative channel out of a section of wood, stitching the inaugural row of an embroidery, making the initial downstroke of a letter, or taking the opening step onto a stage, drawing a line is the first mark we make in any creative endeavour. To reach a point of being able to draw a line under the harm caused, in my experience, is also how many RJ participants describe their hopes for their RJ process. I elaborate further on my thesis title and main research question later in this chapter.

I have divided this introduction into three sections: the research contexts, the research aims, and the structure of this thesis document.

1.1. Four Research Contexts

There are four contexts which are significant to the initiation, and development of this thesis, and to the way in which the research was conducted. For example, by me as a researcher-practitioner, and predominantly in Shetland. These contexts also provide an understanding of the gaps in the literature my research addresses. The contexts are: 1) professional, 2) RJ, 3) research, and 4) geographic.

1.1.1. Professional

I have been working as a maker and RJ practitioner for 20 years (see Appendix 1). I was trained by Thames Valley Police and the Oxfordshire Youth Offending Service in 2002 as a RJ conference (formal facilitated meeting of all parties in a RJ process) facilitator (see Appendix 2). I am now registered as an Advanced Restorative Practitioner with the Restorative Justice Council.¹ The Restorative Justice Council is currently the only registration body for RJ practice in the UK. I worked for the Oxfordshire Youth Offending Service as

¹ My practice registration may be viewed at <https://restorativejustice.org.uk/practitioner-register/5459>.

part of their reparation, and then their RJ team from 2001 – 2007. In these roles I supervised young people between the ages of 10 -18 for the reparation² part of their Court Orders. This role included working with the people they had harmed and, where appropriate, facilitating joint face to face RJ meetings. I additionally worked as a bail support worker and helped devise care packages for young people, undertook visits to young adults in Young Offender Institutions (commonly known as YOIs), and acted as an appropriate adult in court.

As a maker, my work crosses boundaries between craft, art and design, and I see my own individual practice as indivisible from my work with other people; the two elements inform, challenge and interact with one another (see <https://www.clairaldington.com/>). As part of my practice I design labyrinths and I have an ongoing body of work that examines the parallels between labyrinthine forms and fingerprints as well as their functions as socio-political structures. In my role as an, ‘appropriate adult’, many years ago, I witnessed a 13 year old being fingerprinted in police custody. My fascination with labyrinthine patterns, and concern regarding the use of fingerprints stems from this experience. For example, ‘Still I rise’ (title taken from Maya Angelou’s poem, ‘And still I rise’), was an installation of three temporary labyrinths which were willow woven around bamboo as a response to 9/11, and the subsequent increased attacks against Muslim women ((2) Aldington, n.d.). They were in the shape of three female forms, which I began weaving on the third anniversary of 9/11, and were open to the public for walking over one weekend – Figures 1 to 4,

Figure 1

‘Still I rise’, 3 labyrinths under an Ash tree



Figure 2

‘Still I rise’, at dawn



² Reparation in this context means, ‘make reparation for the offence otherwise than by the payment of compensation’ (Power of Criminal Courts (Sentencing) Act 2000), and is, ‘activities designed primarily to prevent further offending’, and may involve direct reparation to the person harmed or, where appropriate, to the community (Newburn et al, 2002).

Figure 3

'Still I rise', labyrinth detail / 'Girl'



Figure 4

'Still I rise', labyrinth detail / 'Mother'



Whilst my made work prior to this doctoral study does not *explicitly* state it is about RJ, I see much of it as *implicitly* about encouraging dialogue across divides, as I articulate in this virtual discussion during the REstART Festival (Aldington, Martínez, and Liebmann, 2020). Material mediums that involve touch and tactility feature strongly in my work, such as print and textiles, alongside drawn and stitched lines as metaphors for the connections we make with others, routes taken and not taken, decisions made and not made.

My making practice has also often involved working with others, and I have carried out collaborative performances with musicians and dancers, residencies in schools and in a prison, workshops in an immigration removal centre, art galleries, museums, care homes, and community centres. I have also delivered longitudinal creative projects in women's refuges in partnership with Women's Aid, and with prisoners' children in association with Modern Art Oxford, Thames Valley Partnership, and HMP (Her Majesty's Prison) Bullingdon. From 2005 – 2007, I ran a collaborative project, 'Mudskipping Mediarts', with journalist Stephen Fontaine, creating high profile arts, sports, and media events to promote discussion around issues of social justice, particularly around crime and offending ((1) Aldington, n.d.). The collaboration was inspired by, 'Facing-up', an exhibition of artwork by young people involved in offending we jointly curated at BBC Oxford Studios in November 2005 (BBC Oxford, 2005). See Appendix 3. Some of the work from our projects was also exhibited at the Ruskin College of Art, and Oxford Town Hall ((1) Aldington, n.d.; Biddulph, 2006). These combined experiences led to a passion for the role of making and co-creation in situations of transition, harm, crime and conflict.

Zehr (2014) considers the, 'intersection between justice and the arts...to be one of the most promising frontiers in the restorative justice field' (p. 95). It was at my own intersection

between my making and my RJ practice and, as I detail later in this thesis (Chapters 3 and 4), from within the co-creative design processes I was tacitly using with RJ clients that the seeds of this thesis were sown. I first started combining these two areas of my practice as part of my role with the Oxfordshire Youth Offending Service - to illustrate this, I will outline my first case.

A 14 year old young woman who had stolen something from a store was referred to me. She had not offended before, and felt ashamed and remorseful about the offence, and so we decided to make masks that reflected how she felt about what had happened. We chose the medium of masks because she was interested in beauty. As part of our design preparation, therefore, we looked at such things as the proportions of our faces being two of our hand widths. In this way, we combined her interests into our design and making processes. When we had completed the masks, I was uncomfortable about our young client keeping them, as I had concerns about the principle of a young person responsible (offender) keeping artwork made as part of a court order, and potential re-victimization of the person harmed (victim) if they became aware of this. After discussions with colleagues, it seemed obvious to gift them to the store our young client had stolen from.

Meanwhile my manager, Pete Wallis, had contacted the store and met with the manager and the security guard who had arrested her. The security guard had found arresting the young woman distressing as she had been very upset. Pete and I arranged to additionally meet with the store - our young client found it too difficult to accompany us, but she was happy for us to gift the masks on her behalf. In preparation for this restorative meeting, she and I had framed the masks in a box frame – see Figure 5. The manager and security guard were overjoyed with the masks and the professional way in which they were presented and hung them on their staff room wall – see Figure 6. As a result of this meeting, the young woman's nationwide ban was lifted from the store and they offered to meet with her at any point in the future should she wish to do so.

This case made me consider two pivotal things. Firstly, the potential for a handmade thing to bridge the gap between two parties without them meeting. Secondly, the potential for a handmade thing to act as a conduit for communication. I observed that, in these ways, the handmade thing facilitated a dialogue that would otherwise not have happened. This first case became the model for my subsequent work and, more latterly, the roots of this PhD.

Figure 5

'Angry', and, 'Surprised', Masks



Figure 6

Giftng of the masks



Alongside my RJ work with the Oxfordshire Youth Offending Service, I additionally held the regional post of Creative Arts Development Worker in Youth Justice with Oxfordshire and West Berkshire Youth Offending Services from 2006 – 2007. This was part of a national pilot project with Arts Council England and the Youth Justice Board (England and Wales). My making and RJ work with young people involved in offending features in an overview of how RJ works in the UK (Liebmann, 2007). In her research for the book, Liebmann interviewed me and it was through this conversation with her that I first realized I was doing something unusual in terms of RJ – this sowed another seed for my PhD. I subsequently co-authored a creative victim empathy programme for young people with Marian Liebmann and Pete Wallis (Wallis, Aldington and Liebmann, 2010).

In November 2007, I moved to Shetland and worked for Shetland Arts Development Agency as an Arts Development Officer until 2015. It was as part of this role that I co-founded (with Alyson Keiller, now Halcrow) the Space2face RJ Arts project in 2008 (Space2face, n.d.). The project has since been presented to the International Institute for Restorative Practices conferences in the USA (August 2012), and in Hungary (June 2015). In March 2014, following the 2012 so-called Victims' Directive of the European Parliament (Directive 2012/29/EU), Space2face was invited to meet with the Scottish Government to speak about our work with people harmed. The Scottish Forum for RJ invited us in December 2015 to present Space2face to their group. In 2016 Space2face achieved independent charitable status and received a Restorative Practice UK Award (criminal justice category) for our creative approaches to RJ (Tait, 2016). I continue to work for Space2face on a freelance basis. In November 2017, the European Forum for RJ published an essay, which I wrote at their request, about my restorative artmaking practice (Aldington, 2017). This was included in a book about the restorative imagination (Biffi and Pali, 2017). More recently, Space2face's work was cited, alongside that of other organizations, as, 'innovative approaches

in Shetland to preventing offending and re-offending', (Webb, 2020, p. 20). I move now to the context of RJ.

1.1.2. Restorative Justice

This study is situated within RJ. As such, it is not about whether or not RJ is an effective response to crime and harm, or about its history and development as a practice. This thesis touches on these dialogues, but are not its primary focus. I presume the legitimacy of RJ as a process not only from the standpoint of my professional experience and knowledge but also because RJ is being increasingly legislated and advocated for across Europe (Directive 2012/29/EU; Marder, 2018), and in England and Wales (Crime and Courts Act (England and Wales) 2013). In the Scottish context, the Scottish Government issued RJ Guidelines in 2017 (Scottish Government, 2017), and a RJ Action Plan ((1) Scottish Government, 2019) for the establishment of RJ services across Scotland by 2023. A RJ Toolkit for Scotland has also been published (Hamad et al, 2020) as the result of a collaborative research project with Edinburgh University. Most radically, although not legally binding, the Council of Europe's 2018 Recommendation advocates for the use of RJ in all stages of criminal procedures and in all types of crimes (CM/Rec(2018)8). To reflect the geographic location of this research (see 1.1.4.), I have limited the examples of legislation, guidelines, and definitions to a UK and European jurisdiction.

Western justice systems are often described as retributive (Umbreit et al, 2005) and as focussing on the national, and the societal. Criminal justice processes in all of the UK nations are based on such a system in which the nation state asks who is the offender, what laws have been broken, and then decides how the offender should be punished (Zehr, 2002; Umbreit et al, 2005). RJ, in contrast, takes a philosophically different approach to justice, and views an offence as not against the state, but as against the individual (Umbreit et al, 2005), or as a violation of interpersonal relationships that involves collectively addressing people's harms, needs, and obligations (such as making amends) (Zehr, 1996, 2001, 2002), or as creating a gap between people (Wallis, 2014). It is this gap that RJ aims to bridge (see 4.3.4. for specific details of the RJ process).

It may be seen in these few examples I have cited, that RJ has nuanced variations in how it is described. In part, this is a reflection of the fact that there is no one agreed definition for RJ. The definitions available, however, seem to fall into two broad categories, iterated below, which I have termed future focused and procedural focused. By the term, 'procedural', I intend to reference the literature on procedural justice where the process itself is significant; one which provides neutrality, and offers the person harmed respect, a voice, and information

within the criminal justice process (Van Camp and Wemmers, 2013; Pemberton et al, 2017).
By contrast, the focus of my other category is on the outcome and the future.

Future focused

An internationally widely used definition was suggested by Marshall (1999), and focused on the future,

‘Restorative Justice is a process whereby parties with a stake in a specific offence collectively resolve how to deal with the aftermath of the offence and its implications for the future.’

(Marshall, p. 5)

This definition has influenced the one by the Restorative Justice Council,

‘Restorative Justice brings those harmed by crime or conflict and those responsible for the harm into communication, enabling everyone affected by a particular incident to play a part in repairing the harm and finding a positive way forward. This is part of a wider field called restorative practice.’

(Restorative Justice Council, n.d.)

The Ministry of Justice, UK, uses the same definition (House of Commons Justice Committee Fourth Report of Session 2016-17).

Procedural focused

By contrast, the Scottish Government Guidelines for the delivery of RJ use a more procedural focused definition,

‘Restorative Justice is a process of independent, facilitated contact, which supports constructive dialogue between a victim and a person who has harmed (whether this be an adult, a child, a young person or a representative of a corporate or other body) arising from an offence or alleged offence.’

(Scottish Government Guidelines, 2017)

As is the one used by the European Forum for Restorative Justice,

‘Restorative Justice is an approach of addressing harm or the risk of harm through engaging all those affected in coming to a common understanding and agreement on how the harm or wrongdoing can be repaired and justice achieved.’

(European Forum for Restorative Justice, n.d.)

Procedural justice is cited as explaining, in part, the satisfaction people harmed articulate as gaining from RJ interventions (Van Camp and Wemmers, 2013). Such procedural focused definitions would seem to acknowledge this. In contrast with future based ones, procedural definitions do not mention the words, 'future', or a, 'positive way forward', and, as such, they may be more appropriate for use within cases of serious harm and crime, such as sexual violence (Zinsstag and Keenan, 2017; Zinsstag, 2019), where implicitly extending the relationship of participants forwards in any way may be inappropriate. These may be subtle differences between the definitions, but ones I consider important as they allow for a flexible, bespoke process for RJ participants that can utilize person-centred, and trauma informed approaches on a case by case basis (see 3.1.2.). Pali (2017) posits it is a lack of one definitive image of RJ that is potentially its strength as it allows for the imagination. Rather than being defined by unhelpful images of justice, such as the ubiquitous, 'Lady Justice', with her scales, sword and blindfold, there is room for another imagination of justice through restorative ways. RJ, she argues, is not bound (and as a result, not defined) by any one image or definition (Pali, 2017, 2020) - I return to this in 2.1.3.

The definitions I have quoted from the Restorative Justice Council and the Scottish Government reflect the dual practice-based guidelines I operate within, and am accountable to, as a RJ practitioner registered with the Restorative Justice Council, and based in Scotland. In terms of defining the parameters around RJ, however, I digress from the European and UK context, as I personally find helpful Wachtel's (2016) differentiation between restorative practices and RJ; the latter as a subset of the former. This is an understanding of RJ as only being necessary where wider restorative practices have failed in our communities and society,

'In public health terms, restorative justice provides tertiary prevention, introduced after the problem has occurred, with the intention of avoiding reoccurrence. Restorative practices expands that effort with primary prevention, introduced before the problem has occurred.'

(Wachtel, 2016, p. 1-2)

The Restorative Justice Council in the UK makes a similar differentiation between RJ and restorative practices, as may be seen in their previously quoted RJ definition and the inclusion of the phrase, 'part of a wider field called restorative practice'. In their 2020, 'Restorative practice guidance', document, they have refined this into separate definitions for RJ and restorative practice (Restorative Justice Council, 2020). The European Forum for Restorative Justice prefers to use the umbrella term of RJ, rather than restorative practices. Their RJ definition, however, includes the phrase, 'addressing harm or the risk of harm',

intimating that RJ is not just a process used in the aftermath of a crime being committed. For clarity and ease of communication I find it helpful, therefore, to differentiate the two; RJ for use in the aftermath of crime, but as part of a wider field of restorative practices used in other community contexts, such as schools, and workplaces. In Chapter 3, I additionally focus on the skills and values underlying RJ that I have employed as a researcher-practitioner.

When viewed from within the above understandings and definitions of RJ, this PhD focusses on RJ, rather than the wider restorative practices. The data collection methods of this research of a longitudinal lived experience case study, interviews and workshops (see Chapter 4), therefore, took place purely within the context of RJ, in the aftermath of crime. I gathered the data as a researcher-practitioner and I recognize that the fourfold research context (professional, research, geographic, and RJ) and space I have outlined forms a particular lens on RJ. In this I acknowledge the criticism by black Indigenous, and people of colour (BIPOC) communities of the RJ movement's silence around the underlying societal inequities, racial injustices, abuses and harms that are often at the root causes of offending behaviour and the (mis)appropriation of indigenous practices by what has become a predominantly white western model of RJ (Valandra and Hokšila, 2020). I also acknowledge some of the same voices' call for a combining of the racial justice and RJ movements, with indigenous ways of knowing, in order to (re)discover a transformative restorative process that properly addresses social injustices (Jenkins, 2006; Davis, 2019; Valandra and Hokšila, 2020; Pointer, 2020). Throughout this research I have, therefore, recognized that I am a white British woman operating largely within an individualistic, scientific western world view which has, inevitably, influenced my stance as a practitioner, as well as a researcher (Wadams and Park, 2018). My role as a researcher-practitioner is further discussed in Chapter 3. I will now outline more fully the research context.

1.1.3. Research

This research bridges three gaps that I have identified. Firstly, *there is no research within any discipline which specifically investigates the making and gifting of a handmade thing embedded in a RJ process*. There is a body of evidence around the efficacy of using creativity and making within the broader field of participatory arts and criminal justice (for example, Tett et al, 2012; Bilby et al, 2013) contexts, but very little within RJ (Liebmann, 2007; Froggett et al, 2007; Froggett, 2008; Farrier et al, 2009; Pali, 2014, 2017; Zehr, 2014; Varona Martínez, 2020), and even less when RJ is combined with participatory design processes (Gamman and Thorpe, 2016; Toews, 2017). Secondly, *there is no research which examines the potential for such a handmade thing to become a material symbol of solidarity between participants in a RJ encounter, when RJ is viewed through the framework of interaction ritual* (Collins, 2004; Rossner, 2013). Symbols, theoretically, prolong the

positive effects of a RJ conference (Rossner, 2013; Pointer, 2020). Rossner (2013) and Pointer (2020) outline possibilities for material symbols within RJ but acknowledge this is a potential missing element. I detail symbols within interaction ritual in Chapter 2. There is, thirdly, *limited RJ research within a rural or island context* (Jenkins, 2006; Dinnen et al, 2010; Wielenga et al, 2020); much of RJ research, to date, has taken place within urban environments. This informed my decision to focus my research predominantly within the context of Shetland and Space2face (see Chapter 4).

1.1.3.1. *Interaction ritual and RJ*

I have chosen to use interaction ritual (Collins, 2004; Rossner, 2013) as a lens through which to conduct my research due to the links already made in scholarship between it and RJ processes (Collins, 2004; Strang et al, 2006; Rossner, 2013; Pemberton et al, 2017). As such, I will outline interaction ritual as a frame through which to view my research. I recognize that interaction ritual is not the only ritual theory to offer insights for RJ theory and practice (Pointer, 2020), but its application to RJ resonated with my own experience as a practitioner of facilitating RJ encounters. Drawing on the work of Durkheim (1961, 1984) and Goffman (1959, 1967), Collins (2004), describes, ‘the central mechanism of interaction ritual theory’, as the,

‘occasions that combine a high degree of mutual focus of attention, that is, a high degree of intersubjectivity, together with a high degree of emotional entrainment – through bodily synchronization, mutual stimulation/ arousal of participants’ nervous systems – result in feelings of membership that are attached to cognitive symbols; and result in the emotional energy of individual participants, giving them feelings of confidence, enthusiasm, and desire for action in what they consider a morally proper path.’

(p. 42)

Collins (2004) extends this theory into interaction ritual *chains*, stating that, ‘the individual is the interaction ritual chain’, meaning our uniqueness as human beings is in part shaped by the chain of encounters we participate in throughout our lives (p. 5). This is true whether or not those encounters have positive or negative effects on us. There is a strong relationship, therefore, between the energy generated and the relational components of any interaction. Collins (2004) uses RJ as an example of interaction ritual, stating,

‘the failed interaction - the breakdown of solidarity that generates shame - can be followed by a different sequence. The failure itself can become the explicit focus of attention for an interaction in which the shamed or violated person gets to express his or her feeling of outrage directly to the perpetrator; if the latter acknowledges it, social solidarity is re-established. This is the model of, ‘restorative justice.’

(p. 111).

In this context, Collins (2004) further elaborates regarding interaction ritual and RJ, stating, ‘in terms of IR [interaction ritual] theory, these reconciliation circles [RJ] work because they are high intensity IRs...’ [brackets mine] (p. 111). Collins (2004) argues that in RJ all of the four main ritual ingredients that make up an interaction ritual are present – I have emboldened the key words within these. Collins (2004) iterates the four ritual ingredients of interaction ritual as being,

1. ‘Two or more people are **physically assembled in the same place**, so that they affect each other by their bodily presence, whether it is in the foreground of their conscious attention or not.
2. There are **boundaries to outsiders** so that participants have a sense of who is taking part and who is excluded.
3. People **focus their attention upon a common object or activity**, and by communicating this focus to each other become mutually aware of each other’s focus of attention.
4. They **share a common mood** or emotional experience.’ [emboldening mine].

(p. 48)

Or in a more simplified form: ‘group assembly, barrier to outsiders, mutual focus, and shared mood (rhythm)’, as in the phrases I have emboldened (Rossner, 2013, Figure 3.1, p. 31. See also Collins, 2004, Figure 2.1, p. 48). If all these ritual elements are present then what is variously described as, ‘collective effervescence’ (Durkheim, 1961), ‘buzz’ (Rossner, 2013, p. 33), or emotional entrainment, which Collins (2004) refers to as, ‘EE’, ensues (see also Pointer, 2020). As a result, there are a number of ritual outcomes, which are detailed as,

- Group solidarity (a feeling of membership)
- Emotional energy in the individual (a feeling of confidence, elation, strength, enthusiasm, and initiative)
- Symbols of social relationship (sacred objects)
- Standards or feelings of morality (sense of rightness in adhering to the group, respecting its symbols and defending both against transgressors)
- Righteous anger if symbolic symbols are violated (Collins only)

(adapted from Collins, 2004, pp. 48-49, and Rossner, 2013, p. 31)

Group solidarity, therefore, is an important outcome for an interaction ritual, which Collins (2004) describes as, ‘a good’, and that, ‘can only be produced co-operatively’ (p. 148). As Collins (2004) states,

‘ritual is a mechanism of mutually focused emotion and attention producing a momentarily shared reality, which thereby generates solidarity and symbols of group membership.’

(p. 7)

Collins (2004) also refers to the micro elements of everyday, ‘face-to-face’, interactions as containing, ‘the energy of movement and change; the glue of solidarity, and the conservatism of stasis’, and that within this the, ‘emotional and unconscious’, elements of our interactions resides (p. 3). More particularly, in the context of RJ, Rossner (2013) iterates solidarity as, ‘the positive connections’, made between the participants in a RJ encounter (p. 139). To prolong the positive connections beyond the momentary time of the interaction, symbols of solidarity need to be created. It is a potential lack of such symbols and visual imagery within RJ (Rossner, 2013; (2)Pali, 2017; Pointer, 2020) that this thesis investigates; whether or not a co-created design thing, handmade and gifted as part of a RJ process, could fulfill that lack.

For the purposes of this research framed through interaction ritual, therefore, I have chosen to focus particularly on solidarity and the generation of symbols. As solidarity plays such a significant role within interaction ritual, I devote a whole chapter to an etymological investigation of it in Chapter 6. I also return to interaction ritual and symbols in 2.3.2.

As a final word within this section, Goffman (1959, 1967) was the originator of the term, ‘interaction ritual’, through his theories around social actions and relationships; I was unaware at the start of my doctoral studies that he had conducted some of his own doctoral research in Unst, the most northerly of the Shetland islands. The first pieces of literature I read when I commenced my doctorate were about interaction ritual, which provided a curious circle back to Shetland as a place within which much of this PhD is rooted.

1.1.4. Geographic

This research took place primarily within Scotland and the UK prior to Brexit, and so within a politically European context. The lived experience case study element of this study was situated solely within Space2face as the only independent RJ organization in the Highlands and Islands of Scotland. Six of the interviewees were also based in Shetland. Due to this specific context, I will provide a brief overview of Shetland, where I have lived since 2007, and which I now call home. The following information is written from my own knowledge with additional detail from Promote Shetland (<https://www.shetland.org>).

Shetland is an archipelago of 100 (16 of which are inhabited) islands in the North Sea, 200 miles equidistant from the Scottish mainland and Norwegian coastlines. Its population is circa 23,000 with around 9,000 people living in the main town of Lerwick in the Shetland mainland. The remainder of the population is spread across villages and small settlements which are never more than three miles from the sea. The Shetland dialect (<https://www.shetlanddialect.org.uk>) is spoken alongside English, and is related to Norse, Lowland Scots, as well as English. (I have included Shetland dialect words within this thesis.) This reflects Shetland's historic and cultural relationship with the Nordic countries, alongside influences from mainland UK. Despite its distance from mainland Scotland and Norway, Shetland is perhaps surprisingly cosmopolitan. This is due, in part, to its location as a major port in the North Sea, being home to one of the largest oil and gas terminals in Europe at Sullom Voe (<https://www.enquest.com/operations/uk-midstream>), and having a long tradition of trading, through necessity, across the North Atlantic and North Sea, as may be seen historically in the Hanseatic trading posts. The fishing industry (<https://www.shetlandfishermen.com>) remains a significant contributor to the Shetland economy, and the Shetland Space Centre (<https://shetlandspacecentre.com>) is under development as a satellite launch pad. Crofting and farming (<https://www.slmg.co.uk>) play a large part in people's lives, there is a strong textiles and music tradition (<https://www.shetlandtextilemuseum.com>; <https://www.shetlandfolkfestival.com>), and a healthy contemporary visual art and making community (<https://shetlandartsandcrafts.co.uk>; <https://www.facebook.com/shetlandartists/>).

Whilst the standard of living is relatively high in Shetland (largely due to the offshore industries), with high levels of employment, various reports over the last 10-15 years have shown pockets of inequality, deprivation and social exclusion in the islands (Perring, 2006; Robertson, 2009; Shetland Islands Council, 2016, 2018). Recent reports reveal the living costs in Shetland to be 20-60% higher than the UK average (Shetland Islands Council, 2018, p.10), resulting in significant poverty for some. The Shetland Citizen's Advice Bureau (2013) carried out a fuel survey, which demonstrated over a third of the population suffer from fuel poverty in the islands. By 2016, this figure had risen to 43% (Hamilton, 2016, p. 39). Alcohol misuse is higher than the national average and, 'the proportion of child protection cases involving alcohol and drug misuse is 3 times the national average' (Shetland Islands Council, 2018, p. 6), and in, '2014/15, 75% of those supported by the Council's Criminal Justice Service were unemployed, 66% were males under 25, and many had poor qualifications' (Hamilton, 2016).

There is, however, a strong sense of community; 88%, 'of people in Shetland feel that they are part of their community, the national average is 77%', and, '79%...strongly feel that

they could turn to friends or relatives in their community for advice or support’ (Shetland Islands Council, 2018, p.4). This is not true for all, and stigmatization and isolation are also issues gaining increasing attention, as shown in the local authority’s, ‘Make a difference; Reducing loneliness and isolation in Shetland’, initiative. A video related to this states, ‘people say they find their past or family reputation can be hard to shake off’, and that, ‘this adds to feelings of isolation and loneliness’ (Shetland Islands Council, 2017). Through an annual, ‘Unpacking restorative justice’, seminar series co-ordinated by Space2face in Shetland (Johnson, 2018), it has become apparent that this, ‘shame, victimization, loss’, is particularly true for returning prisoners (there is no prison in Shetland) (Cooper, 2018). Stigma is also recognized as an issue in the islands for both people harmed and people responsible, and for those with substance misuse issues (Webb, 2020).

To reflect this geographic and cultural context of Shetland within my research, as well as a participatory design one, I have chosen to use the phrase, ‘**co-created design thing**’, to describe a handmade thing gifted as part of a RJ process. The contemporary English word of, ‘thing’, etymologically derives from, ‘Ping’, and, ‘Ting’,

Thing (noun)

From Old English þing, Proto-Germanic *þingą, German Ding, Swedish, Danish and Norwegian Ting. German ding from Proto Indo-European (PIE) root *tenk-, meaning, ‘stretch’, perhaps of time. Originally meant assembly, then a particular issue debated at an assembly, then an object.

(adapted from Harper, n.d.)

Tings were ancient places of assembly and parliament prevalent throughout Nordic kingdoms, of which Shetland was one, and have been described as,

‘the Viking cradle of democracy because their establishment was an early attempt to introduce a representative system, allowing disputes to be settled in a neutral forum rather than by blood feud and violence alone...the thing story is a reminder of an age-old need for robust legal systems and open debate, and the importance of trying to resolve conflicts without resorting to violence.’

(The Thing Project, n.d.)

Our word, ‘thing’, has since lost its meaning of assembly, but the concept may still be seen in the English words, ‘hustings’, and, ‘althings’. Law Ting Holm, after which Shetland’s modern day settlement of Tingwall is named, is an example of a Law Ting where representations could be made and Royal laws and codes enforced in Shetland. Whether or

not Law Ting Holm was also an earlier site of a Viking Ting, ‘a general assembly of free men’, is inconclusive (Smith, 2009). There are, though, possible other examples of Tings in Shetland, referenced in some modern day Shetland place names (Smith, 2009). I return to Tings, and Law Ting Holm in 2.3.4. and 4.6.5.2.

Figure 7

Law Ting Holm, Tingvall, Shetland, today



Figures 8 to 9

Shetland Amenity Trust information panel, Law Ting Holm with artist's impression of an Assembly (detail)

Figure 8



Figure 9



As such, I intend my choice of the word, ‘thing’, to root this study predominantly in the place, geography, history and culture of Shetland. It also roots my research in participatory design practices as both designing a thing as an object as well as a Thing as a place of assembly (Bjögvinsson et al, 2012; Gamman and Thorpe, 2016). I return to this in Chapter 2. I will now detail the aims of my research.

1.2. My research aims

The contexts and gaps I have identified within the research literature informed my decision to undertake this research in two parts. Firstly, a broader investigation into the phenomena of **making, gifting, and solidarity** within RJ processes, which is reflected in my thesis title of, **‘Drawing a line; The meaning of making, gifting and solidarity in restorative justice processes’**. By meaning, I intend, ‘significant quality’, and, ‘implication of a hidden or special significance’ ((4) Merriam-Webster, n.d.). Secondly, the examination of a more specific research question of, **‘What is the ability of the co-created design thing to become a symbol of solidarity between participants in a restorative justice encounter?’**.

In order to address these, subsidiary questions were:

- a. What is the particular value of the co-created design thing in a RJ process?
- b. What is the understanding of co-creation in a design, criminological and RJ context?
- c. What are symbols of solidarity and how do they potentially link to long term behaviour change?
- d. What is the etymology, understanding, historical and contemporary usage of the word, ‘solidarity’, and how appropriate is its use within a RJ context?

Within these, my research aims were as follows,

1. To investigate the particular value of the co-created design thing, making and gifting in RJ processes.
2. To achieve a nuanced understanding of if and how the gifted co-created design thing becomes a symbol of solidarity and contributes to, ‘drawing a line’, under the incident.
3. To expand and inform policy and research into the role of the maker as enabler and co-creator and the value of this within RJ settings.
4. To achieve a critical understanding of my own practice, both as a maker and as a RJ practitioner.
5. To develop a lexicon of how we talk about co-created artefacts, gifting, solidarity and making in RJ processes.
6. To develop and articulate a restorative co-creative making definition and methodology.

I conclude this introduction by noting the particularities of how I have structured this

thesis document.

1.3. The structure of the thesis

The thesis begins and ends with sheets of marbled paper co-created with Luke, one of my research participants (see 4.3.4.2.), and is written in the first person. It is structured around the human skeleton, as may be seen in Figure 10. I chose to do this to reflect my choice of an embodied research methodology (see 3.1.1.3.) and my dual role of researcher-practitioner. The skeletal structure additionally reflects my proposition, in this research, of a definition of solidarity as a, ‘place of convergence’, within RJ research and practice (see 6.1.4.2.). ‘Vertebra’, and, ‘convergence’, share the same Proto Indo-European (PIE) root of *wer-(2), meaning, ‘to turn, bend’. Consequently, I have designed this thesis in three volumes with a chapter on solidarity placed in the central volume, as I considered it to be the spine of the research from which the other chapters radiate. In this depiction, the thesis is not entirely linear. For example, Chapters 6 and the Patella / Thinking through making section of Chapter 4 are intertwined and designed to be read together; ideally, in a backwards and forwards motion between the two, much as our bones work in conjunction with one another.

Volume 1 focuses on the context for the research (introduction, literature and contextual review, and methodology); **Volume 2** is the about the data (data collection, analysis, and solidarity); and **Volume 3**, the conclusion and outcomes of the research (further research, discussion and conclusion). As with the solidarity chapter, all the chapter headings reference bones in the human body. The reason for pairing a specific bone with a particular chapter may be found within its etymology. I have included these etymologies at the beginning of each chapter. Etymological references are taken from Harper (n.d.) who, in turn, draws on multiple sources, and Houghton Mifflin Harcourt (n.d.). All images in this thesis are my own; © Aldington, C., 2021 unless otherwise attributed.

1.3.1. Terminology

I have kept the use of acronyms and abbreviations to a minimum, as I feel they are excluding. For brevity, the only ones I use consistently throughout this thesis are the following,

ACEs - Adverse Childhood Experiences.

RJ - Restorative Justice.

PIE - Proto Indo-European.

PTSD - Post-Traumatic Stress Disorder.

Within this research project, as in my practice, I have chosen to use the terms, ‘person harmed’, and, ‘person responsible’. I consider that by removing the labels of, ‘victim’, and, ‘offender’, the RJ process is placed at the heart of the language and terminology; there is someone who has been harmed and there is someone who is responsible for causing that harm - responsibility is a key feature of a RJ process (see, for instance, Zehr, 2002; Strang et al, 2006; Zinsstag and Keenan, 2017; Munro and Kirkwood, 2017; Kirkwood, 2018). This change in language also shifts the focus to a dialogue about the harm that has been caused, the reasons why and the consequences of what has happened. The same language is used, despite their title, by SACRO (Scottish Association for the Care and Rehabilitation of Offenders), a Scottish community justice organisation which delivers mediation and RJ services across Scotland (<https://www.sacro.org.uk/>). The Scottish best practice guidelines for RJ services (2008) used the same terms, but in the Scottish Government’s broader RJ delivery guidelines (2017), however, the retrograde step was taken, in my view, of using the terminology of, ‘victim’, and, ‘person who has harmed’. Whilst the Restorative Justice Council (<https://restorativejustice.org.uk/criminal-justice>) still uses, ‘victim’, and, ‘offender’.

By RJ, ‘process’, I intend the whole preparatory process leading up to a joint RJ meeting/ conference, and by RJ, ‘encounter’, I intend the joint meeting between all those involved. More detail about the structure of the RJ process may be found in Chapters 4 and 8.

1.3.2. Style notes

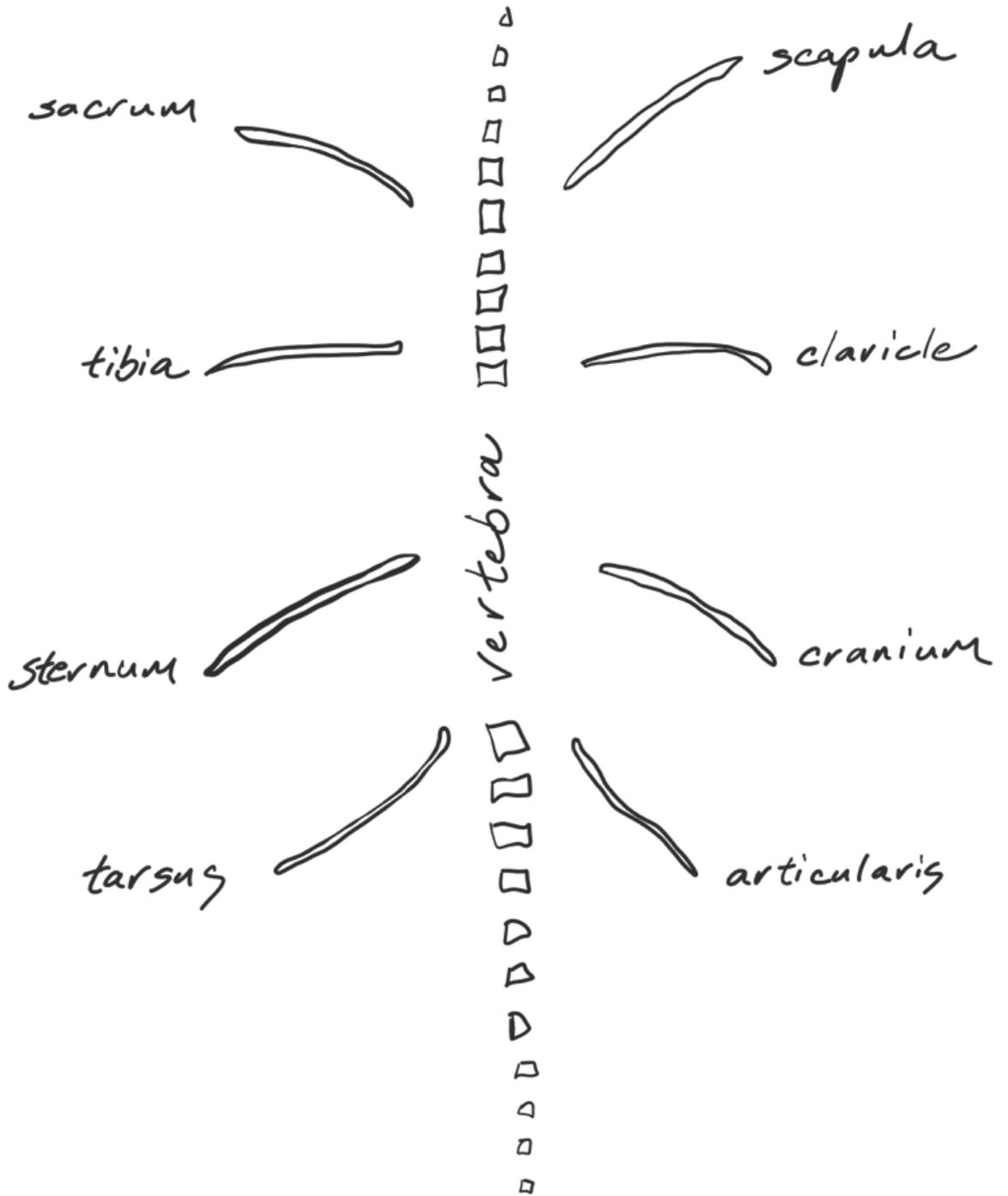
I have employed the American Psychological Association (APA) 7th edition formatting and referencing system throughout this thesis, except where this diverged from the thesis submission requirements by Northumbria University. The Garamond typeface was selected as it is one of the oldest fonts, which has been copied and used as inspiration for many subsequent fonts (Adobe, n.d.; Cunningham, n.d.). In the 16th century, Claude Garamond was the first printer to craft letters solely for print (rather than based on handwriting) and as such, is considered a craftsman. His typeface, and its subsequent derivations, are widely accepted as very readable and accessible. For these reasons, I view the font as timeless and rooted which, for me, reflects the history of craft and making - one of the oldest forms of human activity. I have also chosen to use the letter, ‘z’, rather than the letter,

's', where there is a choice, as I prefer its aesthetics, and have utilized the forward slash (/) as a device in title headings to reflect the word solidus, as a term for a slash mark. Solidus is part of the etymology of solidarity, as detailed in Chapter 6.

I will conclude this introduction by saying that, as a maker and designer, it was important to me that the thesis document itself was balanced between being a designed and poetic object, yet one which also respected the parameters of a traditional thesis structure, and a recognized formatting system. There was a tension within this, but I leave it to the reader to judge whether or not that balance has been achieved.

Figure 10

Skeletal structure of this thesis



Chapter 2. Clavicle / Literature and contextual review

Clavicle

The collarbone

From PIE root *klau-, 'hook.'

Clavicle (n.), 'collarbone', 1610s, from Middle French *clavicule*, 'collarbone' (16c.), also 'small key', from Medieval Latin *clavicula*

The hooks for, and keys to, the research.

‘Things, then, far from being static, inert, and mute, may be compared with other more current vehicles of meaning such as words. Like words, things are part of an informational system, the meaning of which is created within the context of social interaction and mutual communication between people... Like words, things play a dynamic and active role in creating, maintaining, disturbing or destroying human relationships.’

(Komter, 2005, p. 32)

The three phenomena within this doctoral study are: **making**, **gifting**, and **solidarity**. This literature and contextual review primarily focusses on making and gifting. I chose not to include solidarity in this review for the reasons stated in Chapters 1 and 6. Instead, I carry out an etymological investigation of solidarity in Chapter 6.

Within this thesis and review, I interpret, ‘making’, in the widest of terms as, ‘the act or process of forming, causing, doing, or coming into being’ ((2) Merriam-Webster, n.d.), or more simply, ‘the activity or process of producing something’ ((1) Cambridge University Press, n.d.). The word, ‘making’, is often used synonymously with creativity (Ingold, 2010; Gauntlett, 2018), and either as, ‘making entails the imposition of form upon the material world, by an agent with a design in mind’ (Ingold, 2010, p. 91) or as a more crafterly, ‘weaving’, connecting with craft practice,

‘making is a practice of weaving, in which practitioners bind their own pathways or lines of becoming into the texture of material flows comprising the lifeworld. Rather than reading creativity, ‘backwards’, from a finished object to an initial intention in the mind of an agent, this entails reading it forwards, in an ongoing generative movement that is at once itinerant, improvisatory and rhythmic’.

(Ingold, 2010, p. 91)

Through the word, ‘making’, I am intending all of the above; an, ‘imposition of form’, as well as a more, ‘improvisatory’, approach that takes its inspiration directly from the materials, or more simply, as in the dictionary definitions, a, ‘coming into being’. This means that I am including craft, arts, writing, performance, and any other form of creative genre. In the Scots language, for example, the word, ‘Makar’, refers to the national poet, and, ‘ta mak’, in Shetland dialect is to make, and, ‘Makkin n Yakkin’, and, ‘Shetland Peerie Makkers’, are knitting groups in Shetland (Carden, 2018). In terms of the *process* of, ‘coming into being’ ((2) Merriam-Webster, n.d.), it is a participatory design one of co-creation. This chapter, therefore, covers all of these creative genres in relation to RJ, but focuses on the process of participatory

design and co-creation.

Prior to applying for a PhD, I carried out an initial literature and contextual review – see Appendix 4. After I had commenced my doctoral studies, I carried out this more extensive one, and again found a paucity of research literature relating to RJ and the phenomenon of making, and even less specifically related to RJ, co-creation, and participatory design. There is widespread, well documented research and reports into the wider field of the value of the arts and making as learning activities within criminal justice and custodial settings. There is related research literature into the use of making within socially engaged contexts, transitional justice and memorialization, and within trauma – see 3.1.2.2. To capture this broadly related research, I widened my literature review search terms, and also conducted a literature and contextual search around the, ‘gift’, and, ‘gifting’. All the search terms and sources were as in Appendix 4.

The other source of literature and contextual material was me as a practitioner – from my knowledge, and experience of the sector (RJ, criminal justice, making, design, and the arts) for the past two decades. Due to the limited amount of directly related examples of research or practice in the field of RJ and making, I made the decision to include examples from the whole world in this review, and not confine it to my primary jurisdiction of the UK and Europe (see Chapter 1).

The existing literature on islands became significant when I chose to conduct one longitudinal case study in Shetland (see 4.3.). This led to a further literature search on island and rural RJ using the search terms as in Appendix 4. This found research around RJ in the Gullah and Pacific islands, and in rural African communities. It revealed there was limited literature around RJ within rural, and island locations. This lack was confirmed by me messaging the, ‘Community of Restorative Researchers’, Facebook page (<https://www.facebook.com/communityofrestorative researchers/>). Responses to this put me in touch with Dr. Anna Souhami, of Edinburgh University, who carried out ethnographic research into policing (not RJ) in Shetland, and the Western Isles, during 2018. I include this and the related, broader islands literature in this review.

2.1. Making and RJ / Design, art, and imagination

This section is separated into design, art, and imagination and RJ to reflect the material most closely related to making within RJ.

2.1.1. *Participatory design, co-creation, and RJ*

There are only two research projects I could find that specifically relate to participatory design, co-creation, and RJ - Gamman and Thorpe (2016), and Toews (2016). Regarding practice-based work, the only work I could find is that of Space2face (n.d.), as outlined in Chapter 1, and two architectural firms in the US.

In research-based contexts. Gamman and Thorpe (2016) posit that RJ and design processes have elements in common, particularly through participatory design approaches, which they view as nurturing restorative values. They suggest that designers and RJ practitioners share with one another a core tenet in their work with others, of enabling, ‘empathic participation’ (Gamman and Thorpe, 2016, p. 79). They pose the question as to whether or not the design of, ‘empathy tools’, or, ‘things’, could offer a way for people in conflict to better understand one another (Gamman and Thorpe, 2016, pp. 79-80). They argue that their paper,

‘Suggests that inter-disciplinary engagement between restorative justice (RJ) and design can produce collaborative approaches for developing new processes and methods that may foster restorative values, as well as lead to new empathetic interactions and environments that may foster the appropriate conditions for RJ.’

(p. 79)

Gamman and Thorpe (2016) suggest that a participatory design process engages people as, ‘experts of their own experience’, and as, ‘parties in conflict’, rather than as, ‘victims’, or, ‘offenders’, (p. 80). Their paper focuses on four areas: the importance of, ‘facilitation’, and, ‘communication’, in both design and RJ processes; shared issues between design and restorative practitioners; design projects that engage opposing, ‘societal actors’; and lastly, the proposition of, ‘design *for* RJ’, and, ‘design *as* restorative practice,’ and the lessons learned from the better represented literature regarding arts intervention within the wider field of criminal justice (Gamman and Thorpe, 2016, p. 80). Their stated aim is to promote a dialogue between the participatory design and restorative practice communities to further research and practice in this area. In doing this, they highlight the lack of one definition of RJ but consider that design, largely through participatory processes, shares many values with RJ. I examine this further in Chapters 3 and 8.

In the first of their four sections, they discuss the shared significance of the concept of, ‘facilitation’, within design and RJ processes, which they describe as the endeavour by both disciplines to make something that is difficult easier through the equitable way in which it is facilitated. They see parallels between RJ and, ‘socially responsive design’, which seeks to not

only offer a solution but to enable all the actors involved to work together to discover their own solutions (Gamman and Thorpe, 2016, p. 82).

In the second section, Gamman and Thorpe describe co-created and co-produced objects which have been developed by the *Design against crime research centre*. For example, a, 'Karrysafe anti-theft bag' (p. 83). They consider these to have been designed through a, 'human-centred approach to design' (Gamman and Thorpe, 2016, p. 83) to generate an empathic understanding of the, 'other', with a core belief that those who are most appropriately suited to designing against crime are those who have committed it. However, in their design processes they also include other stakeholders involved in situations of offending, such as criminal justice professionals, researchers, people harmed, etc., working alongside the designers (Gamman and Thorpe, 2016, p. 83). They refer to the notion of the design of *things*, and, 'Tings', as places of assembly and legislation (see 1.1.4. and 2.3.4.).

Thirdly, they examine the role of empathy in design and discuss how the design of, 'Things/ 'Tings', (see 1.1.4., and 2.3.4.), may encourage reparation and transformation through the collaborative working together of people from opposing points of view (Gamman and Thorpe, 2016, p. 86). They differentiate between different forms of empathy and illustrate these through examples of, 'empathy tools', created by designers specifically intended to encourage empathy, such as AGNES (Age Gain Now Empathy Suit) that promotes a better understanding, with wearers, of sight and mobility issues experienced by many elderly people, enabling designers to design more responsively for that age group (Gamman and Thorpe, 2016, p. 87). Gamman and Thorpe (2016) state that they have been inspired by projects such as the ones they iterate as examples which promulgate greater collaboration through the encouragement of empathy between people (p. 88). They suggest that these processes,

'may have real value to RJ practitioners, as well as designers who are concerned to develop and improve creative facilitation techniques that deliver restorative approaches.'

(p. 90)

They iterate a number of student projects, some of which involved the students designing objects, 'for empathy', which encouraged an understanding of the other person's perspective within the conflict or divide. They concluded from these projects that it was the design process that was the empathic, 'thing', rather than the design product as the process seemed to be more effective in promoting empathy amongst participants. As a result of this finding, they introduced the notion of co-designing, 'empathy tools', in which the empathic

‘Thing’ (socio-material interactions) is present in process and product (Gamman and Thorpe, 2016, p. 91). A conclusion of this part of their research was that,

‘collaboration in co-research and co-design is in itself an impactful empathic, ‘thing’, that fosters empathy for the subjects of design amongst the participants within the design process’.

(Gamman and Thorpe, 2016, p. 92)

They further state that they believe these design processes of empathic, ‘things’, to be ‘restorative’, and suggest they should be included in the management of people responsible (Gamman and Thorpe, 2016, p.92). The fourth section of the chapter discusses the role of co-design with those in custody and list a range of arts-based activities particularly within the secure estate that they believe also foster empathy and restorative values. Gamman and Thorpe (2016) conclude that, ‘interdisciplinary perspectives can make a significant contribution to RJ’ (p. 95). They posit that, where connections between people have been, ‘lost (or damaged)’, there are a number of commonalities between design and RJ, ‘participatory processes’, which are the, ‘restoration of relations’, and, ‘restoration of connections and understandings.’ These, they suggest, from their evidence, ‘foster conversation’, and, ‘active listening and reflection’, and create, ‘risk-free’, or, ‘de-risked’, zones for people responsible which enable, ‘experimentation and personal change to occur’ (Gamman & Thorpe, 2016, p. 95). They make a division between, ‘restorative practices that promote restorative values’, and what they describe as, ‘RJ encounters’. This latter group includes RJ processes in the aftermath of a criminal offence and of working with people harmed and people responsible. Their hesitations are to do with, ‘re-victimization’, due to the potential, ‘volatile’, nature of these encounters. In response, they offer two different roles for design: ‘design as restorative’, and, ‘design for RJ’ (Gamman & Thorpe, 2016, p. 95). They also emphasize the importance of proper care and management of RJ encounters and cite these as outwith the skills of participatory design. This fact, they state, means that design cannot engage as RJ. Alternatively, they suggest that design could play a part within restorative practice in terms of managing people responsible (see differentiation between restorative practice and RJ in Chapter 1). They describe this potential input for design as being threefold,

1. **‘Where design can help build restorative values’** - they suggest that, ‘proxy processes’ (people responsible working with a person harmed unrelated to their offence), may address the issue that some people responsible have also been people harmed. They posit that this may assist in building empathy, which could lead to people responsible considering RJ as an option in the future.
2. **‘Where designerly ways of engagement may be usefully employed within RJ contexts’** - a suggestion to replace community service (in Scotland, this is, ‘Community Payback’) with a, ‘design led model of community collaboration’, with people responsible working with members of the community.
3. **‘Design for RJ’** - ie, the design of a, ‘restorative environment’, or, ‘the design of the interaction of a restorative encounter’, using, they suggest, ‘service design methods within a restorative encounter to map out the, ‘journey’ of an assault”, with a person responsible and a person harmed.

(Gamman & Thorpe, 2016, p. 96).

Gamman and Thorpe’s (2016) final conclusion is that,

‘Collaboration between designers and restorative practitioners may be fruitful to further explore and develop new design processes, methods and tools that may be useful as restorative practice [design as restorative practice], also, new interactions and environments that may foster the appropriate conditions for RJ [design for RJ].’ [brackets mine].

(p. 96).

The second piece of design and RJ related research is by Toews (2016), which was part of her doctoral research with 22 incarcerated women in the US. In this, she utilized participatory design processes using, ‘basic art supplies’, within an ethnographic study to examine her participants’ notions of, ‘restorative space’, through the construct of, ‘privacy’ (p. 215). Toews (2016) draws on her own experience as a RJ practitioner in facilitating RJ in prison settings, and suggests that the prison environment with its, ‘lack of nature and light’, ‘hindered participants’ ability to embrace’, the RJ values and intended outcomes of the programmes (p. 215).

Toews (2016) argues that certain elements within the design of spaces have been proven to contribute to the wellbeing of the incarcerated individual, and that the contribution of RJ to this discussion around the design of custodial settings is missing. Thus, Toews posits the concept of, ‘restorative space’, which she defines as, ‘a correctional environment informed by RJ’, that utilizes, ‘architecture and design to communicate restorative justice values and aims’ (p. 215).

Toews (2016) chooses, 'privacy', as a construct to base her research around as there is an absence of RJ designed correctional facilities in the US, and so nowhere to study the features of such an establishment. She describes RJ architecture as: decentralized (small centres in the community), individuated (small, soft, varied building materials), transparent and permeable (open to community, flexible space, personal artefacts), porous (security in varied and welcoming ways), generic (flexible spaces to allow relationship building), intimate (organic, domestic), and periphery (people face each other, non-hierarchical) (van Buren, 2009, cited in Toews, 2016, p. 217, Table 2). Toews (2016) concludes that one of the functions of privacy is creativity. For example, 'the ability to personalize one's cell with personal belongings also serves as a key form of privacy' (p. 222). Toews considers that the construct of privacy allies itself with RJ through empowering the individual and creating a reflective environment to think about what has happened, the consequences, and how to move on. To gather her participants' views around the design of their ideal restorative space, Toews (2016) asked each woman to create three-dimensional scenes, which she then asked to be guided through. The participants designed spaces in which they could address issues within their lives or as, 'spaces that could serve as a precursor to facing the impact of their action on other people' and which motivated them to move on in their lives, and re-imagine possibilities (Toews, 2016, p. 230).

Referencing Braithwaite (1989), Toews (2016) argues that incarcerated space stigmatizes and shames the individual through its architecture. She further posits that the participants' need for relationship resonates with the community, relational, inclusive, and reintegrative aspects of RJ, and that their desire for a flexibility between different kinds of spaces (solitary, and relational) further reflects RJ, which, 'requires a similar spatial wisdom that allows for different spatial options to suit the degree of relationship needed', and necessitates the practitioner to have, 'the wisdom to know when to bring people together and when to keep them apart or when engagement is not necessary or wise at a particular point' (Toews, 2016, p. 231). Toews' final conclusion is that there is a need for a new orientation towards the justice of RJ and a move away from concepts of, 'separation and isolation', to, 'inclusion and relationship', in the design of justice spaces, but that this would, 'likely be met with public outcry' (Toews, 2016, p. 233).

In practice-based contexts. Designing Justice + Designing Spaces (n.d.) and MASS (n.d.) are two US architectural and design firms that make these concepts highlighted by Toews (2016) a reality through their mission to transform justice spaces, and to tackle through design the issue of the disproportionate number of people of colour in American jails. In this, they aim to challenge infrastructures through, 'developing new typologies for social change'

(Designing Justice + Designing Spaces, n.d.) and to leverage buildings, ‘as well as the design and construction process, to become catalysts for economic growth, social change, and justice’ (MASS, n.d.), with the aim to, ‘shift from a punitive justice system to a restorative justice system’ (Designing Justice + Designing Spaces, n.d.). Both firms are working collaboratively with the communities most affected by incarceration to establish a, ‘RJ Centre’, a RJ city (Designing Justice + Designing Spaces, n.d.), and a, ‘Restorative Justice Design Lab’ (MASS, n.d.), in order to, ‘build a community-based restorative justice system that can dignify and humanize every member of society’ (MASS, n.d.). The RJ city concept is part of a wider global movement to re-design cities and communities across the world. The European Forum for Restorative Justice, for example, have a RJ cities working group (European Forum for Restorative Justice, n.d.).

More broadly, design thinking (see Chapter 3) has also begun to appear as a component in recent RJ research workshops (Maynooth University, 2019; Kirkwood, 2019).

2.1.2. *The arts and RJ*

There are more examples of arts-based research and practice in relation to RJ than with design and RJ, although it too remains an under-researched area.

In research-based contexts. The Psycho-Social Research Unit at UCLAN³, directed by Professor Lynn Froggett, conducted short term research into a creative writing project with young clients of a local youth offending service. In particular, the researchers observed and analyzed individual creative sessions led by a poet working with young people responsible (offenders) as part of a project with a Youth Offending Team (YOT) in England. These were organized as part of a RJ programme by the YOT. The research was conducted from a psycho-social perspective, rather than an arts one, and resulted in several papers (Froggett et al, 2007; Froggett, 2008; Farrier et al, 2009).

Froggett (2008) concludes that such artistic projects may act as conduits for, ‘moral learning’; a necessary precursor, she suggests, to any ensuing RJ encounter. She elaborates on this by stating that it is by allowing the participant creative expression of their own destructiveness, through the poetry writing and reciting, that the participant is opened up to moral critique from self as well as from others. She argues, from observations of the poet working with a young woman, that such, ‘arts-based approaches to restorative justice’, through a holding, ‘in tension’, of this artistic, as well as destructive, elements of the self, activate the,

³ University of Central Lancashire

‘moral faculty’, (pp. 355-356). Within this argument, Froggett (2008) iterates the importance of, ‘recognition’, in the formulation of identity, self-respect and in gaining respect from others (pp. 355-356).

In another paper, Froggett et al (2007) describe the process with the poet as, ‘co-creative’ (p. 108). In this paper, the poet is working with a young man. The previous location for the creative writing workshops had been the offices of the YOT, but for the second series of workshops the researchers observed, a mechanics workshop was used. The contrast of this stereotypically, ‘macho’, context with poetry is described by the researchers, as possibly assisting a, ‘liminal artistic mind-set’, which gave implicit permission to the young male participants to make connections between different sides of themselves and alleviated the potential, ‘feminization’, associated with the writing of poetry (Froggett et al, 2007, pp. 105-106). They additionally comment on the role of liminality and describe the poet as occupying a liminal space between being an independent artist and being employed by the statutory YOT.

This artistic process enabled self-reflection by the clients and the research focused particularly on the psycho-societal reparative effects on the participants. The research team concludes by stating that their reason for writing the paper was,

‘... to show that *in principle* the issue of how arts-based interventions, ‘work’, with young offenders might be illuminated by intensive observation of the processes and product of the art-work.’ [*italics original*].

(Froggett et al, 2007, p. 114)

They further conclude that the space created by the poetry workshops permitted the young man to discover the words with which to, ‘re-imagine his future and his relationships to others.’ (Froggett et al, 2007, p. 114).

Whilst words such as ‘restorative’, ‘restorative justice’, ‘reparation’, and, ‘reparative’, are used by the researchers, they intend these as internal and psycho-social transformations. For instance, they did not include reparation for, or engagement with, the person or community harmed as part of their research, but suggest this kind of artistic work may open the participant up to that possibility. This was also the reason given by the interviewed YOT workers for organizing this type of arts-based activity. The researchers summarized the YOT workers’ expectations as being about: raising the possibility for self-reflection within their clients leading to increased empathy towards those they had harmed, and the desire to carry out reparation (Froggett et al, 2007, p. 105).

Keiller (2010), now Halcrow, co-founded Space2face with me in 2008 and, in part, based her MA thesis (unpublished) on action research within Space2face, as well as through questionnaires with RJ practitioners and reserachers, criminal justice practitioners, and arts practitioners. She describes some of their responses as evidence of working, ‘partly restoratively’, a few as, ‘fully restoratively’, and a minority as, ‘not at all’ (p. 36). She also states that there is little research into the role of arts approaches in RJ and much more in criminal justice, but lists the benefits of art intervention within a RJ process for the person responsible as,

- ‘Assisting emotional language/literacy’
- ‘Forging a communicative bridge’
- ‘Facilitating communication tangentially’
- ‘Providing opportunities to learn new skills’
- ‘To excel and achieve’
- ‘Gain in pride and self-confidence’
- ‘Making constructive future decisions’

In research and practice-based contexts. Varona Martínez (2020) investigates the link between prison, art and RJ, initially through a research workshop, ‘Arts in prisons; Talking restorative justice through artistic and narrative projects’.⁴ This involved 36 participants from 11 countries. She edited a subsequent book of the same name, which is predominantly a collection of some of the presentations written by workshop participants. There are too many to recount here, but chapters include reflections on arts-based projects by artists, researchers, RJ practitioners, and artists who had also been people responsible, alongside more theoretical chapters. In her introduction, Varona Martínez (2020) states, ‘the point of departure [of the workshop and the book] was the possibility of art as a dialogical process about harm. Challenging its complex causes and consequences’ [brackets mine] (p. 17). In this, she defines art as, ‘a form of knowledge’, which, ‘can acknowledge ambiguities of the human condition without moralizing, and, the relevance of emotions embraced in the notion of ethical imagination’ (Varona Martínez, 2020, p. 17). Utilizing this definition of art, she highlights what she considers to be its shared characteristics with RJ; ‘repairing victimization’, and including, ‘those harmed, those responsible, and communities’, and she concludes that both can be, ‘transformative’, (Varona Martínez, 2020, p. 17). She articulates art as forming beauty from suffering but predominantly as a form of documentation of suffering. In this way, she views art as making suffering more visible and, consequently, more understandable in order that we may, ‘prevent, intervene and repair it in better ways’. She states that relating art and RJ to prison causes tensions due to prison’s, ‘dehumanizing context’ (Varona Martínez, 2020, p. 17).

⁴ Oñati International Institute for the Sociology of Law, Spain, 2019, April. (I presented at this workshop.)

I additionally found synergies within the scholarly and practice-based work of Howard Zehr (<https://zehr-institute.org>; <https://www.lensculture.com/hzehr>). As I quoted in Chapter 1, Zehr (2014), as a professional photographer, author, and Professor of RJ, considers the intersection between justice and the arts to be promising within RJ (p. 95). Zehr's photographic books use the image as a tool to change perception and challenge prejudice about how people harmed and people responsible are viewed. For example, one is a book of black and white photographic portraits of men and women serving life sentences in Pennsylvania jails for murder, or as accomplices to murder. Zehr carried out 70, 'interview/portrait sessions', taking 12 images of each. Technical and aesthetic decisions were made to, 'contribute to presenting these prisoners as human beings' (Zehr, 1996, p. 4). The book also contains the participants' words transcribed from interviews by Zehr. It would be hard to tell that the images were of, 'lifers', if the viewer did not know the context of the work, and that is Zehr's (1996) message, 'lifers deserve to be seen for who they are – individuals with fears and dreams, much like the rest of us', and that he is, 'committed to doing photography that speaks to the power of connectedness – that calls us into relationship' (Zehr, 1996, p. 122).

Zehr (1996) is clear about his own views and bias; that he is opposed to life sentences without parole, and that, 'we tend not to see victims or offenders as real people'. He also considers that we do not engage with crime, 'as a violation of real people by real people' (Zehr, 1996, p.118), and that, 'violations create obligations, especially the obligation to make things right. Both victims and offenders have roles to play in this process' (Zehr, 1996, p. 119). He follows this by arguing that visual imagery makes connections with our emotions, and that they can, 'communicate when words alone are inadequate', and in this way images carry memory and feeling (Zehr, 1996, p.119). In his concluding remarks, Zehr (1996) considers that we have been made to understand that art is the ultimate expression of who we are and our uniqueness as a human being. On reflection, however, Zehr (1996) now feels that, 'our art may be more powerful and serve us better if it were to draw us together, to bring us to greater understanding' (p. 122). Using a similar format, in another book, is the other perspective - portraits and interviews of people harmed through violent crime (Zehr, 2001).

One of the themes of the European Forum for Restorative Justice's 2016 conference was, 'Education, the arts and cultural life - restorative justice and creativity' (Biffi and Törzs, 2016). In 2017, they published a collection of essays about the intersection between the arts and RJ (Biffi and Pali, 2017). This included essays based, 'on ideas exploring our restorative imaginations'. I return to this concept of the restorative imagination later in this section. Since then, they have organized the, 'REstART', festival in 2020, December, which aimed, 'at

creating a collective reflection on justice, solidarity and repair in today's Europe in the aftermath of personal and societal trauma, conflict, and harm' (European Forum for Restorative Justice, 2020). Most notably, for this thesis, this linked notions of solidarity with art and justice, and RJ.

The European Forum for Restorative Justice was also a partner in a collaborative arts research project in 2014 with new media artist Sharon Daniel.⁵ The project was entitled, 'Art for social change: exploring justice through new media documentary', and resulted in an exhibition, 'Convictions', of four works by Daniel ((1)Daniel, n.d.). One of these works, 'inside the distance' (<http://insidethedistance.net>) is a video installation and web documentary detailing RJ processes in Belgium ((1)Pali, 2014). It is divided into three sections, each representing a different group of people's perspectives on an RJ encounter. This includes RJ practitioners, participants, psychologists, and criminologists ((2) Daniel, n.d.). Pali ((1), 2014) takes Daniel's own positioning as an artist as a 'context-provider', providing the space for people to be heard, and likens it to the role of the RJ practitioner and mediator.

In practice-based contexts. In her book on how RJ works, Liebmann (2007) includes a chapter on arts approaches to RJ and, alongside other examples, references work I was carrying out at the time with Oxfordshire Youth Offending Service (Aldington, 2007) (see also Appendix 1). Liebmann (2007), similarly to Keiller (2010), acknowledges that some of the examples in the book are, 'fully restorative', some are, 'community reparation', and that others are examples that restore victims after large scale violence, such as, 'memorial exhibitions' (p. 410), where the people responsible are not known or found (Liebmann, 2007, p. 383). I return to memorialization in 2.4. She concludes that,

'The arts manage to engage people emotionally, which in turn leads to greater awareness. The arts can also help victims to heal after large-scale violence, and can bring people together to explore their future.'

(p. 417).

The Mural Arts project in Philadelphia (<https://www.muralarts.org>) was begun in 1984 by artist Jane Golden as a response to the problem of graffiti in the city, and includes RJ as one of their 50 – 100 annual programmes. All their programmes aim to use, 'collective artmaking', processes to generate dialogue, build relationship, empower communities, and to spark economic recovery (Mural Arts, n.d.). One of their RJ programmes, 'Healing Walls'

⁵ Other project partners were the Leuven Institute of Criminology, STUK Art Centre (House for dance, image, and sound), and Suggnomé (the Flemish umbrella organization for RJ).

(2004), involved the creation of two murals in partnership with, ‘inmate-artists’, at the State Correctional Institute at Graterford, people harmed, and their Advocates. It was intended to be a single mural, designed and painted by people harmed, and incarcerated individuals, but the two groups, ‘found it impossible to unite over a single, unified design. Instead two, similar murals were created adjacent to one another’ (Mural Arts, n.d.). A documentary about the project stated that it,

‘challenges both sides to recognize and respect each other’s essential humanity and worth – a small, but significant step toward a more healing and restorative form of justice. In telling this story, the film raises important questions about crime, justice and reconciliation - and dramatically illustrates the power of art as a catalyst to facilitate dialogue about these difficult issues.’

(New Day Films, 2010)

Film-maker Alan Gilsenan uses the medium of film as an artform in, ‘The Meeting’ (Parzival, n.d.), as a way of portraying a real-life, but re-enacted, RJ encounter in a case of sexual violence, in which the person harmed plays herself (see 5.1.4.1.). In this way, the artform itself becomes part of a healing and moving on process.

Longmont Community Justice Partnership (LCJP) (<https://www.lcjp.org>), in the US, sometimes utilizes making as part of its RJ processes, either as preventative work with young people for so-called victimless offences, such as drug possession, in their schools work, or occasionally as an item within a RJ conference, ‘outcome agreement’ (see 4.3.4.5.) that may be gifted to the person harmed. This, however, is unsupervised making, rather than co-creation (see 3.1.3.), ie. makers/ artists are not employed to facilitate this process, although the gift is checked by RJ practitioners before it is sent/ given to the person harmed (see Appendix 31 for examples of preventative artwork with LCJP).

2.1.3. Restorative imagination, walking, and memory

This section examines the RJ research literature around the lack of symbols and visual imagery within RJ, the research and practice of restorative walking, and the concept of restorative memory in the lives of those harmed through acts of terrorism and political violence.

Restorative imagination. Pali ((2)2017, 2020) critiques the universal (within western criminal justice systems) figure of Lady Justice with her blindfold, sword and scales and concludes that this is an inadequate, possibly damaging, image of justice. She asks us to re-imagine a different kind of justice. In this, she points the reader towards RJ, and suggests

several alternative images of justice created by different artists and designers ((2)Pali, 2017). One illustration Pali ((2) 2017, 2020) cites is the logo of the Constitutional Court of South Africa. It is an image of a tree with people sheltering underneath; a tree which provides a safe, protecting place of shade, of conversation, of cooking, community and traditional dispute resolution, and the African concept of, 'ubuntu', which is often used in connection with RJ (see 2.5.2.). She also uses language metaphors as an alternative means of communication, such as the well-known phrase within criminology and RJ of, 'conflicts as property', as in the state stealing the conflicts from the main players within them (Christie, 1977, cited in Pali, 2020, p. 27). Pali (2020) also suggests the image of the RJ encounter (Pali, 2020, pp.33-34) as an image without an image, but rather the, 'space between', as a metaphor for RJ. In this she draws on the afore-mentioned, 'inside the distance' ((2)Daniel, n.d.).

Pali ((2) 2017, 2020) states the difficulties of communicating complex ideas through visual imagery, and concludes that maybe it is a strength of RJ that it has not competed in the realm of images, but rather of the imagination ((2)Pali, 2017). She concludes that,

'It is vital to use arts and imagination as anchorage for restorative justice. Our field needs contamination; otherwise it will remain a closed system...If we ignore arts and imagination we lack the tools that can help us understand what we do, why we do it, and how to imagine a new reality.'

(Pali, 2020, p. 35)

Others have used the concept of the imagination in relation to RJ. For example, O'Mahony and Doak (2017) use, 'imagining', in the title of their book proposing an over-arching theory of RJ based on empowerment, and the European Forum for Restorative Justice's 10th international conference in Tirana, Albania, focussed on the, 'restorative imagination' (European Forum for Restorative Justice, 2018).

Restorative walking, and restorative memory. Varona Martínez et al (2020) marry the concept of walking as a making practice (Meier, 2018; MacMillan, 2000; Roelstraete, 2010; Paim and Bergmark, 2016; <http://www.walkingartistsnetwork.org/>), as activism (Wrights and Sites, 2018), and as a research tool (Ferreira, n.d.; O'Neill, 2018; www.walkingborders.com), with RJ. As such, they use, 'restorative walking', based on RJ values, as part of their research and work with people harmed through terrorist acts and political violence, where the people responsible are often either unknown, or protected by the state. The acts of walking are to places chosen by the participants as ones that are meaningful to them, or their murdered loved one, and as such, are designed around the concept of the, 'restorative memory', which is described as, 'a form of slow and crafted justice for the irreparable', and as entailing, 'hidden

victimization and memory of the indifference and oblivion. In doing this artistic language brings new perspectives' (Varona Martínez, 2017). As one participant explained, the walking is about the process and not the results (Dührkhop, 2020).

Barrett (2014) cites Bergson's (1988) understanding of memory as at the, "intersection, of mind and matter' (Barrett, 2014, p. 7), and that, 'understanding place', is, 'a crucial aspect of memory, since the multifarious effects of biological or material processes specifically related to location are constantly being registered on the body - and by extension on the emergence of memory and meaning' (Barrett, 2014, p. 8). Through the act of restorative walking within a particular place, memory and meaning are evoked and created.

2.1.4. Language and RJ

In this section I outline the literature on the shared language between making and RJ, language concerns in RJ, and language challenges within offending populations.

Making as metaphor in RJ. As an observation, the language of making and materials is sometimes used as a metaphor within the discourse around RJ. For instance, Zehr (1990) describes RJ as viewing the world through a different, 'lens', and of needing to change, 'lenses' (Zehr, 1990), referencing his photography practice. RJ facilitation is seen as an, 'art' (Bolitho and Bruce, 2017, cited in Varona Martínez, 2020, p. 465), and Varona Martínez (2020) posits that the RJ process is an, 'art', in and of itself, defining it as, 'the art of creative thinking, co-operation, and community participation of diverse stakeholders' (p. 465). She also refers to RJ as a, 'full of hope means of crafting and experiencing the mysterious art of doing justice or responding to injustice' (Varona Martínez, 2020, p. 468). Braithwaite and Yan Zhang (2017) iterate the importance of keeping the dialogue around RJ open between east and west as, 'the silk road', of RJ. In an earlier lecture, referring to the debate around the accreditation and standardization of RJ, Braithwaite (2000) suggests that one way would be to,

'craft open-textured restorative justice standards that allow a lot of space for cultural difference and innovation whilst giving us a language for denouncing uncontroversially bad practice.'

(<http://restorativejustice.org/10fulltext/braithwaite.html>)

Braithwaite's choice of the words, 'craft', 'open-textured', 'cultural', and, 'innovation', suggest skill, honing and fine workmanship alongside allowing space for the imagination to hew cultural relevance. The phrase, 'craft open-textured', could equally well be applied to a woven textile, for example. Braithwaite uses the language of making as a metaphor to

implicitly suggest that by sorting out the words to describe good practice, the words to articulate bad practice are additionally discovered.

Language concerns. Zellerer (2013) suggests that restorative practices/ justice have progressed beyond our language,

‘One thing I appreciate about restorative justice is that it has always been profoundly pragmatic. It did not start as a theory, it started as a practice. Restorative practices have developed ahead of our language to describe them.’

(p. 275)

She suggests that the occasions of poor, and in some cases, harmful practice, could perhaps, in part, be attributed to this lack of clarity and language (Zellerer, 2013, p. 276). Zellerer (2013) highlights the language confusion herself by using the phrase RJ interchangeably with restorative practices - see quote above. As I touched on in 1.1.2., the different and often interchangeable terminology of restorative practices/ justice/ approaches/ processes, or even just restorative, adds to this language concern (see Daly, 2016, for example), as does the confusing and contradictory history around the emergence of contemporary RJ (Maglione, 2018), and the lack of one theory behind it (O’Mahony and Doak, 2017).

Zehr (1996) states that he has become more and more aware of the, ‘power of language and metaphor’, through his work with people harmed and responsible (p. 120). He cites the phrase, ‘war on crime’, as an example of highlighting the, ‘otherness’, of people who offend, and describes how he changed the traditional metaphors and, ‘language of the hunt’, used within his medium of photography (to, ‘aim’, ‘shoot’, etc.) to challenge the way in which people responsible are viewed. Instead, he chooses to use such phrases as, ‘gathering light’, and photographs as, ‘reflected images’. He saw this as a way of, ‘doing justice’, with his models, which is the title of his book of photographs of those serving life sentences (Zehr, 1996, pp. 120-121) – see also 2.1.2.

Language challenges. Whilst the language of making is sometimes used as a metaphor within RJ, and there are potential problems with language around RJ and, ‘offenders’, there are also language challenges experienced by some people responsible. These challenges are well-documented amongst offending populations (Hopkins et al, 2016; Anderson et al, 2016; Hughes et al, 2017; Winstanley et al, 2019). This is particularly so amongst prisoners where research consistently demonstrates a lower level of attainment, poor experiences of education, and more literacy difficulties than the general population. Evidence

also suggests that where education programmes in prisons are, ‘more contextualized and active’, and asset rather than deficit (such as focussing purely on literacy) based, learning is more effective (Tett et al, 2012). Yet, RJ processes rely heavily on oral and emotional literacy competencies (Snow and Sanger, 2011; Hayes and Snow, 2013; Hayes, 2017). This latter research focusses primarily on young people, and suggests that participation in RJ conferences for those with language impairments, particularly where undetected (Snow and Sanger, 2011), may be detrimental and even harmful for young participants. It is suggested, therefore, that where such language impairments are identified, improved RJ preparation is required, alongside further research (Hayes and Snow, 2013). For example,

‘Some of the uncertainty around the restorative potential of restorative justice processes may centre on the oral language competencies of young offenders and their often limited ability to both infer others’ and express their own emotion in highly conversational and emotionally charged processes. Recent Australian research on the oral language skills of young offenders shows that one in two has a clinically significant, yet previously undiagnosed language impairment.’

(Snow and Powell 2011, 2008, cited in Hayes and Snow, 2013, p. 2).

‘Oral language competencies’, are the abilities to, ‘process the spoken language of others – to understand words and the ways in which these are connected grammatically to convey a range of meanings’ (Hayes and Snow, 2013, p. 3). Where challenges in oral language competencies exist, participation in RJ processes is potentially problematic as,

‘Restorative conferences represent a reversal of the axiom that, ‘actions speak louder than words’, because words are the means by which such conferences are transacted and are the key vehicle by which remorse, regret and accountability can be conveyed.’

(Hayes and Snow, 2013, p. 6)

2.2. Making and criminal justice / Art, design, and creativity

‘Doing the arts justice’, (Hughes, 2005) was the first formal review in the UK of the literature and practice regarding the use of participatory arts in criminal justice settings. It stated that there was a current lack of high quality research and evaluation reports in the field. This is no longer the case (ACE, 2018), and the use of the arts within criminal justice settings is now widely documented. There is less literature, however, that relates specifically to participatory design in criminal justice contexts. Predominantly, research and reports on making within criminal justice contexts may be found within the National Criminal Justice Arts Alliance evidence library (<https://www.artsincriminaljustice.org.uk/evidence-library/>).

There are too many to respectfully document here, but I will provide an overview of a few that represent more than one project.

2.2.1. *The arts and criminal justice*

The key findings of the Hughes (2005) worldwide literature review which covered 1997 – 2003, were that the arts can, ‘offer a range of innovative, theory-informed and practical approaches’, that can support other work, such as, ‘educational, developmental, and therapeutic programmes’ (p. 9) in criminal justice settings. Hughes (2005) additionally stated that the arts were, ‘associated with positive criminal justice outcomes and can play an important part in changing individual, institutional and social circumstances which sponsor criminal behaviour’ (p. 9).

Hughes (2005) stated four types of impacts of participatory arts activities within criminal justice settings:

‘changing individuals’ personal, internal responses to drivers or triggers that lead to offending; changing the social circumstances of individuals’ lives by equipping them with personal and social skills that can help them build different relationships and access opportunities in work and education; changing and enriching institutional culture and working practices; changing wider communities’ views of offenders and the criminal justice system.’

(p. 11)

Hughes (2005) posited that the reason for such projects’ success was that they did not provide a traditional, and institutional context in which to work with participants, but instead offered a, ‘social and emotional environment’ (p.11). This environment was free from judgement, and offered an equality of structured engagement. The report also stated that participation in such projects required, ‘respect, responsibility, co-operation, and collaboration’ (p.11).

In the same year, Arts Council England published a strategy for the use of the arts with young people at risk of offending (ACE, 2005). As part of this, a partnership between Arts Council England and the Youth Justice Board (England and Wales) was established, which led to the creation of six creative arts development in youth justice worker posts as part of a pilot project. I held one of these (see Chapter 1, and Appendix 1). The bifold function of these posts was about promoting the use of the arts within the work of Youth Offending Services, and also utilizing the arts to tackle literacy challenges (see 2.1.4). This was approached by embedding literacy and numeracy skills within arts activities (see, for example, Aldington, 2007 – also Appendix 1), through offering progression and accreditation routes for young people (Trinity College London and ACE, n.d.), and through establishing Summer Arts

Colleges for young people involved in offending or at risk of becoming so (<https://unitas.uk.net/summer-arts-colleges/>). These are still running in England.

Bilby et al (2013) conducted an evaluation into the role of the arts in the process of desistance, which is the process by which people responsible cease offending and find a new non-offending identity. Desistance research looks for profound and long term changes, which can lead to, ‘a selfhood free from crime’ (Bilby et al, 2013, p. 2). The research team examined five arts projects in a variety of settings including custodial and community settings, as well as an open prison. Their key findings across the five projects were that participants were enabled to redefine themselves, exhibited a high level of engagement, improved their co-operation with others, and increased their compliance with the criminal justice system. Other significant findings were that the arts projects were responsive to the participants’ needs, that safe spaces were provided, and that the arts practitioners were professional artists.

Arts Council England has continued their support for the arts and criminal justice, and in their 2018 evidence review (Arts Council England, 2018) their focus was also on the contribution of arts interventions to the process of desistance. This is indicative of an effort over the last two decades to find a balance between the outcome driven quantitative measures (reduced re-offending rates, for example) required by the criminal justice system and the qualitative measures that are often more appropriate for assessing arts based interventions as they take into account process, prior knowledge of the practitioner, preparation, and personal stories of participants (Arts Council England, 2018). The conclusion of the Arts Council England (2018) review was,

‘There seems, then, to be general agreement that arts interventions cannot be expected to provide the, ‘event’, of desistance but can instead help to create the conditions for the process.’

(Arts Council England, 2018, p. 18)

A Scottish review of learning, rehabilitation, and the arts in prison (Tett et al, 2012) included work by seven national arts organizations and five Scottish prisons and drew on an evaluation of the, ‘Inspiring change’, collaborative project, part funded by Creative Scotland (Anderson et al, 2011). Tett et al (2012) found four themes that emerged from the research data, which were the: changing of negative attitudes to learning, building of an active learning culture, enabling people to work collaboratively and responsibly, and an increase in confidence and self-esteem as a result of participation. Their conclusion was that taking part in,

‘these arts projects has built an active learning culture and motivated participants to engage in learning literacy (including numeracy and talking and listening skills) in ways that suited them and encouraged them to achieve their goals.’

(pp. 182-183).

They further iterated that engagement in the arts projects led to prisoners challenging their own negative identities, and enabled reflection on the consequences of their offending on loved ones. Some also developed skills that facilitated pathways to potential progression routes such as employment, training, and new engagements with arts organizations or activities on release. In a paper about the same review (McNeill et al, 2011), the authors further iterated an outcome of participatory arts projects in custodial settings as enabling prisoners to, ‘imagine’, and think differently about the key relationships they have with families, peers, the prison and the opportunities provided by custody, and that, as such, they encouraged them to embark on a journey of desistance (pp. 9-10). The desistance message is also cited by Creative Scotland (2012), suggesting that participatory arts activities can be, ‘an important step along the road to desistance,’ for prisoners being released into the community (p. 2).

More recently, McNeill is currently leading a multi-year, ‘collaborative action research project drawing on criminology, popular music, politics and other disciplines’, particularly exploring reintegration after punishment (<https://www.voxliminis.co.uk/projects/distant-voices/>; The Scottish Centre for Crime and Justice Research, 2017). This is a partnership project which includes the arts organization Vox Liminis. I was present at a presentation, ‘Restorative dialogue in song’, about the project (Collinson-Scott and McNeill, 2019) during which McNeill and co-researcher Collinson-Scott reflected that whilst the project had not set out to be about RJ they considered it could be interpreted as such in that it was encouraging dialogue (through song) across a multitude of perspectives.

Documentation may also be found through the imagery and presentations created through the multitude of arts in criminal justice projects. For example, the well-established and high profile annual Koestler Awards for arts in criminal justice, which have been running since 1962 (<https://www.koestlerarts.org.uk/koestler-awards/>), the long running Geese Theatre Company (<http://www.geese.co.uk>), which creates issue based participatory drama in secure, as well as community, settings, and Dance United, which works with people in custody, young people responsible, and those struggling in the community with difficult circumstances (<https://www.duy.org.uk>). Scottish Justice Matters published a special issue of their magazine on the arts and justice (Armstrong and Sames, 2014), and Justice and Arts

Scotland (formerly Scottish Prison Arts Network - SPAN)

(<http://www.justiceandartsscotland.org>) has a wealth of experience within its membership of arts practitioners working in Scottish custodial and community justice settings over many decades. Reflecting this wealth of experience and knowledge, they have published a guide for artists wishing to work in prisons (Thorpe, n.d.).

2.2.2. *Design and criminal justice*

Caulfield et al (2018) conducted an evaluation of the, ‘Making for change’, project with incarcerated women. The project provided training in fashion production skills, and offered industry-recognized accreditation for participants. Aims of the project were to be able to offer participants progression routes post custody, as well as addressing a skills deficit in the London fashion manufacturing industry. Key findings were that participation in the project saw improvements in: health and wellbeing, social skills and confidence, and aspirations for, ‘a positive, crime free future’, which also linked to secondary desistance indicators (Caulfield, Curtis and Simpson, 2018, pp. 38-39).

Fine Cell Work (<https://finecellwork.co.uk>) commissions professional designers to design accessories, decorations, and products for the home which are stitched by people in custody, as well as post release. These are sold commercially through their website. Figures 11 to 13 are examples I own, or have purchased as gifts,

Figure 11

Example of Fine Cell Work product



Figure 12

Detail of Fine Cell Work product label



Fine Cell Work include the first name of the stitcher with their product, as in Figure 13, and encourage dialogue through asking purchasers to express their appreciation in writing to the stitcher, via an intermediary.

Figure 13

Example of Fine Cell Work product with stitcher's name



In Scotland, Artlink Central have three publications (Carmichael, 2015-16, 2014-15, 2013-14) related to their work with female people responsible, which includes a, ‘meet the maker’, project with Craft Scotland (Carmichael, 2015-16), in which craft is described as an effective way to engage women in custody. One of the reasons cited was because the participants enjoyed designing and making functional objects (textiles and jewellery) as they could then be gifted to friends and family (Carmichael, 2015-16, pp. 18-19).

2.2.3. Creativity and crime

As Joseph Beuys stated, ‘artists and criminals are after all companions’ (Beuys, n.d., cited in Carrascosa, 2020, p. 403). Cropley et al (2010) suggest that there is what they describe as, ‘the dark side of creativity’ – the title of their edited essay collection. The collection examines the proposition that most of the literature about creativity is about its positive, rather than negative, effects. For example, criminal acts can be creative, or evidence creative thinking, or an artistic endeavour may encourage a criminal act, such as crimes copied from movies (Cropley, 2010).

In an essay in the same book, Gamman and Raien (2010) show similar percentages of art and design students to those in the prison population in the UK who experience dyslexic challenges (p. 158), and, ‘point to the fact that there is an identified link between creativity and dyslexia’ (p.156). They suggest further research in this area, and ask, ‘so how are criminals and creatives similar?’, arguing that these two groups share, ‘certain dispositions’ (Gamman and

Raien, 2010, p. 158). They conclude that people responsible, ‘frequently do things that are novel and highly effective’ (p. 215), which they term as being creative. The authors also suggest shared characteristics between artists, designers, entrepreneurs, and people responsible, including resourcefulness, not being risk averse, opportunism, viewing things from the outside, problem solving, the management of complex projects and operations, and that all make a living from their creativity (pp. 162-166). The difference between the two broad groups (creative and offending) is described as being the capacity, or not, for, ‘social empathy’, as most artists and designers believe their work is for a wider social good (Gamman and Raien, 2010, p. 173). Referring to people responsible, they contend that, ‘different lives may be possible...if viable alternatives for creative energy can be found without simply containing or sanitizing passion’ (p. 173).

Other literature shows a link between unrecognized dyslexia and offending; 50% (25 out of 50) young people in Young Offenders’ Institutes in Scotland (Kirk and Reid, 2001) had some form of dyslexia, and the populist belief that there is a link between creativity and dyslexia is tentatively proven through research, particularly around creative thinking skills and developmental (hereditary) dyslexia, according to Cancer et al (2016). None of this literature wishes to criminalize or stigmatize people who experience dyslexia but rather to encourage further research, and,

‘more decisive intervention in the early stages of education to identify and support those with dyslexia. If the condition goes unrecognized the result is likely to be a low sense of self-worth, which in turn predisposes young people to offend.’

(Kirk and Reid, 2001, p. 83).

Thus, any links in the literature between dyslexia and criminality, is not necessarily to do with the condition itself, *but about how people who experience dyslexia are perceived and treated.*

2.3. Artefacts, objects, things, symbols, message sticks, and talking pieces

In this section, I focus on the ability of the object to possess a deeper meaning than just its materiality. In the western research literature (arts, design, sociology, and material culture) these are variously described as: restorative artefacts (Carrascosa, 2020), restorative objects ((1)Aldington, 2020), evocative objects (Turkle, 2007), love objects (Moran and O’Brien, 2014), mediating objects and emotionally significant objects (Wallace, 2007), symbols of solidarity and emblems of emotional remembrance (Collins, 2004), boundary objects ((2) Daniel, n.d.; Pali, 2014), transitional objects (Turkle, 2007), and things (Komter, 2005; Bjögvinsson et al, 2012; Gamman and Thorpe, 2016). In Indigenous culture and literature, examples of such objects are message sticks, and talking pieces (Wilson, 2008; Kelly, 2019).

2.3.1. *Restorative artefacts and objects*

Artist and researcher Carrascosa (2020) uses art for peacebuilding, and also aligns his work with transitional justice (Carrascosa, 2014). He names all, ‘devices made with the use of art for peacebuilding’, as ‘restorative artefacts’, and that each such artefact, ‘seeks solutions to formal problems’, and helps create, ‘spaces of dialogue among different or opposing people’ (Carrascosa, 2020, p. 404). His process for creating restorative artefacts is through, ‘Dia Tekhnē’ (Dialogue through art), a methodology he has devised over several years for group facilitation, which enables dialogue through art and word. The methodology facilitates participants to approach their conflicts, ‘creatively (with creation and in action)’ (Carrascosa, 2020, p. 404). ‘Dia Tekhnē’, has evolved to include design thinking, amongst other theories and practices, and Carrascosa (2020) has also recently related it to the three stages of the RJ process, which he describes as a co-creative process (p. 421). Carrascosa (2020) concludes that a person, as well as a material object, can be a restorative artefact,

‘there is no artefact more restorative than conscious presence, than the intention and attention aligned and focussed on the person in front of us, respecting them with their history and loving them as they are.’

(p. 423).

In other words, Carrascosa views being truly person-centred (see 3.1.2.1.) as being restorative. In parallel with Carrascosa (2020), I have previously defined a, ‘restorative object’, as one that has been, ‘made as part of a restorative process and/ or one which may help facilitate a restorative dialogue or conversation’ ((1) Aldington, 2020, p. 122).

2.3.2. *Symbols*

‘The power of symbol to evoke images for healing is the common thread that runs through all creative arts therapies, along with its diminished reliance on verbalization’ (Crenshaw, 2006, p. 32). When referencing the objects he wished participants to bring to his, ‘Memories in transition’, open workshops (p. 419), Carrascosa (2020) used the word, ‘symbols’. These workshops accompanied a contemporary art exhibition, ‘Light-threads on memory; Art and conversations facing ETA’s barbarity’ (p. 419).⁶ Carrascosa (2020) invited participants to bring, ‘one or more symbols – objects, photographs, texts, music... - to summarize the imprint of political violence on their lives’ (p. 419), and requested participants to reflect on, ‘*the symbols that connect us with those moments or episodes [of ETA’s violence on their*

⁶ ETA (‘Euskadi Ta Askatasuna’ - Basque Homeland and Liberty) is a Basque separatist organization that used terrorism for its cause, and which formally disbanded in 2018 after 50 years of violence.

lives]' (p. 419) [brackets mine, and *italics* original]. Carrascosa (2020) comments on participants' responses,

'it was interesting to observe the process of affection-disaffection towards political violence, and of *transition and/ or transivity* (critical and democratic), not only of society and politics in general but in each individual.' [*italics* original]

(Carrascosa, 2020, pp. 419-420).

In this he suggests, in line with Crenshaw (2006), that the participants' symbols were powerful tools in enabling them to begin to verbalize and critique their own and society's responses to political violence. I examine the role of art and design in transitional justice in 2.4.

2.3.2.1. Bodily and material symbols of solidarity. As outlined in 1.1.3.1., interaction ritual has been applied to RJ. In particular, Strang et al (2006) suggest that interaction ritual offers a, 'plausible rationale', for the prediction of positive outcomes for people harmed taking part in RJ (p. 284), and Rossner (2013) concurs that, 'Collins's theory lends itself well to understanding the process of restorative justice' (p. 31). Rossner (2013) takes the application of interaction ritual to RJ further, however, and micro analyzes the RJ conference in terms of the theory. She observes from interviews with RJ practitioners and participants (following formal RJ conferences) that all defined, 'successful', conferences as those that were the most emotional. A, 'successful', conference requires an emotional, 'turning point', to occur and a moment of solidarity to be expressed between participants (Rossner, 2013). This is important as, 'in restorative justice, long-term emotional energy may prove to be the key that keeps people from reoffending' (Rossner, 2013, p. 35), and positive emotional RJ encounters may leave, 'an individual hungry for more positive interactions, thus motivating them to engage in pro-social behaviour' (Rossner, 2013, p. 36).

The hunger Rossner (2013) references has its origins in the heightened positive emotional energy that people experience as an outcome of an interaction ritual when it goes well (Collins, 2004; Rossner, 2013). As such, it has a strong relationship with solidarity, and is described as the positive emotion of the individual participant that emerges from the collective group feeling (Rossner, 2013, p. 71). Group solidarity is externalized and expressed symbolically in terms of interaction ritual (see 1.1.3.1.). The creation of collective symbols to embody these positive emotions may serve to, 'store and prolong the positive ritual outcomes', and the, 'invocation', of such, 'symbols can turn the positive outcomes of interaction ritual into long term emotions' (Rossner, 2013, p. 147), beyond the momentary

time of the encounter. In terms of relevance to this thesis, the key to symbols within interaction ritual is their connection with, and ability to potentially prolong, the positive energy from the RJ encounter as this may have a role in promoting, ‘pro-social behaviour’ (Rossner, 2013, pp. 35-36), ie. desistance. Whilst the short term emotional energy generated within the RJ encounter is measurable, the most power is generated when the emotion becomes longer lasting (Rossner, 2013, p. 33). Such emotional energy and symbols then get taken into subsequent interactions, leading to, ‘interaction ritual chains’, being formed (Collins, 2004), and potentially leave the participants desiring more; ‘the symbols and the interactions are chained together over time’ (p. 151). This externalization of solidarity within symbols happens in two ways with participants, which I am terming *bodily symbols*, and *material symbols*. Solidarity in this context is described as, ‘a measure of whole group cohesiveness’ (Rossner, 2013, p. 148) (see also Chapter 6).

Bodily symbols. As an outcome of an interaction ritual, group solidarity is expressed through movements and gestures between participants. Collins (2004) uses dance and play as illustrations of bodily symbols of group membership,

‘Dancing is a bodily symbol, an enactment of a degree of membership...These are bodily enacted symbols, directly performing membership with the persons danced with or played with in a game...’

(p. 154)

Rossner (2013) and Collins (2004) provide examples of bodily symbols of solidarity as experienced and expressed by participants during an interaction. These are,

- Synchronization of body movements
- Conversational turn taking and greater conversational flow
- Fewer embarrassing silences
- More eye contact and touch, for example, hand-shaking, group crying or laughing, hugs, pats on the shoulder

(adapted from Rossner 2013, pp. 32-33. See also Collins, 2004, p. 49)

I have encapsulated these actions within this piece of work: *Furosbiki wrapping cloth series /Line / Bodily symbols of solidarity* (see 4.6.5.). Alongside bodily symbols, in order to prolong the heightened emotional energy and feelings of group solidarity beyond the interaction, material symbols need to be generated.

Material symbols. Collins (2004) describes ritually generated material symbols as, ‘emblems of emotional remembrance’ (p. 95), or membership symbols, and likens them to Durkheim’s sacred objects (p. 83). He also lists criteria for discerning them, or as he expresses it, ‘rules for unraveling symbols’ (p. 97). These are (I have adapted them into a list),

- How ‘intensely symbolic’ is the item?
- ‘Is it treated with respect, as a sacred object, as a realm apart from ordinary life?’
- ‘Is it given a specially separate zone, a special physical location that is approached only with care?’
- ‘Are there special qualifications as to who can approach, and who is excluded?’
- ‘Is it emotionally, vehemently and self-righteously defended?’
- ‘Conversely, does it attract vehement attackers, also self-righteous in their attacks?’
- ‘Is it treated as an item of more than personal value, proclaimed as a value that is or ought to be widely shared?’
- ‘Is it regarded as incommensurate with merely utilitarian values?’

(adapted from pp. 97-98)

In these ways, the material symbols of the group solidarity then become symbols of membership of the group. This can also happen remotely. Collins (2004) gives examples of such material symbols as cultural objects, or a sports mascot, club emblem or crest, or a religious object. He divides material symbols into the, ‘particularized’, and the, ‘generalized’, as the ways in which material symbols circulate. The former is of, ‘symbols built up out of personal identities and narratives’, and the latter of, ‘objects that are in the focus of attention of emotionally entrained but otherwise anonymous crowds’ (p. 87). In other words, particularized symbols are generated in encounters and conversations between people who are known to one another, and generalized ones at sports, music, or other events where participants are unknown to one another. In particularized circulations, the symbol is steadier; in generalized, more volatile, as in political and religious environments (p. 87).

2.3.2.2. Material symbols and RJ. There is a lack of such material symbols of solidarity in RJ (Rossner, 2013; Pointer, 2020). Possible examples are given of items that could become material symbols of a RJ process, which include, for example, the outcome agreement (see 4.3.4.5.), signed by all participants, or a gift, but this has never been fully resolved, if RJ is viewed through the lens of ritual (Rossner, 2013; Pointer, 2020). As an extension of this concept, the Scottish guidelines for RJ (Scottish Government, 2017) refer to the importance of offering the person harmed an, ‘opportunity to have the harm addressed, materially and/ or symbolically’ (p. 15). In this they implicitly refer to Retzinger and Scheff’s (1996) distinction between material and symbolic reparation. For example, the outcome agreement could be described as material reparation as it (most usually) lists practical steps that are agreed to be undertaken by the participants, particularly the person responsible. The signed agreement is

taken away by participants at the end of the RJ conference and can thus subsequently become a symbol of the RJ encounter (Rossner, 2013; Pointer, 2020). Symbolic reparation, conversely, focusses on emotions; remorse or shame being expressed by the person responsible, and a gesture or signification of forgiveness in return from the person harmed, or that this may be possible in the future (Rossner, 2013). Through using the term material symbol in the context of RJ and within this thesis, I am referring to the materiality of the co-created design thing, but also its potential ability to symbolically encapsulate the emotions of the RJ encounter.

2.3.3. Mediating and emotionally significant objects

In her doctoral thesis, Wallace (2007) refers to pieces of jewellery as, ‘emotionally significant objects’, which is about her participants’ sense of personal emotional significance invested in a piece of digital jewellery (p. 108). Wallace (2007) also describes such jewellery as, ‘mediating objects’, as opposed to, ‘adornment or sculpture’. She defines these as objects that, ‘act to comment on and enhance the intimate phenomena of human relationships’ (p. 90). Wallace defines mediation in this particular context as, ‘the potential of jewellery to act as a metaphor, translator and facilitator of human communication’ (p. 90). Whilst Wallace (2007) is not speaking about human communication between people in conflict, or in the aftermath of harm or crime, she is speaking about an object mediating between people.

2.3.4. Things, thinging, and infrastructuring

In this chapter, I focus on the participatory design, co-creation, and design thinking literature as it specifically relates to the notion of ‘Things as agonistic spaces, and the related concept of co-creation and design as a dialogic process (see also 1.1.4.). In 3.1.3., I outline more broadly the co-creation and design thinking literature as it relates to my methodology.

As designers become more active in social innovation projects (for example, Manzini, 2016), it is commented that design thinking now correlates closely with participatory design, and that a, ‘fundamental challenge for designers and the design community is to move from designing, ‘things’ (objects) to designing, ‘Things’ (socio-material assemblies)’, and away from the concept of the, ‘omnipotent designer’ ((1)Bjögvinsson et al, 2012, pp. 101-102).

Elsewhere, ‘Things’, are iterated as the, ‘socio-material interactions surrounding the processes and products of design’ (Gamman and Thorpe, 2016, p. 86). As a consequence of this shift, the argument is made for, ‘infrastructuring’; going beyond the particular design project, ‘toward future stakeholders as designers’, and one of designing, ‘Things’, as social innovation ((1)Bjögvinsson et al, 2012, p. 102).

Drawing on the etymology of the word thing as originally meaning assembly (see 1.1.4.), and the work of Latour (1999) the design of the Thing is seen as the work of participatory design and of common places that are, ‘collectives of both humans and non-humans’ ((1)Bjögvinsson et al, 2012, p. 102). By non-humans, they intend, ‘prototypes, mock-ups, design games, models, and sketches’, relating to the design of things (p. 106), which are later described as acting like boundary objects between dissenting actors (see 2.3.5.2. regarding boundary objects). These common places as Things are characterized not by consensus but by a range of perspectives, and so become about negotiating difference and potential adversity. In this, there are two values: 1) democracy or, ‘infrastructuring’, or, ‘thinging’, as significant in the design of Things, and 2) tacit knowledge (Sennett, 2009; Pajaczkowska, 2016; see also 3.1.3.2.) as important in the design of things ((1)Bjögvinsson et al, 2012).

There are also two approaches iterated as, ‘thinging’: 1) the engagement of the participant pre-design, and 2) the engagement of the participant also post-design. This latter approach is described as, ‘infrastructuring’, in which design is seen as, ‘ongoing and as anticipation or envisioning of potential design that takes place in use after design in a specific project’ ((1)Bjögvinsson et al, 2012, p. 104). This is iterated as shifting thinging from the design project itself to being about processes and strategies, and the challenging of existing infrastructures ((2)Bjögvinsson et al, 2012, p.127). As such, the thinging process leads to such questions as, ‘*How are the objects of design and matters of concern made into public Things and opened to controversies among participants, both in the project and outside it (e.g., negotiations, workshops, exhibitions, public debate)?*’ [*italics original*] ((1)Bjögvinsson et al, 2012, pp. 104-105). This shifts the focus from, ‘*things as objects*’, to, ‘*Things as socio-material assemblies*’ [*italics original*] ((1)Bjögvinsson et al, 2012, p. 105). Infrastructuring (the Thing), therefore, becomes an agonistic public space (Mouffe, 2007), in which antagonism is transformed into,

‘agonism, moving from conflict between enemies to constructive controversies among ‘adversaries’ - those who have opposing matters of concern but who also accept other views as, ‘legitimate’. These activities are full of passion, imagination, and engagement.’

((1)Bjögvinsson et al, 2012, p. 109)

Thinging and infrastructuring activities, therefore, establish, ‘public agonistic spaces as long-term relationships through artful integration’, which acknowledge, ‘co-creation as a collective interweaving of people, objects and processes’ ((2)Bjögvinsson et al, 2012, p. 130). The same authors conclude that if design thinking wants to bring about change, then the, ‘challenge of passionate engagement in controversial design Things’, cannot be sidelined (p. 116). There is an acknowledgement, however, that, ‘this designerly and political way of making

marginalized people and issues public is still a challenge for our thinging approach’ ((2)Bjögvinsson et al, 2012, p. 143). Such dilemmas and concerns are reflected on and debated during social innovation Thinging projects. For example, should there have been more participation from those that represented the dominant, ‘hegemony’? ((2)Bjögvinsson et al, 2012, p. 141), or should the involvement of a bus company in the Middle East, with whom they were working, have been raised, debated, and/ or challenged? ((2)Bjögvinsson et al, 2012, p. 143).

The infrastructuring research outlined above was conducted within the Malmö Living Labs, and with those perceived to be marginalized groups within Swedish society to see where their concerns led. A later paper (Hillgren et al, 2016) reflects seven years of practice-based research into infrastructuring through the Labs. It concludes that a solution to dilemmas regarding challenging existing infrastructures is a combination of, and interplay between, infrastructuring, strategic design (finding allies, and forming alliances, that have shared values), and commoning (leading towards co-ownership beyond the process) that, ‘can provide the constructive way forward to challenge established structures, especially when you see these endeavours as long-term trajectories’ (Hillgren et al, 2016, p. 97). It is argued that this threefold dynamic combination is what makes infrastructuring processes successful (Hillgren et al, 2016).

The above research cites Manzini’s design and social innovation approach as being close to infrastructuring, and in which design and design schools play a crucial part (Desis Network, 2020). Manzini (2016) describes this as, ‘emerging design’, which is defined by the tools and methods it uses, rather than by its products, and involves participation along with, ‘environmental, economic, and social issues’ (p. 52). This is characterized by a dialogic, human-centred, and long-term approach in what Manzini (2016) describes as the period of, ‘transition’, and move away from the industrialized design product that symbolized the 21st century, fuelled by a greater environmental awareness (p. 52).

Manzini (2016) considers that all design should be co-design, and drawing on the work of (2) Bjögvinsson et al (2012) iterates co-design as a, ‘complex, contradictory, sometimes antagonistic process’ (p. 58), in which all stakeholders, including the designer, need to engage in a, ‘dialogic cooperation - a conversation in which listening is as important as speaking’ (p. 58), which he suggests is at variance with the, ‘omnipotent designer’ ((1)Bjögvinsson et al, 2012, p. 102), or, ‘big-ego design’, of the 20th century (Manzini, 2016, p. 58). In this, however, Manzini (2016), argues that designers, alongside listening and engaging with, ‘other cultural worlds’ (p. 59), need to be able to put forward their own ideas and proposals and use their

voices as design experts in order for design to be part of the dialogue of the transition phase we are currently living through.

2.3.5. *Objects in material culture*

This section examines the role of objects within Indigenous and western material culture. In Indigenous literature, the functional and sacred role of message sticks and talking pieces are highlighted. In western literature, the value of objects and artefacts in our everyday lives, as well as in times of transition, are examined as being meaningful accompaniments to us.

2.3.5.1. Evocative objects. In her book of collected autobiographical essays by scientists, humanists, artists, and designers, Turkle (2007) describes objects that are, ‘companions to our emotional lives’, or that act as, ‘provocations to thought’, and, ‘evocative objects’. This is in contrast to our usual viewing of objects as, ‘useful or aesthetic’, and the description of, ‘evocative objects’, as, ‘things we think with’, stresses the difficulty of extricating thought from feeling in how we relate to things (Turkle, 2007, p. 5). In her book, the authors each choose an object and iterated its power in their lives, its connection to ideas, and to people (p. 5). From these, Turkle (2007) discerns characteristics associated with evocative objects;

‘There is the power of boundary objects and the general principle that objects are active life presences’ (‘a dynamic relationship between things and thinking’; for example, ‘tinkering’, with objects)

‘Objects are able to catalyse self-creation’ (‘how a change of jewelry can become its own voyage to a new world’)

‘Objects bring together thought and feeling’ (‘objects of science are objects of passion’)

‘We often feel at one with our objects...’ (in psychoanalysis, persons and things are called, ‘objects’; we feel at one with our mobile phone, for example)

‘When objects are lost, subjects are found’ (objects becoming part of ourselves)

(pp. 9 - 10).

She observes that a focus on objects connects people across disciplines through, ‘finding a common ground across experience’ and that some objects seem to be, ‘intrinsically evocative’, which she labels, ‘uncanny’, whilst others are powerful because they mark a significant moment in our lives (Turkle, 2007, p. 8). I return to this list of characteristics in 5.2.

2.3.5.2. Transitional and boundary objects. Turkle (2007) describes some of the evocative objects in her book, such as a childhood toy, as also transitional ones because of their association with times of transition. She describes such transitional times as, ‘rich with creative possibility’ (p. 8), and notes that these could also be described as threshold or liminal times marked by such objects. Turkle (2007) cites the example of a train journey, long imagined by one of the authors, as a *transitional object*; ‘on the train, poised between states of being, everything solid and known can be called into question’ (p. 8). She describes such transitional objects as markers, ‘of relationship and emotional connection’, within, ‘a significant life transition’ (p. 5). Evocative objects are also *boundary objects* (Turkle, 2007, p. 9).

The concept of, ‘boundary objects’, was first developed by Star and Griesemer (1989) who describe them as, ‘both adaptable to different viewpoints and robust enough to maintain identity across them’ (p. 387), making them, ‘a means of translation’ (p. 393). Star and Griesemer (1989) address the question of how diversity and collaboration can coexist around museum objects, and the different perspectives they invoke, by suggesting that through dialogue and reaching agreement on methods and protocols, scientists can,

‘begin to devise a common coin which makes possible new kinds of joint endeavour. But the protocols are not simply the imposition of one world’s vision on the rest; if they are, they are sure to fail. Rather, boundary objects act as anchors or bridges, however temporary.’

(pp. 413-414)

Boundary objects are not necessarily a description of one material object, but can be a collective place for the repository of objects, such as a museum (pp. 410-411).

Pali (2020) gives an example of a boundary object within the context of RJ. She states that Daniel in, ‘Inside the distance’, (see 2.1.2.), sees the aftermath of crime as creating two subjects; the victim and the offender, and the space between them. Pali (2020) describes that space between as being materialized by the table, and states that, ‘the artist uses the table as a, ‘boundary object’, to suggest a place of co-operation, but not consensus’ (p. 33). In the context of RJ, Pali (2020) sees this space between as also materialized and embodied by the person of the RJ facilitator who mediates across it.

2.3.5.3. Message sticks and talking pieces. In this section, I refer to the *message sticks* of the Australian Aboriginal peoples, and the *talking pieces* of the First Nations peoples of North America and Canada.

Message sticks used to be used for long distance communication and, in contemporary times, have, ‘flourished in the domain of negotiations between Indigenous and non-Indigenous groups’ (Kelly, 2019, p. 149). Message sticks were carried by, ‘messengers’, to the recipient and they were unable to be understood aside from a verbal statement brought by the messenger (Kelly, 2019, p. 137). Colonial and settler anthropological research around message sticks in the nineteenth and twentieth centuries frequently failed to refer to Indigenous messengers for their knowledge, which means there is a gap in our understanding of their precise use, meaning and symbolism (Kelly, 2019, p. 134). It is widely believed, however, that their meaning was not only in the inscribed drawings, but also in their materiality and construction; ‘it is important to note, however, that all elements of a message stick hold the potential to express meaning, including their size and shape, and even the variety of wood’ (Kelly, 2019, p. 134).

Howitt (1889, cited in Kelly, 2019) stated that there were three ritual characteristics of the message stick. Firstly, that the stick was carved in the messenger’s presence, secondly that the stick was made visible by the messenger during his journey (as a form of privilege, protection, and permission to traverse different territories), and thirdly, that the message stick acted as a visual, ‘semiotic tool’ (Kelly, 2019, p.145), for the messenger in verbally relaying the message. As message sticks required the messenger to be interpreter, they are not considered to be language-based writing (Kelly, 2019, p. 138); the entire object is the language,

‘In short, an object is seen to be a message stick when it serves as the centrepiece in a communicative interaction and when its markings are understood to correspond to a verbal communication produced by its bearer.’

(Kelly, 2019, p. 144).

Talking pieces are also part of Indigenous sacred and material culture, and are adopted as part of some RJ practices as an intrinsic component for the ordering and facilitation of talking circles. Whilst message sticks are themselves imbued with the message, talking pieces primarily facilitate speaking. As part of his doctoral research methodology, Wilson (2008) used talking circles, rather than focus groups. He uses this description of a circle, and its talking piece,

'In some circles an eagle feather or other sacred object is passed around following the direction of the sun....The holder of the object speaks, 'from the heart', and the group listens silently and non-judgmentally until the speaker has finished. Each member is given a chance to speak. A common rule of the circle is that members must not speak out of turn.'

(Wilson and Wilson, 2000, p. 11 cited in Wilson, 2008, p. 41)

Elsewhere, the talking circle is iterated as part of a co-creative learning process (First Nations Pedagogy Online, n.d.) facilitated by the talking piece. This sacred object is articulated as being an, 'object of power', within the circle, as only the person holding it has permission to speak. Talking pieces are described as being constructed from wood, feathers, shells, a peace pipe, or wampum belt (First Nations Pedagogy Online, n.d.). A peace pipe is a sacred smoking pipe (Asikinack, n.d.), and a wampum belt is a form of communication created through the pattern and threading of beads made from the Wampum shell (Gadacz, 2006; Moss, 2020). For example, the shell beads are threaded or woven into bracelets, necklaces, collars, sashes, or belts that become physical representations of political agreements. As with the message sticks, the Wampum items are also a form of communication through their very materiality, with specific patterns that, 'symbolized events, alliances or kinship relations between different peoples, and wampum could be used to confirm relationships, propose marriage, atone for murder or ransom captives' (Gadacz, 2006).

2.3.5.4. Love objects. In the foreword to their book of collected essays, editors Moran and O'Brien (2014) describe, 'love objects', as being categorized into roles; 'in the negotiation of different types of love'; 'to create biographies'; to, 'represent identities'; and to, 'embody emotions or negotiate relationships'. Or more simply, the means by which objects can become conduits, 'for negotiating, materializing, and understanding relationships'. Their aim is not to, 'describe the objects', but rather to unravel the times when love is, 'central as an emotion'. As Moran and O'Brien (2014) state in their foreword,

'objects become the foci of the authors' attempts to grapple with the complexities of love as it is played out through the objects' identities, both as possessions and as props in the performative enactments of social rituals.'

In an essay in the same book, Chapman (2014) describes love objects as being primarily ecological and sustainable, and as sharing the following criteria with, 'emotionally durable design' (Chapman, 2015) - of being about: narrative (users share, and develop a personal history with the product); consciousness (products are autonomous); attachment (strong emotional connection to the product); fiction (the product inspires interaction and

connections beyond the physical relationship); and surface (the product ages gracefully). In these ways, Chapman (2014) views love objects as emotionally durable design, and as a counter to our throw away society.

Related to the concept of objects where love is the central emotion, there is a belief that the handmade = love, and that when people are selecting gifts for their loved ones, their preference as consumers, is for handmade gifts (Fuchs et al, 2015),

‘consumers have a special appreciation for the human factor in production; handmade products are perceived to be made with love by the craftsperson and even to contain love, and this perception is a significant contributor to the positive handmade effect on product attractiveness.’

(p. 110)

2.3.6. Gifting

This section examines what happens when we gift an object, such as the potential creation of reciprocities, and obligations.

2.3.6.1. Gifting and RJ. In my experience as a practitioner, gifting already happens within RJ processes. For example, the gifting of ourselves through: our time, our emotional expression and psychological energy, the sharing of parts of our life stories, the answers to questions from the person harmed by the person responsible, the opportunity to meet or communicate indirectly. Zellerer (2013) similarly refers to RJ as being about gifting, as well as about co-creating,

‘One of the gifts of restorative justice is that it is dynamic and invites us to continually engage with individuals, groups, organizations and communities to co-create ways that best meet everyone’s needs and resolves the issues at hand in a generative way.’

(p. 269)

A synonym of the word, ‘contribution’, is, ‘gifting’ ((1) Harper Collins, n.d). Zellerer (2013) writes about the, ‘contributions’, of RJ in which she refers to RJ’s inherent pragmatism as a gift, and speaks of its potential, ‘incredible contribution’, as being the creation of, ‘an entirely different reality around conflict, crime and justice’ (p. 278).

There are also examples of the gifting of homemade items, either explicitly or implicitly as part of a RJ dialogue. These have been verbally shared either with me personally, or more generally as part of undocumented presentations, during RJ conferences, seminars

and workshops. Some of these include a song sung spontaneously and described as a gift as part of a restorative community circle in response to COVID-19, a prisoner writing and recording songs as gifts for his children, and a sculpted gift given from a person convicted of a sexual offence to the person he had harmed, as part of a RJ process.⁷

An example of a specific gifting project is the ‘Work 2 give’, programme in British Columbia, Canada. Through it, handmade wooden gifts made by those incarcerated in local prisons are gifted to communities. A film (Maguire and Trimble, 2019) about the programme was made as part of an evaluative research project. The gifting of the artefacts seems to be beneficial; ‘it was homemade, it was very touchful’, ‘they’re giving back to the community- they’re saying sorry for what they did’ (community members commenting on a gift), and, ‘it’s a healing process; the trauma they’ve been through, addictions, and the people they’ve hurt’ (from a worker) (Maguire and Trimble, 2019). The film makes it clear that the, ‘Work 2 give’, programme is not about the individual, but about the collective, and whilst it does not state (anywhere I could find) that it is about RJ, it is implicitly about encouraging dialogue between people responsible and their communities.

2.3.6.2. Gifting, community, and obligations. Community may be said to be interwoven with the phenomenon of gifting, and also of obligation, through a study of its etymology. For example, Esposito’s (2012) notion of community derives from his etymological analysis of the Latin word, ‘*communitas*’, and its root of, ‘*munus*’ (also the root for, ‘*immunitas*’ – immunity), in which community is a gift given rather than received (Esposito, 2013). ‘*Munus*’, contains the ideas of obligation, duty, and gift, as it is a combination of, ‘*onus*’, ‘*officium*’, and, ‘*donum*’ (‘obligation’, ‘office’, and, ‘gift’) (Tierney (2015). Esposito (2012, 2013) sees the historical interpretation of community purely in terms of what an individual may receive from it, rather than give to it. This understanding is derived from a focus on the Latin etymology of, ‘*cum*’, meaning, ‘with’, or, ‘common’, rather than the, ‘*munus*’, element, and is problematic as it ignores the loss, risk and requirement from the individual, also incurred in community (Esposito, 2012; Tierney, 2015). Thus,

‘to fully belong to the originary *communitas* means to renounce one’s most precious substance, in other words one’s individual identity, in a progressive process of openness to the other-than-self [*altro da sé*].’

(Esposito, 2012, para 3)

⁷ I emailed the RJ facilitator who shared this last story to ask if they would give me permission to share this in more detail as part of this thesis but did not receive a response, which I understand due to the sensitivity of the context.

Esposito (2012) elaborates that the definition of, ‘munus’, is complex as it simultaneously means, ‘law’, and, ‘gift’. In this, Esposito is referring to ancient Roman society in which, ‘munera’, (public works and entertainment) were provided (legally) by wealthy citizens for the benefit of ordinary citizens. In this sense, ‘munus’ (singular), and, ‘munera’ (plural), are about, ‘duty’, ‘service’, and, ‘obligation’. Thus, the gift in relation to community is more of a duty, a debt owed; a gifting and a receiving with no requirement (obligation) to reciprocate, but rather a release from the obligation. Community is also a concept without internal or external borders, and has a link with violence; ‘He who kills isn’t a stranger but is rather a member of the community’ (Esposito, 2013, p. 124). Esposito (2010) refers to the loss of borders as exposing of the self, and as a form of violence; ‘that which everyone fears in the munus, which is both, ‘hospitable’, and, ‘hostile’...is the violent loss of borders, which awarding identity to him, ensures his subsistence’ (p. 8).

Purbrick (2014) uses this theme of gift, obligation, and community, to argue that giver and receiver become inextricably linked through gifting acts, and that, ‘gifts create cycles of exchange, enforcing solidarities of indebtedness, sustaining communities and societies’ (p. 14) - see Chapter 6. She evidences this through an analysis of writings from contributors to the, ‘Mass Observation Archive’ (<http://www.massobs.org.uk>), and, ‘Through the giving and receiving directive (1998).’ An interrogation of these writings reveals that gifts can perpetuate inequalities (through those able to give more than others), but that emotional material culture can soften the effect of this, or even embrace it, and that whilst the gift has a coercive quality, it simultaneously, ‘forces inclusion across asymmetries and hierarchies of social life’ (Purbrick, 2014, pp. 19-20). Gifts are also about love, and are powerful things that, ‘can express the significance of a person that cannot be contained in words’, and that they can create attachments, and sadness, as well as joy (Purbrick, 2014, p. 19). Purbrick (2014) concludes that gifts exist in the, ‘emotional domain of material culture’ (p. 19). Moreover, that gifts create feelings, nurture relationships, traverse distance, maintain connections after death, and realize the social life of a person, and that, ‘to receive a gift is to accept the giver along with their offering; it is to allow the giver a part in the receiver’s future, at the moment when a gift is inserted into a life’ (Purbrick, 2014, p. 12, and p. 19).

In her, ‘Foreword’, to Mauss’s famous, ‘The gift’, Douglas (1990) also iterates a relationship between gifting and solidarity; ‘a gift that does nothing to enhance solidarity is a contradiction ... The theory of a gift is a theory of human solidarity’ (p. vii.). Mauss (1990) bases his study on gift giving in several different cultures and with references to traditional legal systems, where it is clear that gift giving is part of an elaborate, nuanced series of rituals that form commitments between parties. If not participated in and reciprocated there can be

unwanted, and even damaging consequences. As we have seen with Purbrick (2014), more contemporary literature on gift making and material culture supports this concept of expected, if not required, reciprocity and acceptance of the other.

Komter (2005), for instance, suggests that our motivation for gifting in the west is not entirely self-less as we expect it to be reciprocated, and if it is not, we may consider there is something awry in our relationship with the receiver. As with Purbrick (2014), Komter (2005) confirms that gifts can perpetuate inequality, such as giving, 'a learned book to someone with only rudimentary education', and that the act of giving can, therefore, mark, 'the authority of the giver over the recipient' (p. 31). Komter (2005) states that from his own research, most people value more highly personalized gift giving (if they have the time and the right material resources) rather than the economic one (such as bought care, book tokens, etc.) and suggests a possible definition for gift giving. This differentiates between the objective theory around gift giving and its subjective reality,

'Although gift giving in most cases objectively conforms to the principle of reciprocity, subjectively it is felt to be an essentially non-economic, spontaneous, and altruistic activity, meant to communicate personal feelings instead of being an exchange translation.'

(p. 39)

Komter (2005) refers to the concept of sacrifice in connection with gifting and solidarity, which has similarities with Esposito's (2012, 2013) loss of oneself in terms of community. As Komter (2005) states: the gift is sacrificed along with the identity of the giver or recipient in the exchange, and that gifts can have positive as well as negative consequences through their disruption as well as their creation of social ties. Additionally, gratitude is a key part of both gifting and solidarity - 'gratitude is the core of the reciprocal moral obligation involved in many instances of solidarity' (p. 191).

Turney (2012) describes the handmade knitting of things as an expression of love between people; romantic, platonic, or familial. Whilst the knitted garment represents a sacrifice of time and thoughtfulness by the maker and gifter, and is about the intimacy of touch through its connection with the wearer and recipient's skin, she argues that such values are only communicated, 'if the object is received and used as the maker intended' (p. 303). Hence, she posits that, 'such objects do not solely, 'represent', love, but also signify possessiveness, control, and domination' (p. 303). As a consequence, she asks the question as to whether the handmade really = 'made with love' (p. 307) (see also, Fuchs et al, 2015, and

2.3.5.4.), and comments that the object over time can come to represent, ‘the distance between intent and reception’, but that each knitted thing, even if, ‘ugly’, embodies the maker and giver and their emotion at a particular time (p. 310). The same object also captures over time the emotional response of the receiver to it. As such, the knitted thing becomes a container for the emotion of both gifter and receiver.

2.4. Trauma, transitional justice, and memorialization

This section highlights how the creation of images and built structures can help individuals, communities, and nations to manage trauma in times of transition.

2.4.1. *Making, trauma and recovery*

At the individual level, trauma may be defined as, ‘any situation where one’s psyche is overwhelmed to the point that the person is unable to use his or her psychological defences, or to function in the usual fashion’ (Carey, 2006, p. 15). This can be when trauma is experienced as a sudden shock or as longer term agony (Rubin, 2006). In psychotherapy practice and literature it is understood that artmaking methods can enable an articulation of trauma in ways that verbal expression fails to do as, ‘some events are so devastating that words fail, and the arts become the best way to say what presses for release’ (Rubin, 2006, p. 9). Furthermore, making activities are seen as, ‘a form of, “secondary prevention”’, in terms of supporting those, ‘at risk for psychological problems’ (Rubin, 2006, p. 9). Rubin (2006) describes this as, ‘like medicating at the first sign of an infection, offering the arts to people who are in the throes of responding to overwhelming events may well prevent more serious and prolonged emotional damage. Even later, creating can be healing’ (p. 9). Thus, artmaking is viewed as assisting in recovery from trauma at different stages in the person’s life.

I found Barrett’s (2003, 2014) work particularly useful in its analysis of the artmaking process to articulate the unspeakable when it is used post trauma. It also resonated with what I have observed in my own practice. Barrett (2014) cites Caruth (1995) and other trauma researchers in her articulation of, ‘un-forgetting’, as a concept to counteract the frozen image of, ‘forgetting’, that can occur post trauma. She argues that trauma can lead to, ‘a malfunctioning of images and memory’ (Barrett, 2014, p. 6), and that flashback images often experienced by the trauma survivor can be vivid but frozen, and so unrelated to past, present, or future imaginings. This is because the history the flashback narrates is one of a lack of place, ‘either in the past, which was not fully experienced, or in the present in which it appears - and hence its incomprehensibility’ (Barrett, 2014, p. 10). Part of this incomprehensibility is the loss of relationships between people and place through the frozen flashback image, which can lead to a loss of memory, as well as passiveness, surrounding the trauma (Barrett, 2014).

Thus, the role of memory alongside artmaking is significant in response to trauma, as are embodiment and place (see also 2.1.3), as place is the location where we experience events, as well as from which we remember them (Barrett, 2014, p. 9). The reverse, disembodiment, is a deprivation of place (displacement/ dissociation), and a loss of the space upon which our experiences and memories are dependant (Barrett, 2014). An interruption by the trauma, therefore, of the, ‘normal flow of interactions between body and mind; memory and matter’ (p. 10). Barrett suggests that an, ‘un-forgetting’, of the trauma can be processed through artmaking, (Barrett, 2014),

‘Hence trauma can be understood as a kind of, ‘forgetting’, imposed by the fixity of the traumatic image and an inability to generate the flow of images or memories that are vital to a continuation of mental and physical well-being. It is this aspect of trauma for which aesthetic experience and art making has crucial significance.’

(pp. 6-7)

Ataria (2015) also speaks of the dissociation experienced by the trauma survivor (in particular those experiencing PTSD symptoms), and the limitations of verbal descriptions of trauma, since the original trauma is, ‘initially organized without semantic representations’ (p. 1051). Thus, ‘...expressive and creative non-traditional forms of therapy with trauma survivors can be less threatening than verbal therapy alone...’ (Carey, 2006, p. 216).

In an earlier paper Barrett (2003) elaborates on the process of artmaking or experiencing of the aesthetic image in relation to trauma; ‘both psychological and physiological trauma can be restructured and resolved if they are given form, thereby making them accessible to conscious thought’ (‘Reconciling Difference’, I, para.4). As she continues,

‘In simple terms, one can conceive of a multi-dimensional flow between physiological processes, images and words or conceptual thought: body < > image < > word.’

(‘Reconciling Difference’, V, para.1).

It is well known that trauma lingers in the body. Trauma can happen to a child pre-language development, or can produce a speechless-ness in people of any age. When this is coupled with the, ‘frequent injunction by abusers not to tell, memories of traumatic experiences are difficult, if not impossible, to access with verbal therapy alone’ (Rubin, 2006, p. 10). In this simple diagram, Barrett (2003) suggests that the act of making (‘image’) can fathom the language of what is happening in our bodies post-trauma (‘body’) in order to

enable a verbal articulation ('word') of the trauma. This is articulated as a cyclical process, rather than a linear one in Barrett's (2003) use of the phrase, 'multi-dimensional'.

2.4.2. Art, design, transitional justice, and memorialization

Transitional justice is a response to situations of societal and national trauma, and is a term that originated in the 1990s. It has since become widely used, although some would argue that its origins are more ancient than that (Zunino, 2019). The International Center for Transitional Justice (ICTJ) defines it as,

'the ways countries emerging from periods of conflict and repression address large-scale or systematic human rights violations so numerous and so serious that the normal justice system will not be able to provide an adequate response.'

(ICTJ, n.d.)

This can involve four response types: criminal prosecutions, fact-finding or truth-seeking, reparations such as in the *Truth and Reconciliation Commission* in South Africa (Colvin, 2006; Tutu, 2019), and the reformation of laws and institutions (ICTJ, n.d.). Restorative Justice, alongside reconciliation, has also been described as being part of peacebuilding processes, such as happen within transitional justice (Llewellyn and Philpott, 2014).

It is as part of the reparations component that memorialization can appear, and is simply described as the process of creating public memorials (Brett et al, 2007). Aesthetic memorialization is about using a piece of artwork or a designed structure as a focal point for an injured community to gather around following largescale trauma and atrocity, such as genocide, institutional abuse, war, and ethnic cleansing. Memorialization is described as, 'an important tool in addressing conflict situations where years of repression, social inequality and injustice have created polarized communities' (Ruwanpathirana, 2016, p. 5).

The role of the arts and design in healing divided communities as part of transitional justice and memorialization programmes is well represented (Brett et al, 2007; Rush and Simić, 2013; Simić and Volcic, 2014; Ruwanpathirana, 2016; Garnsey, 2016; Broudehoux and Cheli, 2021), although still in its youth (Garnsey, 2016). There is an understanding in the academic transitional justice literature that the legalistic model of redress by itself is unable to unravel the ways in which the past affects the present in emergent or post conflict societies (Garnsey, 2016). For instance, 'language, particularly legal language cannot adequately capture the pain and trauma of rape' (Henry, 2009, cited in Simić and Volcic, 2014, p. 384), referring to the mass rape of Bosnian Muslim and Croatian women by Serb paramilitary forces in the 1990s,

particularly at the Vilina Vlas spa, Višegrad, Bosnia and Herzegovina. Through an analysis of the film, 'Those Who Can Tell No Tales', by Jasmila Žbanić, Simić and Volcic (2014) argue that film offers a way to capture trauma, as well as to offer symbolic reparation, 'and to contribute to the long-term process of truth seeking and justice', through, 'memorializing the spaces of these crimes' (p. 389). In the same literature, how art achieves the opening up of such spaces for discussion is divided into three roles: memory (art acts as a witness to and memorial of the past to prevent the same occurring again); being multi-dimensional in terms of space and time (simultaneously occupying the past, present, and the future); and in being cathartic through contesting narratives (Garnsey, 2016, pp. 473-474).

Similarly, the architecture and design of memorial spaces is iterated as a, 'non-verbal language', that translates into, 'material form', events too difficult to otherwise articulate, and in doing so offers a spatialization of memory (Broudehoux and Cheli, 2021, pp. 1-2). In an examination of memorial architecture at four different European sites, Broudehoux and Cheli (2021) observe shared design features: the exceptional design quality (the employment of experienced designers); the abstraction and minimalism of the design to avoid detracting from the subject; the importance and sensitivity required in the siting of the structure; the way the internal space is organized (to create an experience felt through the body); the significance of pathways into, through, and out of the building; and the use of materials, symbols, and different surfaces, to create an empathic, receptive, and contemplative space. These are described as the, 'material language of the memorial' (Broudehoux and Cheli, 2021, p. 2).

The task of memorialization through aesthetic means, however, is a complex one and involves decisions about the representation of different perspectives, the possible censorship of some voices, and who is responsible for making the final decision about the design and form of memorials that are, 'expected to act as vectors of memory and symbolic reparation for injured individuals, communities and nations' (Broudehoux and Cheli, 2021, p. 4). Additionally, 'how the process of design has been constituted to include multiple voices and constituents' (Brett et al 2007, pp. 31-32).

There are two recent examples from Scotland that illustrate contemporary memorialization. Firstly, the bronze sculpture by Andy Scott of a giant toy elephant, which is a memorial to the 250 babies whose ashes were secretly buried at Mortonhall Crematorium, Edinburgh, without their parents' knowledge (BBC News, 2019). I visited it the day after it was unveiled, and took the photos in Figures 14 and 15. The sculpture symbolizes the adage that elephants never forget and forget me not flowers are etched into the surface of the sculpture. It states that the memorial was, 'gifted', by Edinburgh City Council.

Figures 14 and 15

Elephant memorial to, 'never forget', the Scottish baby ashes scandal, Waverley Gardens, Edinburgh

Figure 14

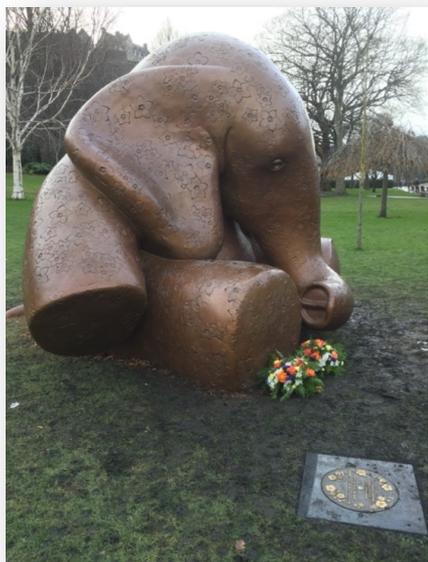


Figure 15



The second example is from Greenspace Scotland who, in 2021, launched an advert for an artist to, ‘co-design an artistic statement and concept to inform the development of a, “National Covid Memorial”, in Pollok Country Park, Glasgow’, with the aim of creating, ‘somewhere people can go to remember loved ones and reflect on events of this past year’ (Greenspace Scotland, n.d.). It is intended that the concept and statement will provide the blueprint and act as a catalyst for other COVID-19 memorials across Scotland. Artist Alec Finlay has since been appointed, and entitled the project, ‘I remember’. Julie Proctor, of the commissioning organization uses the word, ‘restorative’, in her description of the project (Anderson, 2021).

2.5. Islands, islandness, and rurality

There is a lack of RJ research in rural and island locations (see Chapter 1), and I was unable to find RJ research literature specifically relating to European islands, although RJ practice exists in Sardinia, for example. Tempio Pausani, Sardinia, is part of the European Forum for Restorative Justice’s restorative cities initiative, for which it has won an award (Comune di Tempio Pausania, 2016). The research I did find, however, highlighted Indigenous RJ practices as the focus shifted from the urban to the rural, although Wielenga et al (2020) suggest that the differentiation between rural and urban is not always a valid one in an African context as many people who live in urban centres also have a rural, ‘home’, they return to regularly (pp. 49-50).

More broadly, Island Studies are about the fact that, ‘islanders from different archipelagos share a sense of islandness that transcends the particulars of local island culture’ (Conkling, 2007, p. 191).

2.5.1. RJ and islands

Jenkins (2006) examines informal dispute resolutions of the Gullah Islands of South Carolina, which were used as responses to crime, delinquency, civil concerns, community issues, and other social issues outside the traditional and civil legal systems. Jenkins (2006) concludes some of these, ‘fall within the parameters of restorative justice’ (p. 314). In reaching this conclusion, he determined that there were two forms of law: the, ‘just law’, of the church and community which developed out of West Coast African justice systems, and the, ‘unjust law’, which is based on Eurocentric principles, which became more significant once a bridge was built from the mainland to the islands (Jenkins, 2006, pp. 308-309). The key goals of just law were, ‘reparations for the harmed party, community peace, and an assurance that individuals would follow either church or community norms’ (Jenkins, 2006, p. 312).

Dinnen (2006) examines the foundations of RJ practices in Papua New Guinea, the Solomon Islands, Vanatu, and Fiji (collectively, Melanesia) and found that in Papua New Guinea, for example, the notion of RJ was not a new one as it echoed the traditional community values and practice (Papua New Guinea, 2000, p. 2, cited in Dinnen, 2006, p. 411). Prior to the colonization of Melanesia, there was no centralized justice or administration systems and thus no concept of crime or case law. Consequently, disputes were handled by the local community on a case by case basis leading to resolution by, ‘settlement rather than by adjudication, and in practice this was often the outcome of protracted negotiation, mediation, and compromise’ (Dinnen, 2006, p. 404). Dinnen (2006) additionally observes that,

‘given the high levels of social and economic inter-dependence in small-scale societies, the restoration of stable relationships ruptured by disputation was an important objective of resolution.’

(p. 405)

Maxwell and Hayes (2006), however, observe that in modern times the Polynesian and Melanesian islands traditional practices co-exist with western justice systems and suggest that neither yet fully reflect the, ‘goals and values of the 21st-century proponents of restorative justice’ (Maxwell and Hayes, 2006, p. 149). A more recent book (Dinnen et al, 2010), with contributions from scholars and local practitioners from the same island groups, continues the

debate around the co-existence of western justice systems alongside traditional ones, and discusses interactions between the two regarding RJ.

2.5.2. *RJ and rurality*

Wielenga et al (2020) outline South Africa's RJ National Policy Framework's documentation of tradition-based customs that echo RJ, within each of the official South African cultures and languages. For example, in isiZulu, the concept of responsibility is strong – from personal, to family, to peer, to community, ie. justice is relational, and the individual would be, 'required to restore harmony in all these spheres, but will receive help from family, community and peers to address the harm caused' (Wielenga et al, 2020, p. 55). They found that in rural Zimbabwean populations, notions of justice (predominantly tradition-based justice) were understood by their respondents as verbs, activity based, and through the lens of the Ubuntu value of community and interdependence (see 2.1.3.). Broadly, Ubuntu situates the individual within the larger community. For instance, meanings of justice from respondents in two rural Zimbabwean districts were, '*kuenzanisa* (creating a balance), *kunzwana nbunha* (listening to troubling issues), and *lunganisa* (making things equal)', which, 'describe the inter-relational responsibility that people have in their community' (p. 59).

2.5.3. Related Shetland based research. I have included Souhami's (2018, 2019, 2020) ethnographic study of policing in this section as she carried out part of her research in Shetland. I also considered her initial findings⁸ to contain contextual understandings of Scottish island living and working that resonated with my own experience and research. Souhami (2020) describes the, 'geographical conditions' (extremes of weather and location), of island life (Shetland and the Western Isles) as place, and as being one of the reasons there is, 'a strong interdependency', amongst islanders (pp. 12-13). Grydehøj (2013) similarly suggests that, 'Shetland is home to a strong local identity concept', and correlates part of the Shetland identity with the weather and the natural environment (p. 41). Within the Shetland section of recent research into craft and place in the highlands and islands of Scotland (Johnson, 2018), the natural, heritage and cultural environment were all found to play a strong part in craft makers' personal identities, which fed into, 'the craft knowledge of these makers to reveal distinct ambitions' (p. 9).

Souhami (2020) emphasizes the importance of being human and of humanizing in islands, and states that island research is often carried out from the perspective of the rural as being seen as the opposite of the urban, or as, 'atypical', and, 'acultural', or as a, 'laboratory', in

⁸ I emailed Dr. Souhami about her research and she provided links to the literature quoted here. Her final research paper from her Shetland and Western Isles research, at the time of writing, is not yet published.

which to experiment with ideas. She ponders what would be different if all our research was carried out in islands, which she describes as like living in an, ‘extended family’ (Souhami, 2018). In this suggested shift of focus, she echoes the current research in island studies (see 2.5.5.). One of her arguments, is that, ‘remote island police work’, encourages a, ‘striking empathy and humanity’ (2018, p. 2), meaning that, ‘people who offend are humanized’. She continues this argument through stating that, ‘the boundaries between officers’ personal and work lives were almost entirely eroded’ (Souhami, 2020, p. 13), as the people they encounter through work are frequently the same as those they socialize with, ‘You just have to think, everyone could be your Mum, your Dad, your Auntie, your brother’ (Souhami, 2018, p. 16). This challenges the ways in which criminologists view place, policing decisions that centre on crime, and the, ‘policy issue’, particularly in Scotland around, ‘localism’, and, ‘centralization’ (the creation of a centralized Police Scotland, for example, in 2013) (Souhami, 2018).

Goffman’s (1959) research on social interactions through the lens of dramaturgy (partly researched in Shetland) investigates the roles people play during interactions. In a new social situation people glean first impressions of one another. Someone who wishes to disrupt this information gathering can do so by providing misleading impressions about themselves and, ‘the observed become a performing team and the observers become the audience’ (Goffman, 1959, p. 243). Goffman (1959) refers to a full collection of this kind of, ‘social data’, as being, ‘rarely available’ (p.241) – see 2.6.4.

2.5.4. Density of acquaintanceship. Freudenberg (1986) refers to this prior knowledge of people within a community as its, ‘density of acquaintanceship’ (broadly, urban environments have a lower density and rural ones, a higher density), and sees this as a potentially overlooked variable in sociological research regarding community. This is outside the scope of this thesis, but his findings from studies of boomtowns in Colorado suggest that the most marked negative changes of a move from a small settlement to a boomtown were in the, ‘control of deviance’, ‘socialization of the young’, and, ‘care for the community’s weaker members’ (Freudenberg, 1986, p. 27). In other words, the relational aspect starts to be eroded.

2.5.5. Islandness. The above literature related to Shetland concurs with scholarly work within the relatively new discipline of nissology, and the concept of islandness. In this,

‘The pursuit of nissology, or island studies, calls for a re-centering of focus from mainland to island, away from the discourse of conquest of mainlanders, giving voice and platform for the expression of island narratives’

(Baldacchino, 2008, p. 37)

Speaking as an islander himself, Baldacchino (2008) states that island studies are not *by*, *with*, or *for*, islanders, but are *of* them [*italics original*] (p. 37), and outlines the following, ‘theoretical observations’, drawn from island research and discourse,

- ‘a debilitating discourse’ - island literature (of any kind) is largely written by non-islanders, and islands have a history of being subjugated and organized by the mainland;
- ‘small and tropical as topical’ - frequent use of the word small maintains the objectifying of islands, and that large jurisdictions are the norm - why not, ‘smaller’, rather than, ‘small’? Also, the term island equates with warm or tropical in much of the western rhetoric around islands;
- ‘making sense’ - the issues around islanders making sense and meaning out of being cast in particular ways by the mainland and globalization, largely out of their control;
- ‘fleshing out the theories’ - how islanders manage the above representations of them, either through ignoring it, engaging with it, using it to their advantage - eg. branding and tourism, or fighting against it.

(adapted from pp. 38-43).

Within these theoretical observations, Baldacchino (2008) highlights five, ‘dilemmas related to indigenous island geographies’ (p. 37). I will focus on two of these that I consider particularly relevant to this thesis: ‘that of revealing - and so risk offending - island sensitivities, and the possible consequences of such disclosure’, and, ‘the choice of language and communication format’ (p. 44). Regarding the first dilemma, many commentators on island life do so from the outside and a, ‘safe distance’ – Baldacchino (2008) cites emigrants, or trans-nationals, as examples of this. For those who attempt to do so from within, they may find they suffer from, ‘physical or psychological ex-i(s)le’ (Baldacchino, p. 45). Related to this is the second dilemma of my focus – that of the language and communication format of island literature (of any kind). For instance, where different languages exist in an island or island group,

‘Using the vernacular appears more appropriate as a medium for local commentary ...but this option would automatically limit readership and distribution to the speakers or readers of that language.’

(Baldacchino, 2008, p. 46)

Conkling (2007) is a founder of the Island Institute (<https://www.islandinstitute.org/>), and writes from his experience of the archipelago of islands in the Gulf of Maine, US. He defines what constitutes, ‘islandness’, and suggests the concept is perhaps more important to non-islanders than islanders themselves; islanders experience it tacitly rather than needing to articulate it. It is marked by the following characteristics,

- *'Independence'*
- *'Loyalty'* – this is described as, 'mutual care and generosity', even between, 'ostensible enemies'
- 'A strong sense of *honour*'
- *'Handiness'* – defined as, 'multifaceted competence'
- 'Sense of *competition*, interlaced with vigilant cooperation'
- *Fragility* – 'with bursts of spectacular exception'
- *'Common sense'*
- 'Opinionated *machismo*' – articulated as being in both males and females
- 'Live-and-let-live *tolerance of eccentricity*'
- 'Fragile *discretion* within a welter of gossip'
- 'Highly individualized blends of *spirituality* and *superstition*'
- 'Complex *oral tradition*' – described as contained within, 'long memories', 'responsible record-keeping', and 'nostalgia'
- 'A canny *literacy* and *intelligence*'

(adapted from Putz, 1984, p. 26, cited in Conkling, 2007, p. 192)

Conkling (2007) also posits that the outsiders' attraction, particularly to the smaller island, is the fact that they are intimate, labyrinthine, and relate to the human body (Fowles, 1978, p. 56, cited in Conkling, 2007, p. 174).

For people not born into islandness, the, 'qualities of islandness', can be, 'earned over time, by accepting the values and perspectives that island life imposes' (Conkling, 2007, p. 198). It is the natural environment and topography that is the place of, 'reference', 'imagination', and, 'communal insight and wisdom', for the islander, or the person who has come to embrace, 'islandness' (Conkling, 2007, p. 198). Islandness is, therefore, described as a way of being and intrinsically part of an islander's identity, and absorbed into their bones (Conkling, 2007, p. 200). Thus, any rejection or criticism of islandness is perceived as a personal affront, individually and collectively (Conkling, 2007).

Islandness is also described as being defined by the practices of islanders ('how do you do your island?') instead of as a, 'representational entity', and an abstraction. This changes islandness, 'from a representation inside our heads to a set of tasks' (Vannini and Taggart, 2012, p. 235). In this, the notion of the, 'island as practice' (Vannini and Taggart, 2012, p. 225), and a sense of islandness is derived; 'what islanders do', and how they move. This is based on Vannini being an islander in Gabriola, Strait of Georgia, British Columbia, Canada (Vannini and Taggart, 2012).

To capture the island as practice, they invite the reader to imagine island living through the actions and embodiment of everyday life. For example, 'Imagine waving at cars driving the opposite direction, regardless of whether you know the driver' (Vannini and

Taggart, 2012, p. 230). Or to, ‘envision’, the island as it is approached from the sea or air where, ‘you can recognize the blue tarp on the Wilsons’ roof, the large windows on the MacKenzie’s house, the steep and windy staircase to the shore right in front of that new house that was just built last year’ (p. 233). As may be seen from these examples, the experiences of island living are intensely personal and relational.

This results in an islandness in which inhabitants and island are inseparable, and one that is relational, and movement focussed. They further iterate this as being expressed through the continual movement of the tides, of travel to and from the island, as well as of what Conkling (2007) quotes as, ‘handiness’ (see above), the ‘taskscape’, and each island’s, ‘unique practices’. In these ways, islandness is ongoing and shaped through movement, ‘for as long as people dwell there and shape that island through their own unique practices’ (Vannini and Taggart, 2012, p. 237); the islander’s notion of place becomes a, ‘kinaesthetic performance’ (Vannini and Taggart, 2012, p. 238).

2.6. Discussion

As a method of drawing together this literature and contextual review, I have devised Tables 1, 2, and 3 - see end of this section - and designated in *italics* a summary of what I consider to be the most significant findings in terms of this thesis.

2.6.1. Commonalities within participatory design, arts and RJ

The only feature of participatory design, the arts and RJ that is shared across all the literature and contexts of this review (Table 1, Row 1) is that *making, in all its forms, nurtures the environment for participating in a RJ encounter*. In doing this, it humanizes people, treats them as experts of their own experience, and places them as equals within the process. As a result, making promotes restorative values, enables people to re-imagine futures, their relationships with others, and acts as an anchorage for RJ.

The next most common feature (Table 1, Row 2) is that *the process of the Thing is more significant than the made thing itself in fostering empathy and the design of spaces where Things occur can hinder or aid this*. This is because the process of co-creative making connects people with their emotions and enables self-reflection, which can help foster emotional literacy and facilitate communication. Equally the spaces in which Things occur affect how people feel and respond. Restorative spaces characterized by the particular design features of being decentralized, individuated, transparent and permeable, porous, generic, intimate and non-hierarchical where people are encouraged to face each other are more likely to engage participants with the Thing (Toews, 2016; Designing Spaces + Designing Justice, n.d.). Table

1 (Row 3) reveals that *the making practitioner occupies a liminal space* (in contrast to the statutory spaces of the criminal justice system), and that *making projects offer a liminal space for the person responsible*. It is this liminal space that enables personal change to occur with the making practitioner as a, ‘context-provider’ (Froggett et al, 2007; (2) Daniel, n.d.; (1) Pali, 2014), a similar role to a RJ practitioner, with both roles requiring a spatial wisdom around when to put people together and when to keep them apart, and the space between (Toews, 2016).

The limitations to this are that only a few of the projects analyzed are described as being, ‘fully restorative’, some, ‘not at all’, and some more appropriately categorized as, ‘reparation’, or memorialization (Keiller, 2010, p.36; Liebmann, 2007, p. 410). Biffi and Pali (2017) similarly divide the projects in their book into ones about the restorative imagination, encouraging dialogue, or giving voice and raising awareness of RJ. Thus, not all were fully RJ (see 1.1.2. for RJ definitions), and some may be more appropriately defined as making within criminal justice. There are obviously overlaps between the two. I would make the same comment about many of the examples in Varona Martínez’s (2020) edited book. That is not in any way to denigrate any of the wonderful and powerful creative work represented in this review. In terms of the parameters of this thesis and RJ (see Chapter 1), however, none of the examples in any of the literature in this review included making as embedded within a RJ process, or work between (making or gifting) the actual person harmed and person responsible from the same offence, if I exclude my own work and that of Space2face (see Chapter 1) which is cited by both Keiller (2010) and Liebmann (2007), and included in Biffi and Pali (2017) and Varona Martínez (2020). This distinction becomes more nuanced and complex in relation to restorative walking and memory, which have close links with memorialization and transitional justice. In these, the person responsible is either protected by the state or unknown, and the people harmed are the families and loved ones of those murdered.

2.6.2. Commonalities within participatory design, arts and criminal justice

The only common feature shared in Table 2 (Row 1) is that *making creates an environment for desistance*, and/ or for participants to redefine themselves, alongside improvements in health, wellbeing, and confidence. Desistance, however, was a criteria for some of the reports (Creative Scotland, 2012; Bilby et al, 2013; Arts Council England, 2018; Tett et al, 2012).

The next most commonly shared feature was that *making projects improved co-operation with others* (Table 2, Row 3) leading to improved personal and social skills, and more possibilities for progression routes into education, training, and employment, or more simply, networking with others. Further significant findings were *the importance of making projects being led*

by professional arts practitioners (Bilby et al, 2013), and that *making projects changed communities' wider view of people responsible* (Hughes, 2005) (Table 2, Rows 5, 6). As a general comment, implicit within Tables 1 and 2, as well as sometimes explicitly (Zehr, 1996, for example), within RJ and criminal justice contexts *co-creative making activities are seen as humanizing for participants* through the creation of equalizing, social and emotional environments.

2.6.3. Commonalities between artefacts, objects, things, symbols, message sticks, and talking pieces. In line with my own terminology (see 1.1.4.), I will use the words, 'things', or, 'thing' in the discussion around Table 3 for all the different objects, artefacts, and symbols.

A significant difference (Table 3, Row 1) between restorative artefacts/ objects, and message sticks, and the other forms of things is that they are *made as part of a process of communication in the presence of others*, and as such *every aspect of their materiality is part of the communication*. Thus, they are imbued with significance from their inception – the other things *become* significant through their interactions with us. This significance, particularly of restorative artefacts/ objects, may change organically over time as they are used, but an original significance is there from the beginning of their material lives. The other things gain this significance after their inception.

The only role that appears across all the categories of things (Table 3, Row 3), is that of the thing's ability to *negotiate interactions and dialogue*, be that relationships of love, dialogue between opposing people, or as bridges between different worlds. In this, all the things are mediators and translators, and have equal power to be con-structive as they do to be de-structive in our relationships with others (see also 3.1.2.3.). Komter (2005) gives the example of a wedding ring being thrown away, for instance; this act symbolizes both a love, as well as a legal contract being broken, and all the accompanying emotions.

An interesting observation from Table 3 (Row 4) is that *the person may become a significant thing*, either as a restorative artefact, a boundary object (as a RJ facilitator), or as a messenger conveying a message stick. As a general comment, all the *things are active* – they play active parts in our lives, whether that be as reminders, symbols of significant events (positive or negative), or as playing roles in the negotiation of our relationships. They are only able, however, to be active because they are in relationship *with* us; they become passive without us, and the meaning we have imbued in them. All the things are also a *material form of language* or communication, which is not necessarily about consensus. As such, as with message sticks (Kelly, 2019), all the *things could be described as semiotic tools in which the visual has equal significance with the linguistic*. This equality is important when viewed in relation to the language and oral

competency concerns around RJ (Snow and Sanger, 2011; Hayes and Snow, 2013; Zellerer, 2013; Hayes, 2017), and literacy challenges associated with offending (Hopkins et al, 2016; Anderson et al, 2016; Hughes et al, 2017; Winstanley et al, 2019), and in the light of that *the seemingly perverse reliance of western forms of RJ on verbal competencies and literacy*.

Table 1

Commonalities between participatory design (PD), arts, and RJ

Rows	PD* and RJ		Arts and RJ					
	Gamman and Thorpe (2016)	Toews (2016); van Buren (n.d.); MASS (n.d.)	Froggett et al (2007); Froggett (2007); Farrier et al (2009)	Keiller (2010)	Pali (2014, 2020); Varona Martínez (2020)	Zehr (1996)	Mural Arts (n.d.); LCJP (n.d.); EFRJ (n.d.); Daniel (n.d.)	Liebmann (2007)
1	PD nurtures restorative values, fosters appropriate conditions for RJ, and engages participants as experts of their own experience, and as parties in conflict, rather than victim and offender	Participants designed spaces that allowed them to face up to consequences and re-imagine possibilities; new typologies for social change; reimagining justice; humanizing; dignifying	Arts projects could be precursors to RJ encounters, as enabling moral learning; poetry project enabled a re-imagination by participant of his future and his relationships to others	Arts projects help make constructive future decisions	Art as without moral judgment, and the inclusion within art of those harmed, those responsible, and their communities; arts and imagination; Art as anchorage for RJ	Photography that humanizes, connects, and is relational	Murals humanized participants; artmaking used as part of preventative work, and RJ outcome agreements	Arts lead to a greater awareness, and enable a collective exploration of the future
2	Things (process) more significant than the thing (object) in fostering empathy; the design of empathic things as restorative	Restorative spaces impart restorative values and are; decentralized, individuated, transparent and permeable, porous, generic, intimate, and ones where people face each other	Arts process enables self-reflection, and may increase empathy towards the harmed person	Arts projects assist with: emotional literacy; making constructive future decisions; forging a communicative bridge; facilitating communication tangentially	Art as a dialogical process about harm, as a form of knowledge, as an acknowledgement of the ambiguities of our humanity, as challenging the complex causes and consequences of harm, repairing victimization, and embracing emotions	Visual images connect emotions		Arts engage people emotionally, and help people harmed recover following large scale violence
3	PD creates, risk-free, or, de-risked, zones for people responsible which enable, experimentation and personal change to occur	Restorative space as privacy with creativity as one of its functions, eg personalizing a cell; RJ and design necessitate spatial wisdom in practitioners	Artist facilitator as occupying liminal space, and arts projects as enabling a liminality for participants		Art and RJ as transformative; art as contamination and tool to help us understand RJ and imagine a new reality		Art and RJ as growth; artist as context-provider, providing space for people to be heard, likened to the role of the RJ practitioner	
4				Arts projects helped participants to excel and achieve, and to gain in pride and self-confidence				

* PD = Participatory design

Table 2

Commonalities between participatory design (PD), arts, and criminal justice (CJ)

Rows	Arts and CJ Bilby et al (2013)	Hughes (2005)	Arts Council England (2018)	Creative Scotland (2012)	Tett et al (2012)	Design and CJ Caulfield, Curtis and Simpson (2018)
1	Participants were enabled to redefine themselves	Enabled to change their internal responses to offending triggers/drivers	Arts projects can help create the necessary environment for desistance	Arts projects can help create the necessary environment for desistance	Arts projects increased confidence and self-esteem, challenged negative self-identities, and enabled reflection of consequences of offending	Design and making project led to improvements in health and wellbeing, and confidence, and aspirations for a crime free future
2	Participants exhibited a high level of engagement	Arts projects successful because created a social and emotional environment free from judgement and an equality of structured engagement			Arts projects changed negative attitudes to learning and built an active learning culture	
3	Participants improved their co-operation with others	Equipped with improved personal and social skills to potentially build different relationships and access opportunities			Arts projects enabled people to work collaboratively and responsibly, and facilitated progression pathways	Design and making project led to improved social skills
4	Participants increased their compliance with the CJ system	Arts projects changed and enriched institutional culture and working practices				
5	The importance of arts projects being responsive to need, creating safe spaces, and being led by professional artists					
6		Arts projects changed wider communities' views of people responsible				

Table 3

Commonalities between artefacts, objects, things, message sticks, talking pieces, and symbols

Rows	Restorative artefacts and objects	Restorative objects	Symbols	Mediating objects	things	Evocative objects	Transitional and boundary objects	Message sticks and talking pieces	Love objects
	Carrascosa (2020)	Aldington (2020)	Collins (2004); Rossner (2013); Carrascosa, (2020)	Wallace (2007)	Komter (2005)	Turkle (2007); Harman (2008)	Star and Griesemer (1989); Turkle (2007); Pali (2020)	Wilson (2008); Kelly (2019)	Moran and O'Brien (2014); Chapman (2014)
1	Restorative artefacts are devices made with art for peacebuilding	Restorative objects are made as part of a RJ process						Message sticks were carved in front of the messenger, and every element of their materiality has meaning.	
2	Each artefact seeks solutions to formal problems		Symbols can store and prolong the positive ritual outcomes, and can turn the positive outcomes of an interaction into long term emotions		things are part of an informational system with their meaning created through a social interaction	Evocative objects are things we think with and active life presences, and have the ability to provoke disorientation	Boundary objects are a place of co-operation but not consensus	Message sticks act as semiotic tools for the messenger; sticks were made visible to enable safe passage of messenger	
3	Each artefact creates spaces for dialogue among different or opposing people	Restorative objects help facilitate a restorative dialogue or conversation	Symbols attract controversy, need to be shared, and are more than utilitarian	Mediating objects act to comment on and enhance human relationships, and are a metaphor, translator, and facilitator of human communication	things play an active role in creating, maintaining, disturbing, or destroying human relationships	Objects connect people across disciplines	Boundary objects are anchors or bridges, and are adaptable to different viewpoints but robust enough to maintain identity across them; translators of different social worlds	Message sticks flourish in domain of negotiations between different groups of people, are about long distance communication; talking pieces facilitate dialogue	Love objects negotiate, materialize, and understand relationships; the love object inspires connections and interactions beyond the physical relationship
4	A person as a restorative artefact with conscious presence, personal focus, respect, and love		Symbols are treated with respect				The RJ facilitator as a boundary object in materializing and embodying the space between people in a RJ encounter	Message sticks always accompanied by a messenger – unable to be understood without the accompanying verbal statement	
5			Symbols are given a special physical location only approached by certain people					Talking pieces are sacred objects of power	
6			Symbols as summarizing the effect of an event/s on a life	Mediating objects are emotionally significant		We often feel at one with an evocative object, and they become part of ourselves, catalyze self-creation, and mark a significant moment in our lives, triggering memories			Love objects embody emotions, create biographies, narrative, represent identities, create strong attachments, and age gracefully with us

2.6.4. *General comments*

As a comment on one of the closest related pieces of literature to this thesis, Gamman and Thorpe (2016) suggest that their findings, ‘may have value’, to the RJ practitioner, as well as designers, but do not mention the examples of creative and co-creative approaches already being used within RJ processes as evidenced in this review (prior to 2016). Whilst this is not fully reflected in the research literature (which, in part, this thesis aims to address), they make no reference for instance, to Froggett et al’s (2007), Froggett’s (2008), Farrier et al’s, (2009) or Liebmann’s (2007) research. Gamman and Thorpe (2016) also state that RJ, and design practitioners could learn from creative practitioners working in the wider field of criminal justice, including the secure estate, and cite a, ‘few rehabilitative arts projects we feel design and RJ practitioners could learn from...’ (p. 94). They omit, however, the places where this is already happening. There is an implicit assumption throughout Gamman and Thorpe’s (2016) chapter that an engagement of RJ with making and creativity is not already taking place, an assumption which is not borne out by the evidence, albeit sparse. They do, however, make an important point that there is an overdue conversation between participatory arts practitioners and designers about the common ground between the two fields of practice. For instance, the similarities between participatory and socially engaged arts practices (Helguera, 2011) and co-creative participatory design methods. This is discussed further in 3.1.3.2. Gamman and Thorpe (2016) conclude that,

‘inter-disciplinary engagement between restorative justice (RJ) and design can produce collaborative approaches for developing new processes and methods that may foster restorative values, as well as lead to new empathetic interactions and environments that may foster the appropriate conditions for RJ.’

(p. 79)

I posit that this is very close to the analysis by Froggett (2008), albeit within a psycho-social context, of arts based activities being a conduit for, ‘moral learning’, and acting as an activation of the, ‘moral faculty’ (pp. 355-356), as precursors for RJ encounters. Also, of Toews (2016) that a restoratively designed space could provide people with the correct environment as a precursor to future RJ work. Whilst Gamman and Thorpe (2016) are designers and not RJ practitioners, and Toews (2016) is a RJ practitioner but not a designer, their conclusions are similar and concur with Froggett’s (2008) findings. As a whole, the arts, design, and RJ literature finds that the participation of people responsible in participatory design and arts activities may lead to a greater openness to RJ work (Gamman & Thorpe, 2016), more willingness to engage in reparative and dialogical processes (Froggett et al, 2007; Froggett, 2008; Farrier et al, 2009), and that the design of the spaces these activities are carried

out in is of equal importance, and may affect engagement (Toews, 2016; Designing Justice + Designing Spaces, n.d.). Similarly, within the arts, design, and criminal justice literature, that participation in arts projects opens up participants to the possibilities for desistance, and the re-imagination of new possibilities. The evidence in this review, therefore, shows that *co-creative making activities within criminal, and restorative, justice act as conduits for the potential for change within participants*. The suggestion that there needs to be agonistic spaces (Mouffe, 2007; (1)Bjögvinsson et al, 2012) for infrastructuring and thinging activities is an important one for RJ work where there needs to be space for discussion around conflict and an acceptance of the other's view as legitimate ((1)Bjögvinsson et al, 2012), but one which is not necessarily a space about consensus (Pali, 2020). Thus, *within infrastructuring, Things* ((1)Bjögvinsson et al, 2012) *may also be seen as conduits for change*, which is similar to the finding with things and their ability to negotiate interactions and dialogue. Thus, *Things, things, and co-creative making are conduits for dialogue, negotiation, and potential change*.

Some of the material in the section on trauma, transitional justice and memorialization reveals an important distinction for this thesis, as it shares a similar language to RJ in its description of the value of making as being reparative, re-integrative, or restorative. I make a distinction, however, between the role of making within a therapy context which is often individual rather than collective, and the role of making within a process that may be therapeutic in its end result. From my experience, the co-creation of a design thing during a RJ process, for example, may be therapeutic, but it is not therapy in the formal sense, as RJ practitioners are not also required to be trained as psychotherapists.

The role that image making can play in the articulation of trauma is crucial to my investigations. As stated, Barrett's (2003) diagram of, 'body < > image < > word' ('Reconciling Difference', V, para.1) describes the trauma experienced in our bodies and the need for an, 'un-forgetting' (Barrett, 2014). This, she argues is where *image making has a powerful function in the aftermath of trauma through enabling word making, alongside a re-embodiment of the person, and a re-connection with place*, in order to release the frozen image of the trauma flashback (Barrett, 2014).

The gifting section revealed that *gifting is not so much about the individual, but about the community through its involvement of obligations, reciprocities, and duties, and thereby the formation of solidarities* (Douglas, 1990; Esposito, 2012, 2013; Purbrick, 2014; Tierney, 2014). *Community, in turn, was found to involve the sacrifice and loss of oneself* (Komter, 2005; Esposito, 2012, 2013; Tierney, 2015). This is at variance with the prevalent understanding of community as a gift to be received, rather than given (Esposito, 2010, 2012, 2013). The particular value of the

personalized and the homemade gift (Komter, 2005; Turney, 2012; Fuchs et al, 2015) is also significant for my study but with an understanding of *the desired conditions, and therefore power, that go hand in hand with the homemade* (Turney, 2012).

Lastly, the literature on *rurality and islandness brings into focus the particular; the intimacy, innate activity, and personalization of island life*, meaning the relational and community focussed aspects of living are intensified (Conkling, 2007; Baldacchino, 2008; Vannini and Taggart, 2012; Souhami, 2018, 2020). An extension of this relationality and embodiment was found through our attraction to smaller islands as being related to our bodies (Conkling, 2007). An observation that there is *a mutual beneficial interest amongst islanders to restore relations is a profound and relevant one for RJ* (Dinnen, 2006). This is also part of the strong relationality that characterizes islandness. Due to this relationality, I suggest that the argument that social interactions can become performances choreographed by the observed for the benefit of the observers (Goffman, 1967) is harder to do in locations such as islands because, ‘the observers’, as islanders, are already in possession of much, or some of, the, ‘social data’, about the, ‘observed’ (p.241), due to the, ‘density of acquaintanceship’ (Freudenberg, 1986). Alongside this, dilemmas were articulated around how islands are predominantly perceived and written about from the perspective of the mainland (Baldacchino, 2008). Regarding the dilemmas related to island research and commentary (Baldacchino, 2008), there is *a risk inherent in this thesis of causing offence, as I am living in and amongst people who have generously donated their time to the research*. I examine this further in 3.3.

In particular, the research literature on RJ in rurality and island locations, revealed that *when viewed within tradition based justice systems, justice is highly relational and bespoke for the people involved, as it is conducted on a case by case basis* (Jenkins, 2006; Dinnen, 2006; Wielenga et al, 2020). Such *tradition based systems view justice as active and co-creative and dependent on community*. This resonates with a RJ view of justice (see 1.1.2.), as well as the relationality of island living.

2.7. Conclusion/ 3 gaps

I have extracted from this review what I consider to be the most significant threads (*italicized* in 2.6.4.) in terms of my thesis, and to which I specifically return in 5.1.4.1. I now conclude by detailing the gaps in the literature and contextual material this review has revealed, as outlined in Chapter 1.

Gap 1 / the making and gifting of a co-created design thing embedded within a RJ process.

Gamman and Thorpe (2016) make an important distinction between, ‘design as restorative’, and, ‘design for RJ’ (p. 95). They rightly state that RJ is outwith the skills of participatory

design if designers are not also trained as RJ practitioners which means, in their view, that design cannot engage as RJ. Similarly, in both Zehr's (1996, 2014), and Daniel's (n.d.) work the two processes - RJ and artistic - inform one another, but remain separate. In this thesis, I move beyond Zehr's (2014), 'intersection', between justice and the arts, and, 'design for RJ' (Gamman and Thorpe, 2016), and examine the potential for the two processes of co-creative making and RJ to merge and become *design as RJ* through the making and gifting of a co-created design thing embedded within a RJ process.

Gap 2 / no research which examines the potential for a co-created design thing to become a symbol of solidarity between participants in a RJ encounter when RJ is viewed through the framework of interaction ritual (Collins, 2004; Rossner, 2013). As found in this review, there is a lack of material symbols within RJ (Rossner, 2013; Pointer, 2020). The reason why this lack is potentially significant is because Rossner (2013) presents evidence from her own research that there are links between long-term positive emotional energy and a reduction in offending (p. 149). If material symbols could be found to prolong such energy, this would be significant for desistance. In reference to Table 1 and its finding that the Thing (process) is more important than the thing (object), if the thing is found to translate into a symbol as a result of the interaction of a RJ encounter, then the thing itself gains a new significance as a combination of the Thing within the thing. It is this potential ability that this thesis examines.

Gap 3 / limited RJ research within a rural or island context. To address the limited RJ research in islands and rural locations, the work of this thesis was predominantly based in Shetland; a rural island setting, as outlined in 1.1.4. The particular lack of RJ island research within a European context is significant for this thesis, as is the re-focussing on Indigenous tradition-based practices, once the criteria of urban is removed. The findings of this review is that islands share universal characteristics of, 'islandness' (Conkling, 2007; Baldacchino, 2008). I suggest these characteristics offer challenges to RJ, which are highlighted in this thesis (see Chapters 4 and 5), as well as a changing of the lens from the view of the mainlander to the view of the islander. This means a re-focus on the relational, the embodied, and the embeddedness within a particular community experienced by the islander, alongside respect for local traditions, heritage, and culture, and a (un)healthy scepticism of critique from the mainlander. Additionally, as with RJ research and rurality, infrastructuring is described as being about extending the limits of, 'local democratic *urban* innovation' [*italics mine*] (Hillgren et al, 2016, p. 97), rather than of the rural. Although I did not set out to specifically address this, it is an interesting finding from this review.

Chapter 3. Cranium / Methodology

Cranium

The skull

From PIE root *ker-, 'horn, head'

Early 15th century craneum, and Medieval Latin cranium, 'skull'; Greek kranion, 'skull, upper part of the head'.

The head, and encasement of the research.

*An interpretivist phenomenological **stance** with a person-centred and trauma informed **approach**,
underpinned with restorative values and skills, thinking through making and co-creation.
 Specifically, an embodied and relational phenomenological stance,
 and an instrumental person-centred approach, based on the following shared principles:
open, holding, challenging, enabling, and reflective.*

The over-arching methodology employed for this study was qualitative and practice based. The philosophical stance behind it was a phenomenological and interpretivist one into which I incorporated an instrumental person-centred and trauma informed approach, underpinned with restorative values and skills, thinking through making and co-creation. I carried out the research within the trifold roles of researcher, RJ practitioner and maker (see Figures 18 and 19) and utilized reflective practice principles. In this chapter I tease out and discuss in more depth each of the three different threads of my methodology. For brevity, I will refer to these as **stance** (phenomenological, interpretive, embodied, and relational), **approach** (instrumentally person-centred and trauma informed), and **underpinning** (restorative values and skills, thinking through making and co-creation).

A phenomenological research stance is primarily concerned with the study of what it is like as we, ‘find-ourselves-being-in-relation-with others’, and, ‘other things’ (Vagle, 2018, p. 20). The phenomena I chose to research were that of **making, gifting, and solidarity** (‘being-in-relation-with others’) within RJ processes, and specifically, within these, the co-created gifted design thing (‘being-in-relation-with’, ‘other things’) as a potential symbol of solidarity in RJ encounters. This research was carried out using a combination of different data collection methods; a *longitudinal lived experience case study, interviews, workshops, and thinking through making*. This resulted in five different datasets. I return to these later in this chapter, and in more detail in Chapter 4. The paucity of directly related research literature detailed in Chapter 2 regarding design and co-creative making embedded within RJ processes informed the decision to use a combination of methods, as,

‘The more complex and ambitious a phenomenon seems to be, the more it requires sensitive choices of data gathering methods... Sometimes a phenomenon needs to be approached by one method initially, and later, other means and methods can be chosen. Methodological creativity and... a multiplicity of methodological means in research are important.’

(Dahlberg et al, 2008, pp. 176-177, as cited by Vagle, 2018, p. 67).

These different data collection methods enabled me as a researcher-practitioner to employ myself as an instrument within the research (Janesick, 2001) to examine the manifestation, rather than essence, of the phenomena (Vagle, 2018, pp. 31-35). I did this through the following. I participated in a lived experience of the phenomena (through the longitudinal case study). I engaged in conversations with others (through the interviews) about the phenomena. I was an observer of and listener to movement and dialogue (through the workshops) investigating the phenomena. My thinking through making practice additionally provided the opportunity to reflect on and gain further insights into the gathered data around the phenomena. The choice of different research methods and multiple data collection strategies made possible a multi-perspectival view (Larkin, Shaw, and Flowers, 2019) and triangulation (Hastings, 2020) of the data as part of the analysis (see Chapter 5). I would argue this has resulted in, ‘a more comprehensive understanding of the phenomenon of interest’ (Hastings, 2012, p. 2).

The research data was gathered and analyzed in five stages (adapted from Van Manen, 1990, 2014 and McNarry et al, 2019); 1) *the collection of data* from research participants’ experiences of the phenomena, and through a thinking through making process, 2) *the employment of bridling* (Dahlberg and Dahlberg, 2019, 2020), 3) *initial wholistic readings of all the research data*, 4) *selective and line by line re-readings and viewings*, to identify key themes and sub-themes, 5) *triangulation, creation of phenomenological texts, and discussion*. In Chapter 4 I detail stage 1), in Chapter 5, stages 2) to 5), and in Chapter 6 elements of stage 5).

In this chapter, I will detail, firstly, my methodological threads (stance, approach, underpinning) and their shared principles, secondly my role as a researcher-practitioner, followed by the participants and recruitment, and the preparatory and pilot studies. I will then present my conclusion, which incorporates the study’s limitations and transferability.

3.1. The three threads

In this section, I detail each of the three threads of my research methodology.

3.1.1. Stance / Phenomenological and interpretive

I chose a phenomenological stance to my research methodology as I considered it to work well with how I relate to the world personally, as well as through my making practice. For example, Vagle (2018, p. 69), van Manen (2014, p. 69), and Groenewald (2004, p. 44) consider poets and artists to be natural phenomenologists as they translate their internal insights to the external world. Vagle (2018) additionally uses the language of making practices in relation to phenomenology, suggesting the work of the phenomenologist researcher is,

‘craftwork’, and a skill to be honed and crafted (p. 24), describing himself as, ‘a phenomenological craftsman’ (p. 72). Nimkulrat (2012) considers phenomenology to be pertinent for design in its examination of the contextualized, ‘emotional, aesthetic, and action-related experience’, as designers create products that affect how people relate to their environments (para. 10).

Van Manen (2014) iterates the relevance of phenomenological insights to both practice, as well as intellect, as being the reason why practitioners are drawn to phenomenology (p. 67). He describes these, broadly, as the nurturing of, ‘ethical sensitivities, interpretive talents, and thoughtfulness and tact in professional activities, relations, and situations’ (p. 68), and calls this a, ‘phenomenology of practice’ (2007, 2014), ‘experiential’, or, ‘applied phenomenology’ (<https://www.phenomenologyonline.com>), which he further iterates as being, ‘formative of sensitive practice’ (van Manen, 2007, p.12), and implemented as a methodology in, ‘applied or professional contexts’ (van Manen, 2011). Phenomenology itself is also described as, ‘a practice rather than a system’ (Moran, 2000, p. 4). Within my phenomenology of practice stance, I chose to take a relational, embodied, and interpretivist position, which I will outline in this chapter section.

3.1.1.1. *Phenomenology as a philosophy*

As with any philosophy, phenomenology is highly complex. I outline, however, an overview of aspects of phenomenological philosophy (through three of its most influential philosophers; Husserl, Heidegger, and Merleau-Ponty), I consider to have particular relevance to my research and who have influenced my methodology.

Husserl is often attributed as being the originator of phenomenology (Groenewald, 2004; Vagle, 2018, xiv) and argued that the world could be bracketed out in order to examine a phenomenon. In contrast, Heidegger considered the world should not be bracketed away, as phenomena are interpreted by how they are lived out in the world (Vagle, 2018, p.9).

Relational. Heidegger’s phenomenology has three main components: reduction, construction, destruction (Heidegger, 1982, p. 23). In extracting these three components, Heidegger critiqued Husserl’s phenomenology by turning around his concept of reduction; that notions of being are understood through a removing (reduction) of the being (person) doing the perceiving to allow a transference of the knowledge, not back to the original being, but back into the, ‘transcendental life of consciousness’ (Heidegger, 1982, p. 21), or more simply, objectivity. Heidegger argues that the perception gained transfers from being back to being, rather than transferring into a dis-embodied consciousness. He takes this further

through stating that there needs to be a, 'free projection', and construction of ourselves into this perception (Heidegger, 1982, pp. 21-22), whilst also acknowledging our particular context (Heidegger, 1982, p. 22). Heidegger's, 'destruction', is the taking away of traditional concepts and pre-suppositions that the perceiver may subconsciously have, 'construction in philosophy is necessarily destruction, that is to say, a de-constructing of traditional concepts carried out in a historical recursion to the tradition' (Heidegger, 1982, pp. 21-23).

A phenomenon for Heidegger is something that is, 'brought into being', through our human experience of living and being in the world, rather than being a, 'thing itself' (Vagle, 2018, p. 9). It is only in our contextualization of the phenomenon in our lived worlds that we understand it. Heidegger's phenomenology, therefore, is relational. He iterated his nuanced and much debated theory of, 'Dasein', the specific existence of human beings, for example, as, 'being with-others', which is, 'not an entity that stands on its own like a stone or a chair; it is always caught up in a world' (Moran, 2000, p. 233). For example, 'being-with others means being-with other being-in-the-world - being-with-in-the-world...Put otherwise, being-in-the-world is with equal originality both being-with and being-among' (Heidegger, 1982, p. 278). In this, Heidegger suggests that our contexts and environments infer meaning into things. As such, he argues that our first perception of an object is in terms of its usefulness to us (Moran, 2000, p.233).

Embodied. Merleau-Ponty's (2014) phenomenology developed these ideas further and is an embodied and wholistic one in which the mind is not prioritized. He argued that we perceive the world through our bodies so that, 'sometimes the body lives the world well before the mind can reason or make sense of what is being lived' (Vagle, 2018, p. 10). Merleau-Ponty's (2014) perception of objects is described through our bodily relations to them and in the way we move around and in response to them,

'One's own body is in the world just as the heart is in the organism: it continuously breathes life into the visible spectacle, animates it and nourishes it from within, and forms a system with it....I might conceive of my apartment as if from above, I might imagine it or draw a floor plan of it...but even then I would not be able to grasp the unity of the object without the mediation of bodily experience.'

(p. 209)

Merleau-Ponty (2014) also posits that in understanding our bodies in the world in this way, we understand and, 'rediscover', ourselves, and that if we perceive with our bodies, the body itself becomes, 'the subject of perception' (p. 213). Furthermore, he suggests we use the, 'behaviours', of our body and the parts of our bodies as, 'a general system of symbols for the

world', as a way of being and more fully understanding our environment, in order to, 'find a signification for it' (Merleau-Ponty, 2014, p. 245).

Moran (2013) states that at the heart of this, 'human symbolic activity', for Merleau-Ponty, is the concept of, 'intertwining'. Moran uses art and more generally, 'cultural production', as an example of this, stating that painting, 'is both an embodied activity of brush strokes and a produced visual meaning sense.' He supports this by iterating that Merleau-Ponty's title of his, 'Eye and Mind', essay of 1960, posits, 'the intertwining between painter's body with his or her expressive movements (brush-strokes) and the expressed thought that is embodied by the strokes... Intertwining is the very meaning of incorporation, embodiment, incarnation, transubstantiation.' (Moran, 2013, p. 292) - a term drawn from Catholic theology, of the communion wafer becoming Christ's body.

3.1.1.2. A phenomenological research stance

Horrigan-Kelly et al (2016) argue that Heidegger did not necessarily intend his philosophy to become a research method, and Vagle (2018) similarly suggests none of the phenomenological philosophers imagined their theories would be translated into research methodologies. There are principles, however, that have been and continue to be extracted to inform research methods. In the application of Heidegger's trifold (reduction, construction, destruction) phenomenology to research, his concept of being, 'Dasein', is interpreted as the previous experience of the researcher having value, rather than bias, for the interpretation of research data; we are all inter-connected as beings (Horrigan-Kelly et al, 2016). For example, van Manen (2014) describes the, 'basic method of phenomenology', as,

'...the taking up of a certain attitude and practising a certain attentive awareness to the things of the world as we live them rather than as we conceptualize or theorize them, and as we take them for granted.'

(p. 41).

Building further on Heidegger's trifold elements of phenomenology, van Manen (2011) refines a phenomenological research stance into the two main methodological components of, 'reductio' (reduction), and, 'vocatio' (the writing and re-writing of descriptive and interpretive texts about the phenomenon). These are achieved through two methods of inquiry; 'empirical' (gathering of, 'pre-reflective experiential material'), and, 'reflective' (an interpretation of, 'the aspects of meaning or meaningfulness that are associated with this phenomenon').

Vocatio. Van Manen's vocatio (2011) is central to his phenomenological stance. Vagle (2018) describes this as, 'For van Manen, there is no way to pry language and meaning apart, and hence no way to do phenomenology without it being an analysis of language' (p. 65). Van Manen (1990) himself states that discovering the etymological meanings of words may give us, 'clues', as to the meaning of the phenomenon (pp. 58-60), as may be seen in Chapter 6 of this thesis. For Heidegger, language is primary, and is not just about the manifestation of the phenomenon, but the phenomenon itself (Grondin, 2003, p. 727; Freeman and Vagle, 2013, cited in Vagle, 2018, p. 42).

Lived experience. Phenomenological research is, therefore, about describing, but can also be about interpreting, a phenomenon from the perspective of the people who have lived experiences of it in order to more fully understand it. Consequently, research participants are often described as, 'co-researchers', (Paul, 2017), as I saw my research participants in this thesis – see Chapter 4. In terms of an understanding of lived experience, I chose to use van Manen's (2014) approach which, '...names the ordinary and the extraordinary, the quotidian and the exotic, the routine and the surprising, the dull and the ecstatic moments and aspects of experience as we live through them in our human existence' (p. 39).

Reduction, bracketing, and bridling. Husserl's and Heidegger's nuanced positions are often presented as being polarized around the concept of, 'reduction', and, 'bracketing', and between the descriptive (empirical) and the interpretive (reflective) (Smith, 2005; Vagle, 2018, p. 44, p. 67). Dahlberg and Dahlberg (2020), however, suggest, 'a third approach', of, 'reflective lifeworld research' (p. 458), that addresses this polarization. Within this they utilize their own concept of, 'bridling openness' (Dahlberg and Dahlberg, 2020, p. 460), as an alternative to reduction and bracketing, which blurs the boundaries between the descriptive and the interpretive (Vagle, 2018, pp. 66-67),

'Neither phenomenologically [empirical, descriptive] nor hermeneutically [reflective, interpretive] oriented researchers can or want to free themselves from pre-understandings as this feature of experience is essential to the ability to understand anything at all. The question is rather how one can be aware of the impact of one's own lived experience on the on-going research. Or put another way, how one as researcher can move between subjective and objective dimensions, that is, be a subject involved in the same world one is investigating and aiming at revealing meanings that are valid.' [brackets mine].

(Dahlberg and Dahlberg, 2020, pp. 460-461).

Specifically, 'bridling openness', derived from her work on a horse ranch (Dahlberg, 2006, p.16, cited by Vagle, 2018, p.73), 'means gaining some distance from the phenomenon

so that the researcher might see the phenomenon in a different way' (Vagle, 2018, p. 74), and of reaching, 'that presence where we are open for the new; an improvisational openness where we don't know what will show up but are attentive and ready for it' (Dahlberg and Dahlberg, 2019). Vagle (2018) considers this to be an ongoing reflexive activity (p. 74).

A way of being. Vagle (2018) additionally describes phenomenology as being three things; 'an encounter' (our everyday encounters with people and phenomena), 'a way of living' (being embodied and present in the world and being a rigorous researcher), 'a craft' (a skill continually honed and learnt with many different practices and interpretations) (xii-xiii). In doing so, he sees it as, 'a way of being, becoming, living, and moving through the world', as well as a research methodology (xiii).

Interpretivist. As has been intimated, there is a distinction in the literature between descriptive and interpretive phenomenological research (Paul, 2017; Vagle, 2018). The former offers descriptions of lived experiences without offering an interpretation. The latter, interpretivist or hermeneutical phenomenology, as pioneered by van Manen (1990, 2014), seeks to take the phenomenological stance a stage further and offer an interpretation or explanation of the descriptive data based on the researcher's prior knowledge and an attempt to see the phenomena from the other's perspective. This can lead to more universal principles being extracted from the particular experience and potentially enable relevance to practice or policy. Hence, a phenomenology of practice (van Manen, 1990, 2014).

3.1.1.3. *A relational, embodied, and interpretivist phenomenological research stance*

Taking these understandings into account, I am able to assert that I see our lives as fundamentally relational, rather than individual. I also experience the world in relation to my body, 'the body as our anchorage in a world' (Merleau-Ponty, 2014, p. 146) - where I place it, how it feels and senses, and how it reacts in relation to others and within different spaces, and places. I am acutely aware of how others are doing the same, either consciously or sub-consciously. Additionally, my experience of objects is about their tactility and size in relation to my body. Thus, the blending of Heidegger's (1982) being with-others and Merleau-Ponty's (2014) particular understanding of a bodily phenomenology (the body in relation to) seemed to be an appropriate choice for me as a researcher, combined with working with dancers in this research. Merleau-Ponty's use of the body's behaviours and parts as symbols for the world resonated, for me, with interaction ritual's (Collins, 2004; Rossner, 2013) understanding of gestures and movements as being symbolic between people. Thus, my chosen phenomenological position is a fusion of Heidegger's and Merleau-Ponty's. In other words, my research stance is one of me as a researcher-practitioner being present and active in the

world, and embodied in the research. My stance also means that perceptions and understanding of phenomena are influenced by my own context as well as the one in which they manifest themselves. Additionally, my research stance is how I perceive the phenomena through my own body. This is alongside observing and experiencing how others perceive the phenomena through their bodies.

Nimkulrat (2012) similarly uses a combination of Heidegger's and Merleau-Ponty's phenomenology. Vagle (2018) emphasizes the, 'plurality', of phenomenology as well as the methods that have grown from it (p. 10) and van Manen (2011) suggests that within a phenomenology of practice stance, 'it is appropriate to take an eclectic approach to the tradition of phenomenology'. Heidegger and Merleau-Ponty warned against reducing phenomenology to a, 'set of standard strategies and techniques' (van Manen, 2014, p. 41). Heidegger (1982) himself states that, 'there is no such thing as *the one* phenomenology, and if there could be such a thing it would never become anything like a philosophical technique' (*italics original*) (p. 328), and that the phenomenological method should adapt and develop according to the findings about the object being interrogated and should never become static (p. 21, p. 328). Groenewald highlights the unwillingness of phenomenologists to detail specific techniques or details to avoid the imposition of a method on a phenomenon, thereby doing it a dis-service (Groenewald, 2004).

I augmented my relational and embodied philosophical stance with three elements taken from phenomenological research: van Manen's (van Manen, 1990, 2011) *interpretivism* within a phenomenology of practice; Dahlberg and Dahlberg's (2019, 2020) *bridling openness*; and van Manen's (1990, 2011) *vocatio* and the primacy of language, the writing and re-writing of descriptive, interpretive, and poetic texts. My choice of *interpretivism* enabled me to fulfil the aims (particularly the ones around influencing policy and practice) of my PhD, as stated in Chapter 1. I considered the concept of *bridling openness* to both address the space between, as well as any potential conflict between, my dual roles of researcher and practitioner. I felt that, 'bracketing out my entire pre-knowledge and beliefs' seemed, 'implausible' (Paul, 2017, p.4), and disingenuous as a researcher (Groenewald, 2004; Horrigan-Kelly et al, 2016; Paul, 2017), particularly as the seeds of the research and the proposal grew out of my prior knowledge and experience as a maker and RJ practitioner and, in part, through the work of Space2face, an organization I co-founded. The details of how I applied a bridling openness in practice may be found in Chapter 5. The use of *vocatio* as a technique enabled me to write both descriptive and interpretive texts as part of my thematic analysis, interpretation and discussion, as demonstrated in Chapters 5 and 6. Writing, and a fascination with the origin of words have always played an intrinsic role in my own making practice, as well as in gaining insights into

my own lived experiences. In this way, I saw the etymological investigation, the writing and re-writing of texts within this research (see Chapter 6) as part of both my thinking through making process, as well as a way of better understanding meanings of the three phenomena of this study. Additionally, of crafting this thesis as a poetic object in its own right (see Chapter 1). My phenomenological research texts may be found in 6.1.3. and 6.1.4., and within Appendices 6 and 29.

In conclusion to this chapter section, I adopted the following over-arching concepts and techniques in gathering the research data in order to apply my phenomenological research stance to my research methodology (these may also be seen in Table 5, later in this chapter),

- *Relational*; ‘Being-with-in-the-world’, viewing research participants as co-researchers (Paul, 2017) - a working with others, rather than a doing to or for (Heidegger, 1982, p. 278); ‘free projection of ourselves’ (Heidegger, 1982, pp. 21-22).
- *Embodied*; an awareness of each person’s bodily presence (including my own) in the space - ‘I consider my body, which is my point of view upon the world, as one of the objects of that world’ (Merleau-Ponty, 2014, p. 73).
- *Embodied, relational*; use of non-verbal skills and body language to aid and support verbal communication - [the body], ‘breathes life into the visible spectacle’ (Merleau-Ponty, 2014, p. 209).
- *Bridling openness*; reflection on, thematic analysis, and interpretation of the data using a bridling openness (Dahlberg and Dahlberg, 2019, 2020).
- *Relational, bridling openness, vocatio*; open questioning (where?, what?, how?, why?, when?) to encourage descriptive personal responses - (Vagle, 2018, p.17).
- *Vocatio*; the use of etymological investigation as a tool (van Manen, 1990) for further gaining an understanding of meanings of the phenomena of making, gifting and solidarity.
- *Vocatio and interpretive*; the writing and re-writing of descriptive, interpretive, and poetic texts (van Manen, 1990, 2011) as a way of presenting, analysing, and thematizing material collected through, ‘reflective’, data gathering methods (van Manen, 2011).
- *A way of being*; I viewed my phenomenological research stance as an extension of my own way of being in the world with others (Vagle, 2018).

3.1.2. Approach / Person-centred and trauma informed

I chose a person-centred and trauma informed approach to my research as this approach informs my work as a practitioner (both making and restorative). This means that I focus on the person in front of me and will respond flexibly and creatively to their needs. At the same time, I also acknowledge the individual may have experienced trauma in their life and endeavour to take every step to avoid re-traumatization. A trauma informed component in RJ facilitator training is recommended in the Scottish Government's Action Plan for RJ across Scotland ((1) Scottish Government, 2019, p. 11), whereas trauma informed practice is not mentioned in its earlier RJ delivery guidance document (Scottish Government, 2017), or in the Restorative Justice Council's practice guidance (2011). This reflects the acknowledgment by RJ organizations and policy makers of a growing body of knowledge and research around the impact and prevalence of trauma within individual's lives and the relationship between Adverse Childhood Experiences (ACEs), offending, and its consequences. For instance, the European Forum for RJ co-hosted a trauma informed restorative approaches online course on 2021, April 26 (Brummer and Christen-Schneider, 2021), and eight specialists presented on trauma informed RJ practice for individuals and communities at the RJ World conference in 2020 (<http://rjworld2020.com/announcements/trauma-and-restorative-justice-8-specialists-to-learn-from/>). It also acknowledges the fact that it is often within service and system designs that trauma is first enabled to occur, or in which a service user is re-traumatized following previous trauma (Fallot and Harris, 2011). I have defined the person-centred component of my research approach, as an instrumental one (Grant, 1990).

3.1.2.1. Person-centred

The majority of the contemporary literature around the person-centred approach is found within the healthcare sector, particularly nursing and dementia care. It has also become entwined with social work practice (Murphy et al, 2003, p. 706). In the UK, person-centred care has been part of best practice guidelines for healthcare professionals over the last two decades (Mitchell and Agnelli, 2015). A person-centred approach,

‘places the person at the centre of their own care. Individuals are supported, facilitated and enabled to contribute to their care through shared decision making, *equality of communication* and mutual respect. Therefore, person-centred care is an approach that is considered humanistic, dignified and morally ethical.’ [*italics mine*].

(Steenbergen et al 2013, Perez-Merino 2014, as cited in Mitchell and Agnelli, 2015, p. 46).

I will begin by outlining the origins of the person-centred approach, and will particularly focus on the, ‘equality of communication’, element in 3.6.1.

The concept of a person-centred approach was first developed by Carl Rogers in the 1940s -1960s as a form of psychotherapy which offered an alternative, so-called, ‘non-directive’, approach to the prevailing view of the time that the therapist is the expert. Rogers (1945) describes his approach as laying,

‘great stress upon respecting the client’s responsibility for his situation, permitting him to explore his problems in his own way, and doing nothing which would in any way arouse his defenses. The function of the counselor is analogous to that of a catalyst rather than to that of a chemical reagent. Without the counselor’s understanding acceptance, the therapy would not take place; yet he enters into the therapeutic situation as little as possible and interposes none of his own opinions, diagnoses, evaluations, or suggestions.’

(Rogers, 1945, p. 279)

Rogers’ approach was the, ‘first talking therapy to be based on empirical research’ (The Person Centred Association, n.d.). Key components of Rogers’ person-centred approach are: *unconditional positive regard* (‘outgoing, positive feeling without reservations and without evaluations...*not* making judgements’ [*italics original*]), *empathy* (sensing, ‘the client’s inner world of private personal meanings as if it were your own, but without ever losing the, ‘as if’, quality), and *congruence*, (‘...the feelings the counsellor is experiencing are available to him...that he is able to live these feelings...and be able to communicate them if appropriate. It means that he comes into a direct personal encounter with his client...on a person to person basis’) (Rogers and Stevens, 1967, pp. 89-103). If these are present, it enables people to naturally actualize (the actualizing tendency, or self-actualization, as popularized by Maslow (Sullivan, 2019) their potential, ie. that if the right socio-environmental factors are present, people will develop and achieve their potential (Rogers and Stevens, 1967; Murphy et al, 2013; Von Glahn, 2017). This possibility for individuals to grow and develop is reduced when the conditions are not optimum (Murphy et al, 2013, pp. 707-708).

McCormack (2004) summarizes four principles underlying person-centred care as, ‘*being in relation*’ (persons exist in relationships with other persons), ‘*being in a social world*’ (persons are social beings), ‘*being in place*’ (persons have a context through which their personhood is articulated), and, ‘*being with self*’ (being recognized, respected and trusted as a person impacts on a person’s sense of self) (p. 33).

Person-centred expressive arts. Rogers used creativity and making as examples of a person-centred approach, which has since been developed by his daughter, Natalie Rogers

into PCEAT (person-centred expressive arts therapy), where the emphasis is on the process, not an end product (<http://www.personcenteredexpressivearts.com/natalie-rogers/>). Rogers (1961) offers propositions for what he describes as, ‘toward a theory of creativity’. His premise is that the fostering of creativity is important as a counter to what he perceives as the conformism and stereotyping prevalent in western society and culture, and in relieving, ‘individual maladjustment and group tensions’, as well as, ‘international annihilation’, (pp. 348-349). Roger’s understanding of the fostering of creativity is as emerging from the therapist’s, or other facilitator’s, empathic understanding of the client,

‘When a teacher, parent, therapist, or other facilitating person permits the individual a complete freedom of symbolic expression, creativity is fostered. This permissiveness gives the individual complete freedom to think, to feel, to be, whatever is most inward within himself. It fosters the openness, and the playful and spontaneous juggling of percepts, concepts, and meanings, which is a part of creativity.’

(Rogers, 1961, p. 358)

Whilst Rogers was writing 60 years ago, more recent interpretations, and applications of his work have also included creative expression. For example, Kitwood (1997, cited in Mitchell and Agnelli, 2015) pioneered a person-centred approach within dementia care. In this, he included, ‘creation’, and, ‘play’, in his, ‘positive person work’, framework of 12 concepts, suggesting creative, and play activities, amongst others such as, ‘recognition’, ‘negotiation’, ‘collaboration’, ‘holding’ (a safe space), and, ‘facilitation’ (of activities), as being beneficial when working with the person with dementia (Table 2, p. 49). The Person Centred Association (n.d.) in the U.K. facilitates courses in the creative arts, stating, ‘when the person-centred, non-directive, interpretive approach is brought together with creative arts, the result is a powerful and yet safe therapeutic approach.’

Instrumental person-centred. Grant (1990) takes Rogers’ principle of, ‘non-directivity’, within person-centred therapy and sub-divides it into, ‘principled’, and, ‘instrumental’. The first, he defines as, ‘an expression of respect’, the second as, ‘facilitating growth’ (Grant, 1990, p. 77). Murphy et al (2013) argue that a truly person-centred relationship-based approach is not possible within modern day social work practice as social work is, ‘state-centred’ (Murphy et al, 2013, p. 717) rather than person-centred. This, they maintain, means that the social worker will always have to adopt an, ‘instrumental’, relationship-based approach rather than a, ‘principled’, relationship-based approach. The instrumental approach means there are intended outcomes or necessary goals, as in social work where there are statutory requirements to be fulfilled; a principled relationship-based

approach would not have these requirements and so would be truly person-centred (Murphy et al, 2013).

My reading of Murphy et al (2013) is that they have changed the phrase person-centred to only include the, 'principled', form of non-directivity, and refer to it instead as, 'relationship-based', when referencing an, 'instrumental', approach (Murphy et al, 2013, p. 717). Whilst they reference Grant, this is not my reading of Grant, who includes both approaches within his understanding of a person-centred approach (Grant, 1990). I chose to conduct my research in an, 'instrumental', instead of a, 'principled', way (Grant, 1990), within a person-centred (Rogers, 1961) rather than a relationship-based (Murphy et al, 2013) approach. In this, I concur with Grant (1990) that it is still possible to be person-centred (empathic, congruent, and with unconditional positive regard), and yet be honest about holding an instrumental, rather than a principled approach with the focus on the person, rather than the relationship between us.

My choice of an instrumental person-centred approach was because as a researcher-practitioner I was working with research participants within the confines and aims of my research. Specifically, in terms of the data collection methods: for the interviews, whilst they were semi-structured, I was working within the parameters of my research questions; for the workshop, I facilitated it within the boundaries of its own aims around gesture and movement; for the lived experience case study, I conducted it within the boundaries of RJ practice and for the following five reasons, consider my approach to be an instrumental person-centred one,

1. Although RJ is not statutory in Scotland, there are Scottish Government guidelines for its delivery (Scottish Government, 2017) and an Action Plan for the delivery of RJ services across Scotland by 2023 ((1) Scottish Government, 2019).
2. RJ is legislated for (or being legislated for) in many jurisdictions in Europe, including England, Wales and Northern Ireland (see Chapter 1).
3. Although Space2face, my research host, is an independent third sector organization and RJ is a process, not necessarily an outcome, it is still within a defined context with stated values and principles, and within which there are expectations from participants.
4. As a process, RJ utilizes a series of questions within a three stage process, (see 4.3.4.). As such, it is, arguably, prescribed.

5. Whilst RJ is a voluntary process, there are complexities within this. Referrals in Scotland, even if made to a third sector provider, are made from statutory sources such as (Criminal) Justice Social Work departments, and the Children's Reporter Administration. There is, therefore, an implicit expectation for the referred person to participate or else their case could be referred back to the referring organization, or possibly in some cases, to the courts (See Burford and Adams, 2004, for example).

3.1.2.2. *Trauma informed*

Trauma informed practice is iterated as coming from, 'a values base of client safety and empowerment as well as an orientation to strong working alliances between clients and providers' (Leitch, 2017, p. 3). Human service systems are described as becoming,

'trauma-informed by thoroughly incorporating, in all aspects of service delivery, an understanding of the prevalence and impact of trauma and the complex paths to healing and recovery. Trauma-informed services are designed specifically to avoid retraumatizing those who come seeking assistance as well as staff working in service settings. These services seek, 'safety first', and commit themselves to, 'do no harm.'

(Fallot and Harris, 2011, p. 2)

The concept of trauma informed practice originated in the U.S. It focuses on the underlying causes, rather than the outward symptoms, of people's behaviour. It asks, 'what happened to you?', rather than, 'what is wrong with you?' (Reid-Blackwood, n.d.), or, 'how do I understand this person?', rather than, 'what is wrong with this person?' (Harris and Fallot, 2001, p. 13). It aims to avoid re-traumatization and treat the individual with a needs and strengths based approach to provide the supportive environment necessary for the individual's recovery (Harris and Fallot, 2001). It departs from the traditional understanding of trauma as a one-off event, 'but rather as a defining and organizing experience that forms the core of an individual's identity' (Harris and Fallot, 2001, pp. 11-12). This is summed up in the Scottish Government's trauma informed practice toolkit (produced in response to the COVID-19 pandemic) as,

'Individual trauma results from an event, series of events, or set or circumstances that is experienced by an individual as physically or emotionally harmful or life threatening and that has lasting adverse effects on the individual's functioning and mental, physical, social, emotional or spiritual well-being.'

And within a definition of trauma informed practice as,

‘A model that is grounded in and directed by a complete understanding of how trauma exposure affects service user’s neurological, biological, psychological and social development.’

(Homes and Grandison, 2021, p.8).

Trauma informed practice is an approach to working with people who are survivors of ACEs.

Adverse Childhood Experiences (ACEs). ACEs are traumatic events or environments experienced by people under the age of 18 and re-lived throughout childhood. These include abuse, neglect, parental separation, repeated exposure to substance misuse and domestic violence, and incarceration of a household member (Bellis et al, 2014, 2015). The Scottish Public Health Network defines ACEs as,

‘Intra- familial events or conditions causing chronic stress responses in the child’s immediate environment. These include notions of maltreatment and deviation from societal norms.’

(cited in the Scottish Prison Service Prisoner Survey, 2017).

ACEs, people responsible, and people harmed. Over the last decade there has been an improvement in the understanding of the relationship between ACEs and offending, and victimization. For example, in a Welsh national ACEs survey, an individual with four or more ACEs was nine times higher than someone who had no ACEs to become harmed through violent offending (Bellis et al, 2015).

Within the research and studies that are available there seems to be a higher prevalence of ACEs within the prison and offending population than within comparative general populations. For example, for the first time in 2017, the Scottish Prison Service included in its prisoner survey a section on ACEs, which found that 45% had experienced physical abuse in the home, 22% sexual abuse and 16% had been forced to have sexual intercourse by an older adult (Carnie et al 2017). According to Couper and Mackie (2016), a comparable survey of ACEs in the general Scottish population has not been carried out. The previously cited Welsh survey, however, concluded that people with four or more ACEs were 15 times more likely to have committed a violent crime against another individual in the last 12 months and 20 times more likely to have served time in custody in their lifetime. By preventing ACEs in future generations, levels of incarceration could decrease by 65%, violent crimes by 60%, and violent victimization by 57% (Bellis et al, 2015).

Additionally, one in four women in the UK will experience domestic abuse, one in five sexual assault, and worldwide that number increases to one in three (HO News Team, 2019; (3) Scottish Government, 2019; World Health Organization, n.d.). Statistically in Scotland one in eight people (over the age of 16) ((2) Scottish Government, 2019), and in England and Wales, one in seven (over the age of 16) were victims of crime during 2017-18 (Office for National Statistics, 2021).

Post Traumatic Stress Disorder (PTSD). Post traumatic stress symptoms, such as flashbacks and nightmares, avoidance and numbing, and hypervigilance, amongst others, are normal reactions to traumatic events, such as ACEs. If these symptoms persist over a long period of time, however, they can develop into PTSD. This occurs in about a third of cases (Royal College of Psychiatrists, 2015),

‘PTSD can start after any traumatic event. A traumatic event is one where you see that you are in danger, your life is threatened, or where you see other people dying or being injured. Typical traumatic events would be:

- serious accidents
- military combat
- violent personal assault (sexual assault, physical attack, abuse, robbery, mugging)
- being taken hostage
- terrorist attack
- being a prisoner-of-war
- natural or man-made disasters
- being diagnosed with a life-threatening illness.

Even hearing about the unexpected injury or violent death of a family member or close friend can start PTSD.’

(Royal College of Psychiatrists, 2015).

PTSD, and people harmed. Shapland and Hall (2007) conducted a literature review on the effects of crime on people harmed, which extended back to the 1970s. The parameters of their research were about the effects of crimes on individuals, households and businesses. Amongst the effects of crime on people harmed they list psychological effects, such as fear, anger and depression which for many, they state, remain for a few days after the crime, but for others, turn into PTSD which can last for months or years (Shapland and Hall, 2007, p. 178). O’Mahony and Doak (2017) summarize the research evidence into the effects of crime on people harmed by stating that,

‘...research has shown that victims suffer a range of impacts as a result of crime, ranging from physical injuries and financial loss, to psychological trauma and helplessness, as well as powerlessness, loss of autonomy and vulnerability.’

(p. 61).

In the same year, Sherman and Strang (2007) produced a report on the evidence for RJ, in which one of their findings was that face to face RJ meetings were beneficial to people harmed in terms of reducing symptoms of post-traumatic stress (p. 8).

3.1.2.3. *An instrumental person-centred and trauma informed approach*

I should clarify that I do not intend person-centred *care* or trauma informed *care*, which would be about delivering specific personal care to individuals in a health or social care setting, for example. Rather, a person-centred and trauma informed approach, as Harris and Falloot (2001) similarly differentiate.

Bassuk et al (2017), suggest that a person-centred approach needs to be coupled with a trauma informed approach to fully meet the needs of particular vulnerable client groups. Vulnerability has been evidenced as being a driver for offending, a consequence of it, as well as contributing to re-offending behaviour (particularly for females) (Ministry of Justice, 2018, p.3). Adams and Grieder (2017), within the context of the US healthcare system, highlight the similarity of principles between the two approaches of being person-centred and trauma informed,

‘The principles of TIC [trauma informed care] are strikingly similar to those associated with person-centred care. This should really be of no surprise; both approaches are focused on the importance of understanding each individual and their history as unique and responding in kind with appropriate empathy and sensitivity as well as services and supports.’[brackets mine]

(Adams and Grieder, p. 31).

With the prevalence of ACEs, not only in offending populations, but also more generally (47% of populations in the UK have experience of one or more ACEs; Bellis et al, 2014, 2015), I considered a trauma informed approach to be an appropriate, and sensitive one, particularly within the context of RJ, which necessarily involves discussions around harm and trauma.

Conclusion. The *person-centred approach* I adopted for this study was an *instrumental* one which aimed at ‘facilitating growth’, (Grant, 1990, p. 77), the empathic understanding, and fostering of the creativity and potential of the individual (Rogers, p. 358), yet operated within the confines of the pre-determined requirements and parameters of RJ. Alongside this, it was

trauma informed due to the prevalence of ACEs, trauma, and post-traumatic stress symptoms in relation to being a person responsible and a person harmed, as well as in the general population. Out of the 26 research participants in this study, 22 were female, and 4 were male. As such, there was a possibility that some of their knowledge (or experience) of crime, sexual harm, and domestic violence was personal or relational. I obviously did not know this prior to their recruitment for the research and it had no bearing on participation, but it did mean that with all my face to face data collections groups I was mindful of the statistics I have cited around victimization and ACEs.

The definition of the word, ‘instrumental’, is about a means to an end, and is derived from the word, ‘instrument’, a tool or implement, or agency. It is from the Latin *instruere*, ‘to arrange, prepare, set in order; inform, teach’, or more literally, ‘to build, erect’, with a former usage being about describing body parts in relation to particular functions (Harper, n.d.). In other words, using my body as instrument, and as a tool as a researcher-practitioner, within certain prescribed aims and intended outcomes. Its PIE root of **stere-* (‘to spread’) is shared with the words, ‘construction’, and, ‘destruction’. (Harper, n.d.; Houghton Mifflin Harcourt, n.d.). Within this approach, therefore, there is a delicate balance between the construction and destruction of the person in front of me as a practitioner, and as a researcher. I can choose to be empathic, congruent and use unconditional positive regard, and be mindful of the potential effects of previous trauma on interactions (construction), but I can also (re)traumatize if I use coercive control, or do not take care over the environment in which I meet with people, or in how I communicate with them (destruction). (See also 2.6.3. on the ability of the thing to be de-structive or con-structive).

3.1.3. Underpinning / Restorative values and skills, thinking through making and co-creation

I considered the balance between being de-structive or con-structive as a researcher-practitioner to be mediated by the underpinning of my research methodology with restorative values and skills, making and co-creation.

3.1.3.1. Restorative values and skills

I utilize restorative values and skills in my RJ as well as my making practice. I also try to live my life by them as I think they are positive and constructive ways of being and working, in any context. I, therefore, considered it would be anomalous not to have restorative values and skills underpinning my work as a researcher. O’Mahony and Doak (2017) comment that there is little in the literature to demonstrate how restorative values translate into practice. As a researcher-practitioner within this study, this research offers a

small attempt to begin to address this gap (see Chapter 4 and Appendix 8), although there is not scope in this PhD to more profoundly investigate the links between RJ values and practice.

Five restorative values. Whilst there is not an agreed set of RJ values, O'Mahony and Doak state that,

‘...most commentators accept that RJ ought to be informed by certain values which include (inter alia) respect, equality, fairness, inclusivity, restoration, truth telling, honesty, voluntariness, empathy, repair and reintegration.’

(O'Mahony and Doak, 2017, p.57)

For the purposes of this research, I have distilled a set of values from the professional, national, and European RJ guidelines I work within as a RJ practitioner (Restorative Justice Council, 2013; Scottish Government, 2017; Chapman and Törzs, 2018). The values below were also detailed on the participant research consent forms as in Appendix 9.

Respectful. I met with each research participant as a person with a past, a present, and a future, and as the most important person in that moment (unconditional positive regard). Where someone's name had different possible formats, I asked which one they would prefer me to use. As the majority of the research sessions were audio recorded (with the exception of the Carpus/ Turnings workshop which was additionally video recorded and photographed), I used an audio recording app on my mobile phone so it was a familiar object in the space, inobtrusive, respectful to the sensitivity of the work, and allowed as natural as possible a conversation to flow. I checked with participants that they were comfortable with me starting a recording and showed participants when I had pressed record. For online work (for some of the interviews, during the COVID-19 pandemic), I held the phone up to the screen so the person could see when I had started recording. I also let the individual know when I had stopped the recording.

Honest. I was truthful about how research participants' data would be used, and how long I would keep it for. I also agreed to keep in touch, and stated that they could request to see how I would be using their information prior to submitting my thesis. I acknowledged when I did not know the answer to a question.

Fair. I signed a consent form which was exchanged with the research participant, as I see consent as two way; it is a contract of behaviour between myself as researcher-practitioner

and the research participant. I am accountable to them for the way in which I conduct the research, as they are to me. I adopted silence as a technique to allow participants the space to think, whilst also encouraging them to speak, but endeavoured to ensure this silence did not become uncomfortable. When working with more than one person, I used the technique of looking around at each individual to enable everyone to feel they were included in the discussion and to prevent the focus being on me.

Safe. I interpreted the, 'safe', value as physical, emotional and psychological safety. As appropriate, I completed health and safety risk assessments (see Chapter 4). I detailed with each participant how their information would be secured and accessed. I aimed to create a relaxed, safe environment through an informal conversation at the beginning of each research session prior to commencing the recording. In all my interactions with participants I was aware of crime statistics (see 3.1.2.2.) and made every effort to ensure the encounter was not (re)traumatizing through the environment chosen or my conducting of it. I acknowledged, however, that talking about any aspect of RJ in whatever context involves speaking about harm, and that this potentially could raise anxiety or previous trauma. The ways in which I countered this, and safeguarded participants, is detailed through my methodology. Regarding my own safety, I undertook two types of supervision whilst undertaking the research; professional case supervision (Alyson Halcrow, Space2face, for the lived experience case study), and monthly academic supervision. I also found the peer support (and informal review) from my PGR student colleagues extremely useful.

Non-judgemental. I maintained an impartial and non-judgemental attitude regardless of the research participant's opinions about the phenomena or what they chose to reveal to me about themselves, their lifeview, values, or other people.

Eight restorative skills. As with the values, there is no one set of agreed restorative skills. The ones I underpinned this research with were amalgamated from the same sources as for the values.

Open questioning. I used predominantly open questions (what?, where?, how?, when?) to enable research participants to share their lived experiences in their own way.

Reflecting back. where appropriate, I reflected back what the person had said to me in order for us both to clarify and understand better the meaning of what they were saying.

Summarizing. I summarized what I considered to be significant points that had been made, information shared, actions, or decisions, to confirm I had understood correctly and to provide an opportunity for amendment.

Understanding non-verbal signals. I used skills in understanding non-verbal signs and reading body language (for example, micro facial expressions, eye contact and direction, slight body movements, shifting position or remaining still) when working with all of the research participants and mentioned these, where particularly significant, in my field notes. I also used these as an indicator of how I considered the person was coping with and managing the research session.

Active listening. I actively listened to the person I was working with, using non-verbal (for example, nodding of my head, smiling, eye contact), as well as verbal signals to indicate this. I would also remain seated, or stop if I was standing, to listen attentively to the person.

Non-interruption. I endeavoured not to interrupt a research participant whilst they were speaking, allowing space for them to articulate their story, thoughts, and responses.

Challenging constructively and positively. Where appropriate, I challenged constructively and positively an incorrect understanding of either my research, or an understanding of the RJ process.

Enabling people to make their own choices. I provided participants with the relevant knowledge about both the RJ process and the research process, as appropriate, to enable them to make an informed choice about whether they wished to proceed with all or any of the research or RJ processes. Choices were also enabled around times and locations (or choice of online platform) of sessions.

Whilst I hope I achieved the above in the way in which I worked with my co-researchers (Weaver, 2011; McCulloch, 2015; Paul, 2017), it is ultimately for them to decide. I recognize that I am human, and that at times I may have implemented the restorative values and skills more completely on some days than on others. By this, I mean that with the best of intentions, external events, my personal life, and how the person presented themselves before me all naturally affected how I responded. My RJ training is innate and has trained me to be aware of, and to override such factors, but as a human being and an embodied and relational researcher-practitioner, I acknowledge my fallibility, fragility, as well as authenticity; ‘anything derived merely from rationality risks being profoundly inauthentic unless it also bears witness

to the destabilizing presence of the unconscious' (Rowland, 2005, p. 23 cited in Romanshyn, 2013, p. 314).

3.1.3.2. *Thinking through making, and co-creation*

Design and the making of things have been a part of my life for as long as I can remember. It is a way of thinking through different aspects of my life, and as a method of working with others. It was through the observation of me working co-creatively with a dance artist and a group of young people in a community arts centre (Ark T Centre, Oxford) that led to me being asked to apply to work with the Oxfordshire Youth Offending Service as part of what became their RJ team. Thus, my making practice is interwoven with my RJ practice. As such, it would have been paradoxical for me not to include it as the second part of the underpinning of my research methodology, alongside restorative values and skills. By the term making, I intend it in the broadest sense to include all forms of original creative expression – see Chapter 2. My own making has always been inter-disciplinary (across artforms and media), and often collaborative and participatory - either with other professionals or members of the community.

Thinking through making. Nimkulrat (2012) states that, 'thinking and knowing are inseparable from making in any craft or designerly practices' (para. 2). Making, and thinking and knowing through it, are described in the following ways,

'Making includes crafting objects, organising activities, telling stories, and designing systems and experiences. All of these can be vessels of knowledge expressed in ways other than through words alone. Thinking-through-making is a process in which making and thinking alternate back and forth all the time, in rapid iterations. The making or designing could be taking place intuitively. Reflecting on what has been made helps create knowledge and insights. Creation and reflection go hand in hand - the relationship between the making and the thinking opens up an opportunity to also express knowledge through what is made.'

(Lexicon of Design Research, n.d.)

Or, in a more material focused definition, as an understanding of, 'intelligent playfulness' with, materials that leads to, 'new outcomes' (Marshall and Wallace, 2007, p. 82).

As part of the underpinning of this enquiry, there has been the creation of handmade work (with some digital input) as part of a thinking through making process (Gray and Malins, 2004; Nimkulrat, 2012; Marshall and Wallace, 2017). Much of my own made work is focussed on textiles and printmaking, and has been for this research. Papermaking has also been a component, which is considered by some to be a textile technique (Peterson, 2017). The

research works produced may be found in Chapter 4. Some of these were made through a process of making known (Pajaczkowska, 2016, p.79) through the tacit knowledge that is innately contained within making processes (Sennett, 2009, p. 94) and, in particular textile ones (Goett, 2016, p. 124). For example, through the reflexivity of stitching (Pajaczkowska, 2016, pp. 79-86),

‘it is surprising how the process of reflexive looping, or doubling back, which is so integral to the stitch process, becomes a metaphorical, as well as literal, mechanism of reflexivity’

(Pajaczkowska, 2016, p. 86)

For example, the stitching and embroidering of the two *Wrapping capes* that interrogated concepts of macro and micro solidarity (see 4.6.1. and 6.1.6.) enabled me to fully grasp the difference between the two in ways I believe I would not otherwise have been able to; I needed the corresponding acts of moving my hand and thinking whilst doing it. The thinking through making process enabled me to both think through concepts, ideas and results of desktop research as well as allowed me to develop material responses to the research as it was happening.

Reflective and reflexive practice. As suggested by Pajaczkowska (2016), and my stitching of the capes, an important element of thinking through making is reflective and reflexive practice. Or, as Brevi et al (2019) state, ‘design is the discipline of practicing through a reflective approach’ (p. 507). The terms, ‘reflective practice’, ‘reflection-in-action’ (whilst doing), and, ‘reflection-on-action’ (after doing), have their origins with Schön (1983), in which he translates Dewey’s (1933) reflective approach to learning to the context of the practitioner. Through being reflective, the practitioner is enabled to make known (Pajaczkowska, 2016) innate, instinctual, and so-called tacit knowledge (Sennett, 2009). Part of the process of reflection is additionally about reflexivity (being aware of one’s own experiences and influences), of being responsive to the work in hand (in action, whilst doing), the challenges it may bring and new questions that may arise as a result (on action, after doing). See 4.6.6.2. and 4.6.6.3. regarding the sketchbooks and notebooks I maintained as part of this element of the research.

Mood boards, and design thinking. As part of a reflective design thinking process mood boards often inform my thinking through making practice, and have done so throughout this research. I also use them as a thinking through making tool in my RJ work

with participants; I outline the use of a mood board as part of the creation of the gift in the lived experience case study (see 4.3.4.2., and Figure 33) - Figure 16 is an example,

Figure 16

Example of a mood board for a mask design created by a participant in a Space2face workshop



Figure 17

Mask created from the mood board in Figure 16 by a participant in a Space2face workshop



A mood board is used in the exploratory, data gathering stages of a design thinking process, 'as inspirational material for the next phase', and, 'defining the first guidelines', for the design (Rieuf et al, 2017). Or as,

'a collection of images, colors and texture with the aim of representing emotions, feelings or 'moods', suggested by the design research. Moodboards have an important function in developing students' ability to articulate their thinking.'

(Brevi et al, 2019, p. 507)

Mood boards can be produced relatively quickly, but they can also be profound tools, as Brevi et al (2019) summarize,

‘This practical tool [the mood board] is characterized by a strong visual dimension, the use of evocative images that are not, ‘iconic’, of the observed phenomena but that recall certain meanings using allegorical representations and narrative techniques. In this sense what seen from outside looks like a, ‘collage’, has a much more deeper meaning.’ [brackets mine.]

(Brevi et al, 2019, p. 510)

Thus, the mood board can be a valuable tool within a design thinking process (Mcdonagh and Storer, 2004; Sandhi, 2019; Brevi et al, 2019). Mcdonagh and Storer (2004) found that, ‘design practitioners valued mood boards as a tool for communication with non-designers and as an instrument to inspire lateral thinking’, but that they are, ‘undervalued and misunderstood’ (p. 16), and consequently not used to their full potential, or adequately researched (p. 30). More recent research has investigated the potential of virtually immersive mood boards in the early stages of the design process (Rieuf et al, 2017).

In my art and design training at school (‘O’, and, ‘A’, levels) and at National Diploma level at art college, I was taught the following three stage design thinking process. It is as a part of this process that I have always used a mood board, in varying formats, as a starting point,

1. What is the problem?
2. Development of ideas.
3. Selection of final designs and implementation.

LaBat and Sokolowski (1999) examined the utilization of design processes across a multitude of disciplines (namely, architectural and environmental design, engineering design, industrial product design, and clothing design), and extracted, ‘three common stages of problem definition and research, creative exploration and development, and implementation’ (LaBat & Sokolowski, 1999, p. 11). This is very similar to the design thinking stages I was taught. These three stages, however, focus on the starting point being a problem, rather than seeking to better understand the context, or design concern. In current design thinking, these three core elements are expressed using different language, and variously, as may be seen in Table 4,

Table 4*Comparative three element design thinking processes*

Source	My design training	LaBat & Sokolowski, 1999	Bouchard, 1997, Bouchard et al, 2006, cited in Rieuf et al, 2017	Gibbons, 2016	Ideo, n.d.
Design stages	What is the problem?	Problem definition and research	Inspiration	Understand	Inspiration
	Development of ideas	Creative exploration and development	Generation	Explore	Ideation
	Selection of final designs and implementation	Implementation	Embodiment	Materialize	Implementation

They are also not viewed as consecutive stages, but rather as, ‘core activities’ (Ideo, n.d.), looping round between the different elements, with other components within those elements, such as empathy (Kelley and Kelley, 2013; Gamman and Thorpe, 2015; Gibbons, 2016). As such, there is no one iteration of the design thinking process. Through my experience and practice, I have thought for a long time that there are significant parallels between the design thinking and the RJ process – see Chapter 8.

Participatory design and co-creation. Participatory design emerged from the concept that those most affected by a product, service, system, etc., should have a voice in its design and that professional and participant (consumer or service user) are participating in the process as equals (Bjögvinsson et al, 2012). Additionally, that people are experts in their own stories and experiences (Sanders and Stappers, 2008, p. 12). For the purposes of this research, I have chosen the term co-creation, amidst a plethora of possible other terms, to describe this component of my methodology. This is because the term co-creation is understood within a multitude of disciplines, as well as within design. It is used to describe the role of an expert, or a professional, working equally alongside the consumers of the services being designed.

Co-creation is a broad term that encompasses a range of approaches which include the participant in varying degrees of participation within the creative and/ or design process. Frow et al (2011), for example, have devised a, ‘typology of forms of co-creation’, where co-creation is seen as an umbrella term for a series of 12 different categories of co-creation varying from, ‘co-conception of ideas’, to, ‘co-meaning creation’.

Pralahad and Ramaswamy ((1), 2004) popularized the phrase, ‘co-creation’, in the early 2000s as a description of increasing customer led product and service design. They state that

their concept of co-creation is about, ‘joint creation of value’, ‘allowing the customer to co-construct the service experience to suit her context’, ‘joint problem definition and problem solving’, and, ‘creating an experience environment in which consumers can have active dialogue and co-construct personalized experiences; product may be the same...but customers can construct different experiences’. They additionally state that co-creation is about the, ‘experience of variety’, yet also, ‘the experience of one’, ‘continuous dialogue’, and, ‘constructing personalized experiences’ (p. 8). For the purposes of this research, I have used the following definitions that refer to it in the broadest of terms. Sanders and Stappers (2008) take co-creation to,

‘refer to any act of collective creativity, i.e. creativity that is shared by two or more people. Co-creation is a very broad term with applications ranging from the physical to the metaphysical and from the material to the spiritual’

(p. 6)

and De Koning’s (2016) definition, to,

‘together (co-) make or produce something (new) to exist (creation).’

(p. 267)

Ind and Coates (2013) suggest that the concept of co-creation is enriched through understandings of it in a multitude of contexts, and highlight its playfulness. De Koning (2016) describes it as a, ‘young’, concept, which is still, ‘maturing’, and used in many different fields, although it originated in design and marketing (p. 266). In this section, I have incorporated notions of co-creation within different fields of practice and research, and within related concepts, which I consider to have significance for my research.

Co-creation and design. Twenty-first century design has expanded from the design of products to also embrace the design of services or systems (Sanders and Stappers, 2008; Manzini, 2016; Warwick et al, 2018). Within this context, the term co-design is increasingly used more specifically to refer to the inclusion of untrained designers working alongside trained designers as part of a design development process (Sanders & Stappers, 2008; Frow et al, 2011; Manzini, 2016). Co-design can be seen as a threat to the traditional marketplace ((1) Pralahad and Ramaswamy, 2004) and hierarchies as it places the consumer or end user of the product or service on the same level as the trained Designer or the Company involved in the development process. It also requires an understanding of everyone as being creative (Sanders

& Stappers, 2008), and a blurring of roles between the, ‘professional’, and the, ‘user’ (Sanders & Stappers, 2008; Warwick et al, 2018). Within co-design, however, there is an argument that the relationship between Design practitioner and participant, whilst balanced as individuals, may be im-balanced due to skill level. This may be especially apparent when working in contexts with participants who, whilst may be hugely naturally creative, may have little or no prior experience of making or designing. In a discussion on, ‘participation-ism’, Manzini (2016) suggests that within the complexity of the co-design process, the voice of the Designer has come to be lost, but that the, ‘social conversation’, on which true co-design is based needs Designers to be active listeners, and to be more than administrators or facilitators (see also 2.3.4. and 3.1.3.2.),

‘In its adoption in co-design processes, the design expert’s role is reduced to a narrow, administrative activity, where creative ideas and design culture tend to disappear. Design experts take a step backward and consider their role simply as that of, ‘process facilitators’...Nevertheless, it is also clear that, at the end of the day, the quality of the results largely depends on the quality of the ideas that come up in discussion. Therefore, to adopt a dialogic approach, design experts must learn to listen, but they must also learn to propose their own ideas and visions.’

(pp. 57-58)

Sanders and Stappers (2008) perhaps attempt to address this as, in discussing co-design research practice, they suggest, ‘four levels of creativity’, and four corresponding ways to support an untrained designer-participant at each level (2008, pp. 12-14). My adaptation of this may be found in Chapter 8.

Yee et al (2020) posit that there are seven characterizations of the designer that can effect, ‘transformation’ (p.3). These are: ‘Cultural catalyst’, ‘Framework maker’, ‘Humanizer’, ‘Power broker’, ‘Friendly challenger’, ‘Technology enabler’, and, ‘Community Builder’ (p.3). In these descriptors, they are specifically referring to transformation within organizations, but they start to re-define the role of the, ‘design expert’ (Manzini, 2016, (pp. 57-58), as a multi-faceted one, requiring the design expert to listen well. (Manzini, 2016, p. 58). Such a view of the expert/ professional as collaborator/ facilitator is shared with a person-centred approach, in which the professional becomes a, ‘companion’, to the participant (Rogers, 1967, p. 34).

Co-creation and participatory arts. Co-creation is not a new concept in the arts and the term is sometimes used interchangeably with names such as community arts, socially engaged arts, participatory arts, interactive arts, etc. (Helguera, 2011; Finkelpearl, 2014; Matarosso, 2017), and has been used since the 1960s as a way of artists engaging with others. Co-creative practice is a way of a participant with little or no experience of making to co-

create an artefact or performance, etc., with a professional artist. This is a two-way learning process for artist and participant as equal collaborators. There can, however, be varying degrees of participant involvement (Matarosso, 2017). Helguera (2011) posits that co-creatorship is perceived as a threat to the traditional art market and so, historically, has not been valued as highly as an artist's individual studio practice and has led to complex issues around copyright, attribution and ownership (see also Finkelpearl, 2014). As we saw previously, co-creation is also seen as a threat to the traditional business and marketing model ((1) Pralahad and Ramaswamy, 2004).

Co-creation, criminal justice, and community. There is an emerging area of research into the value of co-creation between criminal justice professionals, their clients and communities, of the community-based elements of court disposals. This is alongside an increase in multi-agency and inter-disciplinary approaches to the content of court disposals in order to increase meaningfulness and improve compliance (Weaver, 2011; McCulloch, 2011; Weaver and McCulloch, 2012; McNeill, 2012). Within this literature, the term, 'co-production', is often used. Co-production is described as a category within co-creation and defined as, 'when two or more actors jointly produce all or part of the local actor's (firm's) offering, eg. IKEA self-assembly of merchandise' (Frow et al, 2015).

McCulloch (2015) argues that criminal justice policy and practice over the past three decades has become more punitive, and as such, is out of line with other public service provision which has become increasingly participatory and co-productive. Whilst she raises questions about the viability of co-production within the above context, she suggests that criminal justice professionals consider more carefully their, 'supporting role', in terms of the, 'meaningful participation and progression', of those who need to comply (McCulloch, 2015). In this context, McCulloch uses the following definition of co-production,

'...the provision of services through regular, long-term relationships between professionalized service providers (in any sector) and service users or other members of the community, where all parties make substantial resource contributions.'

(Bovaird, 2007, p. 847, cited in McCulloch, 2015, p. 48).

As we have seen in the above sub-sections on co-creation, this requires the blurring of traditional roles which is particularly complex and, 'disruptive', within criminal justice services. As McCulloch (2015) clarifies,

'Co-production offers an alternative and disruptive lens for justice sanctions. It redraws the lines of relationship, responsibility and accountability between justice

users, providers and communities, and in doing so compels us to re-examine the place, potential and contribution of each in the justice pursuit.’

(McCulloch, 2015, p. 50).

The implementation of co-productive practices in this area additionally requires a revision of the language used around justice sanctions, as well as a reconsideration of, ‘consent, communication, engagement, authority and power’ (McCulloch, 2015, p. 50). Weaver (2011) adds to co-production the concepts of, ‘user voice’, and, ‘personalization’, and discusses their potential for criminal justice social work practice and policy. She concludes that there needs to be a decentralization of interventions for those involved in the criminal justice service to more localized support packages that are co-produced with the community. In doing so, she acknowledges the role of community justice and the movement of the Scottish government towards forging partnerships within the third sector and communities in the support of criminal justice service users (Weaver, 2011, p. 1053). (Since Weaver’s writing of this, the Community Justice (Scotland) Act 2016 has been passed, which locally contextualizes community justice within local authority areas, rather than regionally, as previously.) In their Executive Summary on co-producing criminal justice, produced for the Scottish Government, Weaver and McCulloch (2012) conclude that the evidence they reviewed indicates that the inclusion of those involved in the criminal justice system (prisoners/ probationers) in the,

‘design, delivery and evaluation of criminal justice policies, services and practices can improve the design and delivery of services and increase the credibility, legitimacy and meaningfulness of interventions.’

(p. 8, 4.5.3).

In addition, they suggest there is evidence that criminal justice service users’ involvement in co-production can lead to,

‘supporting desistance and enhanced compliance; the promotion of agency and enhanced self-esteem; the development of people’s existing strengths; the consolidation of pro-social identities; the realization of personal aspirations, and the progression and maintenance of change’

(p. 8, 4.5.3).

Baines et al (2021) found that there is the potential for rehabilitation to be co-created through a, ‘strengths-based model of case management’ (at the relational level of individual case managers and service users) which may be ‘a strategy for operationalizing desistance’ (p. 17). There is, additionally, a link with the participation of people responsible in co-productive,

strengths based, and, 'helping', activities', or even activism, (Maruna, 2001), and improved self-worth and pro-social behaviour. Such pursuits are termed, 'generative activities', by Maruna (2001) in his seminal, 'Liverpool Desistance Study', which highlighted the significance of, 'making good'. This process is described by Nugent and Schinkel (2016) as, 'the individual recovering their good self and constructing a positive narrative about the future, and of generativity; the process of, "giving back", to society, and to future generations in particular' (pp. 568-569). This can lead to changes in perception by the wider community about those with lived experience of incarceration which, in turn, can result in destigmatization and changes in the individual - an important part of the re-entry process into society (Maruna and LeBel, 2009). Weaver and McCulloch (2012) iterate these two-way changes as solidarity. Such solidarity correlates with theories of desistance in which the person responsible begins to see themselves as a non-offender (*identity* or *secondary* desistance), and a recognition of change in the individual by others (*relational* or *tertiary* desistance) resulting in a sense of belonging within the community (McNeill, n.d.; McNeill and Maruna, 2008; Nugent and Schinkel, 2016). Within these processes of change, McNeill (n.d.) refers to RJ as a potentially significant contributor to tertiary desistance as a dialogic and thus, co-created form.

Co-creation, body, and place. In my use of the word place, I am referring to concepts of place in relation to the body, dwelling, neighbourhood and the self, rather than just location (Merleau-Ponty, 2014; Whaley, 2018). As Whaley states (2018),

'Bodies are places in reciprocal relationship or, 'dynamic attunement', with their environment, with the places they are always in and which they co-create. This fluid framing of body as and in place raises profound questions for how we understand ourselves. In particular, it leads us to think about our sense of identity and of our notions of selfhood.'

(p.27).

Whaley demonstrates, through drawing on phenomenology, that place should not be separated from the body (Whaley, 2018, p.26). This argument is elaborated through using examples of borders as being impermeable when seen as borderlines on the map, delineating between those who are on the inside and those who are on the outside. The lived experience, however, of those dwelling around borderlands, with frequent crossings, prove those boundaries to be porous (Massey, 1994, p.152; Gupta and Ferguson, 1992, p.7, cited by Whaley, 2018, p.26). These fluid boundaries allow the body to, 'attune to its environment'; not only do we co-create places with our bodies but all life forms live in a, 'co-creative, transformative relationship with one another' (Rayner, 1997, cited in Whaley, 2018, p. 27).

Body and place move in and out of one another in a fluid co-creative process (Whaley, 2018, p. 27).

Björgvinsson et al (2012) describe the challenge of designing with, for and by stakeholders as being difficult enough in itself where there is a consensus on social objectives, but argues that this is made even more complex when there is an absence of such a shared consensus. They propose Mouffe's (2000, 2007) concept of, 'agonistic public spaces', as design, 'Things', (see Chapter 2) in which to, 'constructively deal with disagreements', in these instances; spaces where controversy becomes constructive and there is an acceptance of the other's view as being, 'legitimate' (p. 109, p. 116). Such spaces are filled with, 'passion, imagination, and engagement' (p.109). They suggest that these kind of, 'creative design activities', cannot be universal, but rather situational, with a, 'local accountability', of the researcher and designer (Suchman, 2002, cited in Björgvinsson et al, 2012, p. 109). Manzini (2016) describes, 'every design project', as existing in both a, 'physical-biological world', as well as a, 'socio-cultural', one, 'where human beings live', and, 'interact', suggesting a relational rootedness in body and place, 'therefore, every human activity and everything we produce always lives in both these worlds, even when one of these lives may not be evident' (p. 55).

Eight shared features. I suggest there are eight important shared features within thinking through making and co-creation that resonate with my phenomenological research stance, an instrumental person-centred and trauma informed approach, and restorative values and skills. These are,

- 'Human-centred' (Frow et al, 2015, p. 464); people are experts in their own stories/ experiences (Sanders and Stappers, 2008).
- Promotion of well-being through working with participants at an appropriate skill level (Warwick et al, 2018); appropriate training and skill sets of professional facilitators (Manzini, 2016; Warwick et al, 2018); responsive to participant's needs and avoidance of (re)traumatization through asking people to participate at a level beyond their capabilities (Warwick et al, 2018).
- '...in the dialogic design framework, the design experts' capability to listen is a crucial one' (Manzini, 2016, p. 58).
- Viewing participants as co-creators, co-researchers, co-designers or co-producers (Weaver, 2011; McCulloch, 2015); empowerment of individuals (Warwick et al, 2018); 'Playfulness', of making (Marshall and Wallace, 2017), co-creation (Ind and Coates (2013), and generative activities (Maruna, 2001).

- Local accountability and place (Björgvinsson et al, 2012; Manzini, 2016; Whaley, 2018).
- ‘Agonistic public spaces’, as, ‘design Things’, and spaces in which everyone’s view is, ‘legitimate’ (Mouffe, 2007; Bjogvinsson et al, 2012).
- ‘Embodiment’, as a component of the design thinking process (Bouchard, 1997, Bouchard et al, 2006, cited in Rieuf et al, 2017).
- ‘Reflecting on what has been made helps create knowledge and insights. Creation and reflection go hand in hand - the relationship between the making and the thinking opens up an opportunity to also express knowledge through what is made’ (Lexicon of Design Research, n.d.).

3.2. Five shared principles across the methodological components

In Table 5 I demonstrate how these eight shared features, drawn from thinking through making and co-creation, translate into shared principles across all of my three methodological components. Table 5 illustrates this, and attempts to place my methodology on a coherent foundation. I have aimed to achieve this through situating my methodological underpinning, approach, and stance, within a theoretical framework of five shared principles: *open, holding, challenging, enabling, and reflective*. Although I have divided my research methodology into these five shared principles, some of them necessarily overlap. As such, I see the boundaries between the five principles as porous and fluid, rather than exclusive,

Table 5

Five shared principles across my three methodological components

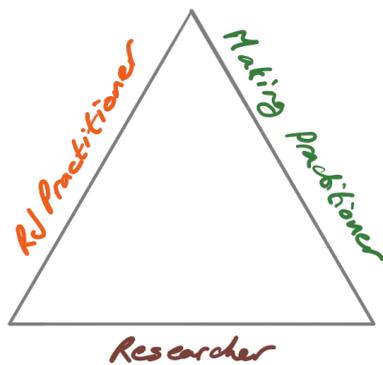
<i>Principle</i>	<i>Underpinning:</i>	<i>Restorative values</i>	<i>Restorative skills</i>	<i>Thinking through making and co-creation</i>	<i>Stance:</i>	<i>Approach:</i>
					Relational, embodied, interpretive, phenomenological	Person-centred and trauma informed
1/ Open	Respectful		Open questioning Active listening Non-interruption	'Human-centred' (Frow et al, 2015, p. 464); people are experts in their own stories/ experiences (Sanders & Stappers, 2008, p. 12). '...in the dialogic design framework, the design experts' capability to listen is a crucial one' (Manzini, 2016, p. 58). Co-production requires a revision of the language around justice sanctions (McCulloch, 2015) Tertiary and relational desistance - recognition of the former incarcerated by the wider community (Maruna, 2001; McNeill, n.d.; Nugent and Schinkel, 2016).	Relational, bridling openness, vocatio; open questioning (where?, what?, how?, why?, when?) to encourage descriptive personal responses - (Vagle, 2018, p.17).	'Being with self' (being recognized, respected and trusted as a person impacts on a person's sense of self) (McCormack, 2004, p. 33). The use of non-directivity as a technique in research (Rogers, 1945) (although open questions would only be for the initial questions in a research context - the researcher's responses after that should be reflecting back, according to Rogers - see table section below.) 'Equality of communication' (Mitchell and Agnelli, 2015, p. 46). 'Recognition' - positive person work (Kitwood, 1997, cited in Mitchell and Agnelli, 2015, p. 49).
2/ Holding	Safe		Understanding non-verbal signals	Promotion of well-being through working with participants at an appropriate skill level (Warwick et al, 2018; see also Chapter 8). Responsive to participant's needs and avoidance of (re)traumatization through asking people to participate at a level beyond their capabilities (Warwick et al, 2018; see also Chapter 8). Appropriate training and skill sets of professional facilitators (Manzini, 2016; Warwick et al, 2018).	Embodied, relational; use of non-verbal skills and body language to aid and support verbal communication - [the body], 'breathes life into the visible spectacle' (Merleau-Ponty, 2014, p. 209).	Trauma informed systems and services (Harris and Fallot, 2001). 'Holding' a safe psychological or environmental space for true expression - positive person work (Kitwood, 1997, cited in Mitchell and Agnelli, 2015, p. 49).
3/ Challenging	Honest		Challenging constructively and positively	Local accountability and place (Bjogvinsson et al, 2012; Manzini, 2016; Whaley, 2018). 'Embodiment', as a component of the design thinking process (Bouchard, 1997, Bouchard et al, 2006, cited in Rieuf et al, 2017) 'Co-production offers an alternative and disruptive lens for justice sanctions. It redraws the lines of relationship, responsibility and accountability between justice users, providers and communities, and in doing so compels us to re-examine the place, potential and contribution of each in the justice pursuit.' (McCulloch, 2015, p. 50).	Embodied; an awareness of each person's bodily presence (including my own) in the space - 'I consider my body, which is my point of view upon the world, as one of the objects of that world' (Merleau-Ponty, 2014, p. 73). A way of being; I viewed my phenomenological research stance as an extension of my own way of being in the world with others (Vagle, 2018).	The therapist is congruent, present in the space and not aloof and remote (Rogers, 1945, 1967). 'Being in place' (persons have a context through which their personhood is, articulated) (McCormack, 2004, p. 33). Instrumental person centred approach, 'facilitating growth' (Grant, 1990). 'Negotiation' - positive person work (Kitwood, 1997, cited in Mitchell and Agnelli, 2015, p. 49).
4/ Enabling	Fair		Enabling people to make their own choices	Viewing participants as co-creators, co-researchers, co-designers, or co-producers (Weaver, 2011; McCulloch, 2015). Empowerment of individuals (Warwick et al, 2018). 'Playfulness', of making (Marshall and Wallace, 2017), and co-creation (Ind and Coates 2013). Generative activities (Maruna, 2001).	Relational; 'Being-with-in-the-world', viewing research participants as co-researchers (Paul, 2017) - a working with others, rather than a doing to or for (Heidegger, 1982, p. 278); 'free projection of ourselves' (Heidegger, 1982, pp. 21-22).	'Being in relation' (persons exist in relationships with other persons) (McCormack 2004, p. 33). 'The playful and spontaneous juggling of percepts, concepts, and meanings, which is a part of creativity' (Rogers, 1967, p. 358). 'Creation', 'play', 'collaboration', 'facilitation' - positive person work (Kitwood, 1997, cited in Mitchell and Agnelli, 2015, p. 49)
5/ Reflective	Non-judgmental		Reflecting back Summarizing	'Agonistic public spaces', as, 'design Things', and spaces in which everyone's view is, 'legitimate' (Mouffe, 2007; Bjogvinsson et al, 2012). 'Reflecting on what has been made helps create knowledge and insights. Creation and reflection go hand in hand - the relationship between the making and the thinking opens up an opportunity to also express knowledge through what is made' (Lexicon of Design Research, n.d.). 'Reflective practice'; reflection-in-action, and, 'reflection-on-action', (Schön, 1983).	Bridling openness; reflection on, thematic analysis, and interpretation of the data using a bridling openness (Dahlberg and Dahlberg, 2019, 2020). Vocatio; the use of etymological investigation as a tool (van Manen, 1990) for further gaining an understanding of meanings of the phenomena of making, gifting and solidarity. Vocatio and interpretive; the writing and re-writing of descriptive, interpretive, and poetic texts (van Manen, 1990, 2011) as a way of presenting, analysing, and thematizing material collected through, 'reflective', data gathering methods (van Manen, 2011).	'The major feature of this mode of discourse is the type of response which we have described as reflection or clarification of feeling.' (Rogers, 1945, p. 279). Empathy (Rogers, 1967, pp. 92-94)

3.3. Triple roles

My role of researcher-practitioner could be described as a trifold one; researcher, RJ practitioner, and making practitioner. My prior experience as a practitioner (RJ, and making) has informed the research, and methodology in the ways I have outlined in this chapter, as well as in Chapter 1. At the start of my research I visualized these roles as an equilateral triangle, as in Figure 18

Figure 18

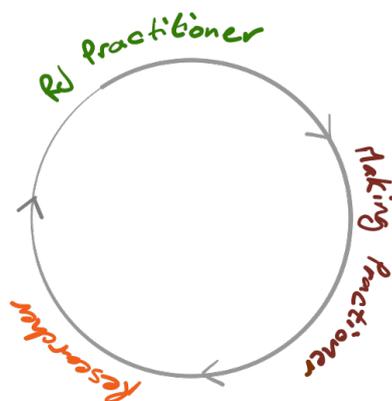
Triple roles as an equilateral triangle



As the research progressed, I became increasingly uncomfortable with this visualization, as I considered these roles were too unrealistically defined. I now see them as cyclical, and blending into and out of one another in a continuous loop of questioning, knowledge and skills exchange, and reflection, as in Figure 19,

Figure 19

Triple roles as a circle



As Wilson (2008) states of the symbolism of the circle,

‘putting ideas in a circle or wheel indicates that they are inter-related and that each blends into the next. It also implies that the ideas flow from one to the next in a cyclical fashion. A change in one affects the others, which in turn effects new change in the original. All parts of the circle are equal; no part can claim superiority over, or even exist without, the rest of the circle.’

(p. 70)

Thus, I saw each element of my role as equal and co-existing with the others. For instance, RJ is a way of being and living for me, and not just a practice, as is phenomenology to Vagle (2018). Equally, making is not just my practice, but is intrinsic to how I interact with the world, and co-creation an innate part of my work with others. Romanyshyn (2013), summarizes what I consider to have been my position as researcher-practitioner in this enquiry,

‘At the foundational level of the human being, it is not a mind that knows at a distance, but an embodied knower who is already inscribed within a field of knowing. Before one knows the, ‘other’, one is already impregnated by that other and vice versa. In a complex hermeneutic one knows the other to the degree that one allows oneself to be known by the other.’

(p. 321)

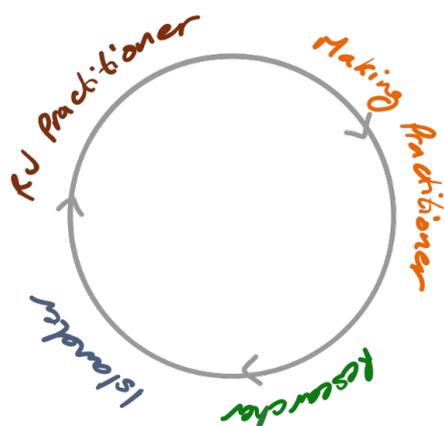
Whilst my, ‘embodied’, knowing, ‘within a field of knowing’, could be viewed negatively as a bias within the research, I maintain that my extensive previous experience and work in the area of RJ and making could, conversely, be seen as a positive asset for the research, and has added a richness and contextual depth to the enquiry. Varona Martínez (2020) posits that RJ is an innately embodied practice, and, ‘has always been concerned with bodies’, and likens embodied research itself to RJ and art, in that all three ask similar questions, such as, ‘What can bodily rhythms do? What can sensitive listening do? What can unison movement do?’ (Spatz, 2017, p. 5, cited in Varona Martínez, 2020, p. 467). Bradley (2017) states that her prior experience as a prison officer is a positive positionality rather than a negative one inside her methodology within in her doctoral thesis on the effects of trauma informed practice and ACEs on people responsible. Paul (2017), likewise, sees the position of the researcher trying to gain an understanding of being in the other’s shoes within interpretive phenomenological research as a productive one. Romanyshyn (2013) posits that, ‘research is a vocation’, and that the researcher is, ‘called’, into it, and in this sense, ‘makes a place for unconscious factors in the process’ (p. 320). At the same time, the researcher also needs to attempt to make such unconscious factors conscious, and a hermeneutical (interpretivist)

approach is a way of doing this, as it unravels the, ‘intertwining’, of the, ‘knowing subject’, and the, ‘object to be known’ (Romanyshyn, 2013, p.320). This is described as, ‘complex knowing’, and of the hermeneutic researcher as being an, ‘encircled’, one. In this, the researcher’s prior knowledge and prejudices form the way into the text being examined (rather than being obstructive to, or biasing, it) in order to gain a new understanding (Romanyshyn, 2013, pp. 317 - 321). In this vocational sense, as a practitioner turned researcher, my doctoral research has been a joy and a passion.

Within my relational phenomenological research stance, there has also been a particular relationality, and accountability, when my study is viewed from within the context of carrying out research in Shetland – see Chapters 1 and 2. In this way, I see it as having parallels with an Indigenous research paradigm, which Wilson (2008) describes as needing to, ‘hold true to its principles of relationality and relational accountability’ (p. 6). Souhami (2018, 2020) stayed in the Western Isles and Shetland as part of her research into island policing, and describes her experience as a researcher in such island contexts as being like living in an, ‘extended family’. She quotes a police officer as stating that they needed to police islands as if everyone was their own family (Souhami, 2018, p. 16). As an islander, living in Shetland among the people who gifted their time to my research, my inquiry became a, ‘ceremony of maintaining accountability to these relationships’ (Wilson, 2008). The converse of this is that my research also intrinsically contains a risk of harming the relationships I have with my fellow islanders, particularly as an adopted islander (Conkling, 2007; Baldacchino, 2008), as seen in Chapter 2. Thus, I add to my circle of triple roles, the role of islander; islander-researcher-RJ practitioner-making practitioner, as in Figure 20, or more simply, islander-researcher-practitioner,

Figure 20

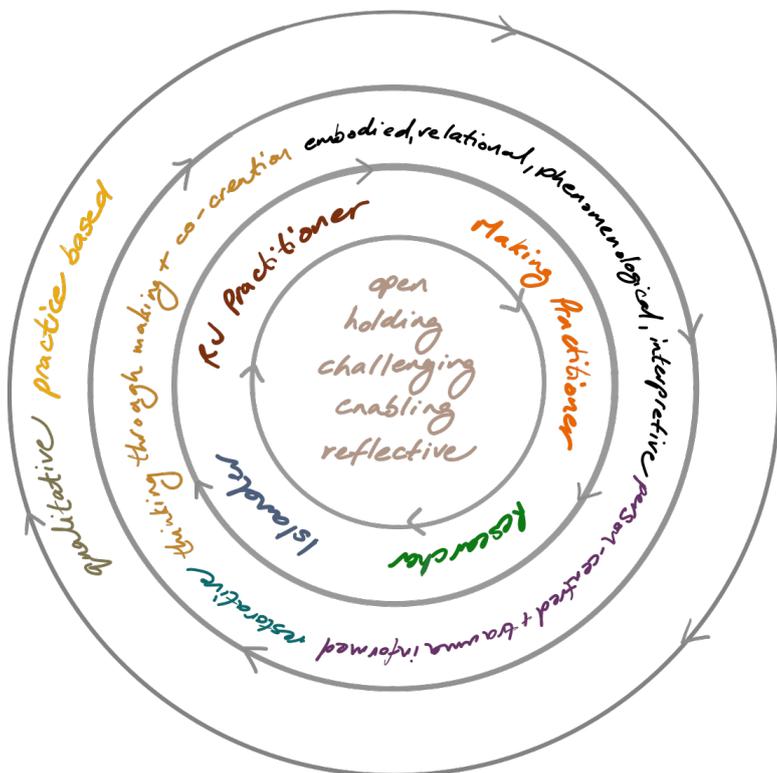
Encircled embeddedness and, ‘relational accountability’



When placed within my methodology I see my roles as in Figure 21 with the five shared principles at the centre of the methodological circle. In this way, my methodology was additionally relational between its components, as well as relational with others.

Figure 21

Shared principles and roles within my methodology



There is, however, a reverse side to this encircled embeddedness and relational accountability - which Romanyshyn (2021) describes as, ‘this feeling of mourning in our knowing’ (p. 17). By this, he means, ‘the difference between the fullness of an experience and the failure of language to say it, and the sweetly bitter sense of this knowledge’ (Romanyshyn, 2021, p. 18). The mourning is not personal, but a phenomenological description about the gap between experience and language (p. 19), and that, ‘in that gap, all language is a perspective that alludes to what remains elusive.’ (p. 17). As an islander-researcher-practitioner, throughout this study, I have encountered this gap between experience and language as a, ‘sense of sadness’ (p. 19). By experience I mean my prior experience as a practitioner, and the experiences my co-researcher participants created with me, alongside my experience of being an islander, and the sadness in not being able to fully capture all these in words, images, and language. This thesis, and the interpretivist aspect of my methodology, is a small attempt to do that.

3.4. The participants

To investigate the manifestation of the phenomena of **making**, **gifting**, and **solidarity** within RJ, I gathered the experiences and expertise of 26 individuals across four face to face datasets (see 4.4.1. for more specific detail regarding the participants). The datasets were,

1. *Radius / Making, gifting and solidarity interviews* - 11 interviews.
The interviewees were: 3 academics and researchers in RJ, Criminology and Law; 3 RJ and Criminology researchers who were also trained and practising restorative practitioners/ mediators; 3 RJ practitioners and mediators; 2 restoratively trained art and design practitioners (joint interview); and 3 people harmed (group interview).
2. *Ulna / Lived experience case study* - 1 longitudinal case study.
The case study involved 6 participants. The participants were: 3 RJ participants engaged in a RJ process with Space2face; the girlfriend of a participant; 1 criminal justice social worker; and 1 case supervisor/ RJ co-facilitator.⁹
3. *Carpus / Turnings workshop* - 1 workshop with 6 dance and movement artists.
4. *Fibula / Symbol of solidarity interviews* - 5 interviews.
These interviews were with 4 of the *Ulna / Lived experience case study* participants (the 3 RJ participants, and the criminal justice social worker) plus a former participant in a RJ process with Space2face - an individual with lived experience of offending.

3.4.1. Recruitment

For the *Radius / Making, gifting and solidarity interviews*, recruitment was made according to relevant expertise regarding the phenomena, or appropriate experience relating to the phenomena or, in some instances, both. *Ulna / Lived experience case study* participants were sought through referrals to Space2face for participation in a RJ process from either Shetland Islands Council Justice Social Work (over 18s) or the Office of the Children's Reporter (under 18s) in Shetland. Regarding the *Carpus / Turnings workshop*, participants were recruited by and known to Liz Pavey (Dance Artist, Choreographer, Researcher and Senior Dance Lecturer, Northumbria University). With the *Fibula / Symbol of solidarity interviews*, selection was based on

⁹ This person (Alyson Halcrow) was also interviewed as a RJ practitioner and mediator as part of the *Radius / Making, gifting and solidarity interviews*. See 4.2.1.3.

participation in either the lived experience case study or prior lived experience of a RJ making and gifting process. Specific detail regarding the different research datasets and participants may be found in Chapter 4.

3.4.1.1. *Methodological reasoning for recruitment of dance and movement artists*

The Carpus / Turnings workshop participants (unlike the other data collection groups) were not selected for their expertise in, or experience of, RJ processes. They are, however, all members of the public and the community. Through RJ's key principle of community inclusion in the process, there is an admission that the community, at the collective level, commissions as well as prevents harm and that, as such, 'even those not harmed in a particular case, still have an interest in its successful resolution' (Wheeldon, 2009), p. 93, citing Elliott, 2002, pp. 462-463). At an individual level, I believe that everyone is both a person harmed and a person responsible for causing harm; we are all victims and all offenders, as well as members of communities that both harm as well as are harmed. Gabor (1994) considers criminality not to be about an attribute we may or may not have, but to be a matter of degree within all of us. Despite its humourous and populist genre, a 2017 survey of 2000 adults in the UK revealed that on average a British person commits 32 crimes per year (BT Press Office, 2017). Sharon Daniel, media artist and Professor of Film and Digital Media at the University of California, Santa Cruz, USA, subtitled her new media documentary about RJ, 'Inside the Distance', as, 'We are all victims | We are all offenders' (Daniel, 2013). If we are all harmed, and all harmers, we have sanction to investigate and offer comment on what it means to be a person harmed and/ or a person responsible.

As such, and for the additional methodological reasons described below, I considered dancers and performance artists as community members to be appropriate co-researchers in terms of this study. Additionally, there is considerable cross-disciplinary interest in dance scholarship as a way of understanding our knowledge and experience as human beings (Stinson and Dils, 2008; Warburton, 2011). Further, that, 'bodily movement is essential to an understanding of all aspects of life' (Warburton, 2011, p. 66). More specifically, in terms of the context of this research, that the bodily symbols of solidarity in terms of interaction ritual (Collins, 2004; Rossner, 2013; see also Chapter 2) are movement and gesture based and therefore focus on the lived body. Collins (2004) refers to his theory of, 'Interaction Ritual Chains', in terms of our bodies, as, 'a theory of momentary encounters among human bodies' (p. 3). One of the criteria for an interaction ritual is that each person has an awareness of the other's bodily presence (Collins, 2004). Merleau-Ponty suggests that we relate to one another through our bodies (Merleau-Ponty, 2014, pp. 191-192), and Heidegger that we think through

movement and that the work of our hands is grounded in movement (Heidegger, 1978, pp. 356-357, as cited in Nimkulrat, 2012).

I additionally see the act of gifting as movement based towards the lived other, a gesture from hand to hand, body to body, either directly, or indirectly via an intermediary. We live as bodies within the world and we also live in relation to and with the other (Horton Fraleigh, 1987; van Manen, 1990; Sheets-Johnstone, 2015; Fraleigh, 2018). My own etymological investigation into the word of, ‘solidarity’, found it to be rooted in movement and action (Aldington, Wallace, and Bilby, 2020, pp. 183-184), as may be seen in Chapter 6. Consequently, as dancers and performance artists are experts in movement and gesture, and forms of communication other than language, I considered them to be an appropriate source of knowledge around gestures and movements relating to bodily and material symbols of solidarity within RJ; ‘movement as a way of knowing’, and, ‘thinking in movement’ (Sheets-Johnstone, 1981, 2013).

3.5. Preparatory interviews and pilot workshop

Prior to my PhD, I tested the validity of my research proposal, through conducting an informal interview (with appropriate consents) with former Space2face clients. One of the people harmed, and the person responsible from these interviews were subsequently interviewed as part of my PhD – see Chapter 4. I also facilitated a workshop session with dance and movement artists which became a pilot workshop for the Carpus / Turnings workshop. Details of these may be found in Appendix 10.

3.6. Conclusion

As a researcher-practitioner, I carried out this qualitative practice-based study from an interpretivist phenomenological *stance* with a person-centred and trauma informed *approach*, which was *underpinned* with restorative values and skills, thinking through making and co-creation. In particular, I adopted an embodied and relational phenomenological stance, and an instrumental person-centred approach. This means that I was present and embodied in the space as an islander-researcher-practitioner with research participants, and utilized my prior skills and expertise, but with a bridling openness. These enabled me to offer descriptions, as well as interpretations of the research data. I had a reflexive awareness of the context, culture, environment and place in which the research process was occurring, both in relation to myself, and the research participant. I also aimed for it to be based on the following principles, not only for myself as researcher-practitioner, but also for my research participants, and readers of this thesis: *open, holding, challenging, enabling, and reflective*.

This choice of methodological approach with its five principles contained two inherent, but necessary, dichotomies; that of maintaining a balance between my expertise as a practitioner and the expertise of the participant, and the equality and inequality of communication between the participant and me as researcher-practitioner. This was particularly apparent within the lived experience case study, as well as in some of the interviews with former RJ participants. I will discuss these in more detail, as well as how I endeavoured to balance them within my research.

3.6.1. (In)Equality of communication / The expert voice

A person-centred and trauma informed approach is innately respectful (Rogers, 1967, p. 74; Mitchell and Agnelli, 2015). In co-design and co-creation the person who was traditionally the end user of the product or service becomes the, ‘expert of his/ her experience’, (Sleeswijk Visser et al, 2005, cited in Sanders and Stappers, 2008, p. 12). I posit that this is very close to the person-centred and trauma informed approach of non-directivity and the individual being the expert of their own story (Rogers, 1945). The person-centred approach itself has also been described as a co-creative process between therapist and client (Bohart, 2008; Bohart and Tallman, 1999, as cited in Raskin et al, 2013, p.96).

The inclusion of responsibility within Rogers’ definition (see 3.1.2.1.) of non-directivity is key for a RJ context; the taking of responsibility is a pre-requisite for participation. It was also intrinsic to participation in my research process – see consent forms in Chapter 4, and Appendix 9 - there were responsibilities and accountability for both me as researcher-practitioner as well as the participant. The inclusion of as little as possible of the practitioner’s suggestions in Rogers’ definition of non-directivity (see 3.1.2.1.) I see as potentially problematic in a RJ, making, and co-creative context. For instance, as a researcher-practitioner, I used my, ‘expert’, (Manzini, 2016) voice as a resource. This was particularly within the lived experience case study; to make suggestions as to possible ways forward within safe RJ practice, with the aim of, ‘facilitating growth’ (Grant, 1990). And, as a maker, suggested potential techniques and materials for the making and co-creation process - see Chapter 8. Additionally, within the principle of practitioner non-directivity, there is also the concept of an, ‘equality of communication’ (Mitchell and Agnelli, 2015, p. 46), as previously cited in 3.1.2.1.

I consider an (in)equality manifested itself not only in the potential (im)balance of skill level, but also in the (im)balance of personal information being shared, particularly in the lived experience case study. Thus, my utilization of both a person-centred approach, and co-

creative design methods was, arguably, not truly co-creative as I was not revealing the same level of detail about myself as the participants, due to the need to maintain safe professional and research boundaries, and additionally, through a potential (im)balance of skill levels. For instance, regarding the use of co-production in criminological research,

‘In co-creation and co-production the researcher goes on an emotional journey and is faced with dilemmas about how much to disclose of their own lives, how to sustain critical distance when working through intimate experiences, how to negotiate the bonds of trust that develop... This of course is much the same journey as that of the participants.’

(McAra, 2014, p. 12)

I consider, therefore, the terming of my approach as an instrumental person-centred one has an honesty and integrity, because it is an acknowledgment that there is not a complete, ‘equality of communication’ (Mitchell & Agnelli, 2015), between myself as researcher-practitioner, and the participant. Also, that at times, I chose to use my, ‘expert’, voice. Additionally, there was the possibility for coercion, due to the complexity of voluntarism (Burford and Adams, 2004), and its role within the RJ referral system in terms of its relationship with statutory systems, particularly regarding the lived experience case study. I aimed to balance these dichotomies by underpinning the research, as in my practice, with the restorative values (as agreed with participants through the exchange of our shared consent forms) and skills, the freedom of expression, and equality (working side by side) that the, ‘playfulness’, of making (Marshall and Wallace, 2017), and co-creation offer (Ind and Coates (2013). Or as Rogers (1967) states, ‘the playful and spontaneous juggling of percepts, concepts, and meanings, which is a part of creativity’ (p. 358). For these reasons, I maintain that the balance between maintaining the expertise of the participant as well as the expertise of the professional (Manzini, 2016, p. 58) is a fragile one, in either a making, a research, or a RJ process, or all three.

I realize my methodology is complex. I considered it needed to be if it was to encompass my triple research roles (making practitioner, RJ practitioner, and researcher – see following section), the gaps in the literature, the diverse groups of research participants, the prevalence of ACEs in both the offending, as well as in the general community, and associated trauma. Whilst I acknowledge my chosen methodology’s complexities, I would argue for its coherence and intelligibility when viewed from within its five shared principles.

3.7. Limitations and transferability of the study

This study's limitations are the small size of the data collection groups, small number of total research participants (26), and that all the people harmed interviewees (Radius / Making, gifting, solidarity interviews) had a prior relationship with the person responsible in their case. This was either as a step, foster, or biological parent. In addition, the decision to conduct one longitudinal lived experience case study in a very specific rural island location, rather than conducting several in contrasting environments, makes transferability to different contexts potentially more problematic. I endeavoured to address these limitations and transferability questions by my selection of three different face to face data collection methods (interviews, lived experience case study, and workshop) creating four different datasets to enable triangulation and a multi-perspectival view (see Chapter 5). A strength of the research, as I have argued, is that these methods and choices have, however, resulted in rich and immersive data that would otherwise have been difficult to collect.

Lexicon words from this chapter

In order to gain further insights and, 'clues', (van Manen, 1990, pp. 58-60) into the meaning of these five shared methodological principles, I have extracted from Table 5 keywords, and phrases for each of the principles – I intend these to become part of my proposed lexicon - see Chapter 7.

Open

Respectful, questioning, human-centred, person-centred, utilizing expertise, equal, communication, language revision, listening, active, (non)directive, non-interrupting, recognition, trust, sense of self, stories, experiences, open questioning, descriptive, personal.

Holding

Safe, understanding, non-verbal language and skills, well-being, within capabilities, skill sets and training, trauma informed, responsive to need, embodied, relational.

Challenging

Honest, positive, constructive, negotiation, local, accountability, place, embodied, disruptive, (re)examine, responsibility, accountability, relationship, potential, bodily awareness, bodily presence, congruent, present, way of being with self and others, place, context, facilitating growth, instrumental.

Enabling

Fair, own, choices, co-creators, co-producers, co-designers, empowerment, being with in the world, relational, creation, play, playfulness, collaboration, facilitation, positive.

Reflective

Non-judgemental, reflection-in and on-action, reflexive, summarizing, agonistic, legitimate, Things, public space, bridling openness, writing, re-writing, creativity, empathic, interpretive, clarification, knowledge.

Volume 2

Chapter 4. Articularis / Data collection

Articularis

Pertaining to the joints

From PIE root *ar-, also arə-, to fit together.

From Latin *articularis*, 'pertaining to the joints', from *articulus*, 'a joint'. It is the hypothetical source of/evidence for its existence is provided by: Sanskrit *irmah*, 'arm', *rtih*, 'manner, mode'; Armenian *arnam*, 'make', *armukn*, 'elbow'; Greek *arti*, 'just', *artios*, 'complete, suitable', *artizein*, 'to prepare', *arthron*, 'a joint'; Latin *ars* (stem *art-*) 'art, skill, craft', *armus*, 'shoulder', *artus*, 'joint', *arma*, 'weapons'; Old Prussian *irmo*, 'arm'; German *art*, 'manner, mode.'

The fitting together and articulation of the different research parts.

*‘Events and processes are not simple and discrete.
They are complex and dynamic and are subject to processes of mutual meaning-making.’*

(Larkin, Shaw & Flowers, 2018, p. 193)

This chapter articulates my research data collection, which is the first of the five stages of my data gathering and analysis process as outlined in the introduction to Chapter 3. I have divided this chapter into sections, each representing a different one of the datasets introduced in Chapter 3, the first of which are entitled: 4.2. **Radius / Making, gifting, solidarity interviews**, 4.3. **Ulna / Lived experience case study**, and, 4.4. **Carpus / Turnings workshop**. These particular data collection groups enabled a multi-perspective view (Larkin et al, 2018; Noblit and Hare, 2011) of my broad research area of the **meaning of the phenomena of making, gifting and solidarity in RJ processes**.

The next chapter section, 4.5. **Fibula / Symbol of solidarity interviews**, includes interviews which addressed my specific research question of **the ability of the co-created design thing to become a symbol of solidarity between participants in RJ encounters** within my broader research area of making, gifting and solidarity. As such, it was a separate set of questions from the Radius / Making, gifting, solidarity interviews. The Fibula / Symbol of solidarity interviews centred around participants’ lived experiences of a gifted co-created design thing.

The final chapter section is, 4.5. **Patella / Thinking through making**, which documents my personal practice-based research work.

In line with my methodology (see Chapter 3), the interviews, lived experience case study, and workshops were conducted using a conversational style (Van Manen, 1990; Vagle, 2018). I would like to acknowledge the fact that each dataset involves, or has been contributed to by a group of people, and that as such I see my research as predominantly relational (Wilson, 2008), and all my research participants as co-researchers (Van Manen, 1990, p. 98; Weaver, 2011; McCulloch, 2015; Paul, 2017 - see 3.1.), working side by side with me during the data collection. I recognize, however, that they were not involved in the other stages of my research method, such as the analysis, as co-researchers might be in the academic understanding of the word.

In transcribing the interview, lived experience case study and workshop audio material, I deliberately chose to transcribe people’s false starts, but not to include filling in words, such as, ‘um’, ‘uh’, etc.. I considered this to be enacting my person-centred approach through remaining as true as possible to the original audio and to each participant’s voice. For these reasons, I also included Shetland dialect, where spoken, in the transcripts (see 2.5.5.).

4.1. Ethical approval and consents

In terms of ethical approval, this research project was considered high risk, as is appropriate for any research involving living persons, and particularly when working either with people at traumatic points of their lives, and/ or discussing difficult topics. As such, I received ethical approval for this research, from the Faculty of Arts, Design, and Social Sciences, Northumbria University. I also received approval from the board of trustees of Space2face to complete case studies and interviews with clients, staff and trustees within the organization - see Appendix 11 for both these approvals.

4.1.1. Research consent, participants, and recruitment

I created six bespoke participant and researcher information and consent forms as part of the ethical approval process; two (one for the participant and one for me, as researcher) for each of the face to face research methods (lived experience case study, interviews, and workshops) - see Appendix 9, and Figures 22 to 24. These were designed as artefacts to be exchanged between the research participant and me, in line with co-creation and restorative values (see Chapter 3). I designed the forms to be as accessible as possible, and responsive to literacy variations between participants. Measures used to achieve this may also be seen in Appendix 9.

Figure 22

Participant consent and information form



Figure 23

Interviewee consent and information form

A bit about the project
 Thank you for agreeing to take part in this research project. Your interview will be part of my practice based PhD which is looking at the role of housing, giving and community within restorative justice processes. The interview is voluntary and you may stop at any time. Just let me know or email the address below. My business email has access to this email.

How will I use your information?
 With your permission, I will take notes, audio and video recordings of the interview with you. Photos and recordings will only be used in publications, conferences and seminars. I would like to acknowledge your skills and expertise in your own name in my research. If you would prefer your name not to be used and to remain anonymous, please let me know. I will make you be seen as an author of my PhD and you can also request your name not to be used as part of my studies.

How will I share your information?
 All information will be stored in line with data protection law. You may ask to see the information about you at any time. Digital information will be stored on Northumbria University's secure drive if allowed (password protected computer and cloud drive. Paper copies of notes from the interview will be held in a locked filing cabinet. These will be securely destroyed along with recordings of interviews after my PhD is finished in 2021).

If you have any questions, or wish to withdraw from the research, you can contact me on:
 Email: s.lambert@northumbria.ac.uk
 Phone: 01662 233231
 Post: School of Criminology and Justice, Northumbria University, Newcastle, NE1 7RU

Consent form
 Please circle Yes No Not sure for each statement.

Statement	Yes	No	Not sure
1. I understand and agree to take part in the research project of my own free will.			
2. I give permission for audio recordings of the interview to be taken during the interview.			
3. I give permission for video recordings of the interview to be taken during the interview.			
4. I give permission for my name to be used in my research project.			
5. I give permission for my name to be used in my research project.			
6. I give permission for my name to be used in my research project.			
7. I give permission for my name to be used in my research project.			
8. I give permission for my name to be used in my research project.			
9. I understand and agree to take part in the research project.			
10. I understand and agree to take part in the research project.			

My name: _____
 My signature: _____

Figure 24

Participant consent and information form for exchange

Consent form

Statement 1: I understand and agree to take part in the research project of my own free will.

Statement 2: I give permission for audio recordings of the interview to be taken during the interview.

Statement 3: I give permission for video recordings of the interview to be taken during the interview.

Statement 4: I give permission for my name to be used in my research project.

Statement 5: I give permission for my name to be used in my research project.

Statement 6: I give permission for my name to be used in my research project.

Statement 7: I give permission for my name to be used in my research project.

Statement 8: I give permission for my name to be used in my research project.

Statement 9: I understand and agree to take part in the research project.

Statement 10: I understand and agree to take part in the research project.

My name: _____
 My signature: _____

4.2. Radius / Making, gifting, solidarity interviews

Radius

Shorter bone of the forearm

From Latin *radius*, 'staff, stake, rod; spoke of a wheel; ray of light, beam of light; radius of a circle', of unknown origin. The geometric sense first recorded 1610s. Meaning, 'circular area of defined distance around some place', is attested from 1953. Meaning, 'shorter bone of the forearm', is from 1610s in English.

Place became an important word with the Radius / Making, gifting, solidarity interviews.

The Radius / Making, gifting, solidarity interviews were conducted with nine individuals. There were also two group interviews, with an additional five people. All interviews were semi-structured and audio recorded and, apart from one, were manually transcribed by me which enabled an in-depth familiarization with the material. I chose a semi-structured interview style to promote conversation (Van Manen, 1990, pp. 97-100). The research material from these interviews was,

- Audio recordings.
- Audio recording transcriptions.
- My field notes.

4.2.1. The interviewees

My interviewee co-researchers were as follows and all, in different ways, had experience or knowledge of RJ, either personally or professionally.

4.2.1.1. RJ, criminology or law researchers and academics

Jenny Johnstone, Lecturer in Law, Newcastle University, England, and founding member of the Scottish Forum for Restorative Justice. Johnstone previously worked for the School of Law, University of Glasgow, and on the UK Home Office Independent Evaluation of Restorative Justice Schemes (2001-2009). She is also a founding member of the Scottish Network for Restorative Justice Researchers (SNRJR), and an Honorary Research Fellow with the Scottish Centre for Crime and Justice Research. Her research interests are criminal justice, youth justice, human rights, RJ, legal profession, civil justice and provision of legal services.

Dr. Mary Munro, Senior Visiting Fellow at the Centre for Law, Crime & Justice, Law School, University of Strathclyde, Glasgow, Scotland (since retired). Professional background in legal and probation practice. Munro is a founder member of the Scottish Forum for Restorative Justice.

Professor Meredith Rossner, Professor of Criminology, Australian National University, Canberra, Australia, previously the Associate Professor of Criminology at the London School of Economics. As detailed in Chapter 2, Rossner's (2013) book, 'Just emotions; Rituals of restorative justice', alongside the work of Collins (2004), became pivotal for my research. Rossner trained as a RJ practitioner but never practised. Rossner's research interests are RJ, emotions and criminal justice, online and virtual courts, lay participation in justice, juries and jury deliberation, courts and tribunals, architecture, technology, and justice, and sociology of punishment.

4.2.1.2. Academics and restorative practitioners/ mediators

Dr. Brunilda Pali, Post-Doctoral Researcher, Leuven Institute of Criminology (LINC), Leuven, Belgium. Pali regularly works with artists and uses creative artefacts as part of her research practice (see Chapter 2). Pali is trained as a victim - offender mediator and is also a board member for the European Forum for Restorative Justice. Her research interests are in RJ, critical criminology, security, social movements, gender, and the arts.

Dr. Lyndsey Pointer, Assistant Director, National Centre on Restorative Justice, Vermont Law School, USA. At the time of interview, Pointer was a doctoral researcher-practitioner, Victoria University of Wellington, New Zealand. She is an experienced RJ practitioner and educator. She has recently published her doctoral research on RJ and rituals (Pointer, 2020). Her research interests are RJ, restorative practices, and the role of ritual in conflict resolution and restorative pedagogy.

Professor Barbara Toews, Assistant Professor of Criminal Justice, University Washington Tacoma, Tacoma, US. Toews is an experienced RJ practitioner. She is one of the few scholars who makes a link between design and RJ in her research practice. Some of this research strand is in partnership with the architect Deanna Van Buren, who utilizes RJ principles into her public space and building design ((1),(2)Toews and Van Buren, 2014; see also Chapter 2). Her research interests are in RJ, architecture/design, and psycho-social-behavioural and judicial outcomes for offenders, victims, and justice professionals.

4.2.1.3. Restorative practitioners/ mediators

Alyson Halcrow, Lead Restorative Mediator (at the time of the research), Space2face, Shetland, Scotland. Halcrow is a trained family and community mediator, as well as a registered RJ practitioner (Restorative Justice Council, UK). She holds a MA in RJ from Hull University, England (see Chapter 2), and co-founded the Space2face project with me (see Chapter 1). Halcrow also has qualifications in counselling, social work and psychology.

Dr. Marian Liebmann, Mediator and Restorative Practitioner, Author, and Art Therapist, Bristol, England. Liebmann works as a freelance RJ consultant and trainer in the UK, and overseas. In 2013, she was awarded an OBE for services to social justice through art therapy and mediation. She also served as the Director for Mediation UK and has worked for Victim Support. She has written a number of books on art therapy, art and conflict management, mediation and RJ.

Kathleen McGoey, Executive Director, Longmont Community Justice Partnership (LCJP), Longmont, Colorado, USA. LCJP provides RJ services and training locally and nationally. McGoey is an experienced RJ practitioner and has recently co-authored a book on training tools and activities to aid an understanding of RJ practices (Pointer, McGoey, and Farrar, 2020).

4.2.1.4. Group interviews

Hilde Bardell, Billy Couper and Celia Smith. This group were all individuals who had been harmed through crime and who had experienced making and gifting as part of a RJ process with Space2face. At the time of the research, they were also all trustees of Space2face. Bardell, Couper and Smith kindly agreed for their names to be used, although, to protect their privacy and respect their personal stories and family members, I have not attributed specific quotes to individuals within this group. Their voices within the interview are cited as: PH 1, 2, or 3, referring to their knowledge and lived experience within this research as people harmed (PH). I chose to conduct this interview as a group as they all knew each other and I wished to cultivate and capture a dialogue between them around the interview questions. Outlines of their cases and gifts may be seen in Appendix 5 as part of a conference poster presentation I gave with their permission.

Ana Arnett and Amy Fisher. Arnett and Colvin are two professional artists based in Shetland, who were trained by Space2face as RJ facilitators and who worked with the organization as restorative artists on a freelance, case by case, basis. Arnett is a sculptor, and graduate of Glasgow School of Art, Glasgow, Scotland. She has also worked as an Advocacy and Support Worker for Shetland Rape Crisis and currently as a Community Involvement and Development Officer for Shetland Islands Council. Colvin is an artist, and graduate of Gray's School of Art, Aberdeen, Scotland. Colvin also works as an Early Years Practitioner at a local primary school. Both artists have a wide range of experience of working in participatory and community based arts projects and workshops. I chose to interview them together as they knew each other well and I wished to promote a conversation with them around the interview questions.

4.2.1.5. Criteria for the selection of interviewees

In my selection of the interviewees, in addition to the interviewees' skills and expertise iterated above, I used the following four criteria: relevant geographic jurisdiction, making related RJ practice and/or experience of, RJ seen through the lens of interaction ritual, and a balance between academics, practitioners (creative and restorative) and personal experience of

a RJ process. Two or three of these criteria were met by each of the interviewees. I will now detail each of the criteria.

Geographic jurisdiction

I began the selection process by looking solely within the geographic jurisdiction within which I operate as a RJ practitioner – see Chapter 1. This was the reasoning behind the interviews with Johnstone and Munro, as they both had research and teaching experience of RJ within Scotland.

Making related RJ practice and/or experience of

Through the process of selecting and contacting interviewees, however, I realized that in order to capture the very small (see Chapter 2) specialist area of making practice within RJ I needed to extend the geographic jurisdiction to the US. This led to the interviews with Pointer, Toews, and McGoey. During my interview with Pointer, she recommended that I contact Longmont Community Justice Partnership (she had previously worked for them) as she knew they also sometimes used making and gifting as part of RJ outcome agreements with clients - mainly with young people. It was through a generic email interview invitation to the organization that McGoey kindly agreed to be interviewed. I interviewed Liebmann as, drawing on my experience as a practitioner, she was the only person I knew who directly worked in the related areas of art and RJ, in particular, art therapy, mediation and RJ (see 2.1.2.). I considered it important that my research contained making and RJ practitioners, other than me, which is why I interviewed Arnett and Colvin. To my knowledge, there is no organization, apart from Space2face, who employs and trains artists restoratively. I also interviewed Pali under this section for her research and writing around imagination, imagery and RJ (see 2.1.3.) and for her wider European perspective.

RJ seen through the lens of interaction ritual

This includes the interviews with Pointer and Rossner, for their research on ritual and RJ, particularly interaction ritual. Although Rossner and Pointer, at the time of their interviews, were based in Australia and New Zealand, respectively, for reasons I have already elaborated, I considered their work to be directly related and significant for my research.

A balance between academics, practitioners (making and restorative) and personal experience of a RJ process

As I wished this study to be relevant to both RJ practice as well as research, I considered it important to include voices from those who practised, those who researched and those who had personally experienced RJ. This included the interviews with people harmed.

4.2.2. The interviews

The interview questions were as I detail below. I have placed questions Q. 5 - 7 and Q. 10 in brackets as the original set of interview questions did not include these. These questions were added after interviewing the first three of my interviewees (Liebmann, Pali, Pointer). The final set of questions (Qs. 1 - 11) was used for all subsequent interviews. The reason for adding in the additional questions about solidarity was that my etymological investigation into solidarity (see Chapter 6), alongside my understanding of solidarity symbols and interaction ritual (Collins, 2004; Rossner, 2013) had developed in the intervening period and become more significant in my research.

To assist with analysis, the interview questions were divided into my three over-arching research themes of the phenomena of **making**, **gifting** and **solidarity** (see Table 6), with the exception of Q. 11, which was about the relevance of this research – see Chapter 9. The questions also relate to the superordinate themes within this study, as in Table 6. These sets of themes are detailed in Chapter 5.

Table 6

Correlation of interview questions to over-arching and superordinate research themes (see Chapter 5)

Interview question number	Over-arching themes (Phenomena)	Superordinate themes
Q. 1	Making	Making role in RJ
Q. 2		Making hazards in RJ
Q. 3	Gifting	Gifting role in RJ
Q. 4		Gifting hazards in RJ
Q. 5	Solidarity	Understanding of solidarity
Q. 6		Solidarity in RJ
Q. 7		Empathy and solidarity
Q. 8		Solidarity in RJ definition
Q. 9		Making and gifting in terms of solidarities in RJ
Q. 10		The co-created design thing as a symbol of solidarity in RJ

4.2.2.1. The interview questions

- Q.1 What do you think is the potential role for making within restorative justice processes?
- Q.2 What do you think are the potential hazards for making within restorative justice processes?
- Q.3 What do you think is the potential role for gifting within restorative justice processes?
- Q.4 What do you think are the potential hazards for gifting within restorative justice processes?
- [Q.5 What is your understanding of the word solidarity?
- Q.6 What are your thoughts on the word solidarity being used in a restorative context?
- Q.7 How do you think solidarity differs from empathy?]
- Q.8 I have devised my own working definition for solidarity in terms of my research and for use within Restorative Justice contexts. I'd be interested in your thoughts on it...
- Q.9 How do you see making and gifting in terms of solidarities (Rossner, 2014; Collins, 2004) being formed between participants in a restorative process?
- [Q.10 What do you see as the potential for the co-created artefact to become a symbol of solidarity for participants in a restorative process?]
- Q.11 How would you see this research project being used in the future? Who do you think would find this research most useful?

4.2.2.2. The facilitation of the interviews

There was a difference in style between the first three interviews (Liebmann, Pali, Pointer) and the subsequent ones. Consequently, the latter ones were more structured, although still maintained a conversational style. I made a conscious choice to change to a style in which the questions were clearly demarcated. This, (a) made sure we covered all the questions in the limited time we had for the interview, (b) enabled easier analysis, and (c) addressed the concern I had that, with a less structured style, I was potentially leading the interviewee, rather than listening attentively and responding to what I was hearing. I recognize that this was part of me acclimatizing to an interviewing style, and learning how to apply a 'bridling openness' (Dahlberg and Dahlberg, 2019, 2020) – see Chapter 3. Other practicalities, particularly around the timing of the interviews, may be seen in Appendix 12.

4.2.2.3. The application of my methodology to the interviews

My methodological stance, approach and underpinning (Chapter 3) informed my conversational interviewing style and choice of open-ended questions (van Manen, 1990; Vagle, 2018). I saw the questions as starting points for a dialogue and anchor points within the discussion.

In particular, my person-centred and trauma informed approach informed the length of the interview, the form of the interview, the online platform for the meeting (for remote interviews), the environment and the location in which we met (for face to face in person interviews). It also informed the way I conducted the interview and, as such, was interwoven with my underpinning of the interviews with restorative skills and values. For example, in keeping interviewees safe (a restorative value), I was also being person-centred and trauma informed. Regarding thinking through making and co-creation, as part of Q. 8 I used an image *Point [place] of convergence* (see 4.6.2.) I had created to illustrate my proposed definition of solidarity within RJ. I implemented restorative values and skills in the general ways outlined in 3.1.3.1. The details regarding how I specifically applied restorative values and skills with this dataset may be found in Appendix 8.

4.3. Ulna / Lived experience case study

Ulna

From PIE *el-ina-, extended form of root *el- 'elbow, forearm.'

Ulna (n.) inner bone of the forearm, 1540s, medical Latin, from Latin ulna, 'the elbow,' also a measure of length.

'Measure of length' - a longitudinal Lived Experience Case Study.

I made the decision during my second year to carry out one longitudinal in-depth case study in Shetland. The was to enable me to fully immerse myself as a researcher-practitioner in a single organizational and geographic context (see Chapter 1). Throughout the course of my literature and contextual review (Chapter 2), and conducting the first of the Radius / Making, gifting and solidarity interviews, the concept of community, place, and its relationship to the body (Chapter 3), alongside the lack of RJ research in rural and island communities emerged as more significant within my study (Chapter 1). So called, ‘N-of-1’, studies are common in healthcare (Lillie et al, 2011; Kravitz et al, 2014; Backman and Harris, 1999) and are part of the broader single case or subject study designs often used in psychology (Shaffer et al, 2018), social work, and education disciplines (Kravitz et al, 2014). As such, they offer a more personal and individualized approach to working with a research participant (Lillie et al, 2011; Kravitz et al, 2014; Shaffer et al, 2018). (See also, for example, <https://glennsabin.com/i-am-an-n-of-1-you-are-an-n-of-1/>.) I considered this to resonate with my methodological approach of being person-centred (3.1.2.1.). I chose to call it a, ‘lived experience case study’, rather than the simpler, ‘case study’, to reflect my chosen methodological phenomenological stance, as well as the fact that it was about people’s lived lives.

I spent the first year of my PhD studies in Newcastle (2017 - 2018). In order to commence my fieldwork (this lived experience case study, and the Shetland based interviews), I returned to Shetland in late September 2018. In preparation for my return, I had emailed (see Appendix 13) two Shetland Islands Council Justice Social Workers, who had previously referred clients to Space2face for RJ interventions. In response, a meeting was arranged with three Justice Social Workers for 2018, October 2. The purpose of this meeting was to outline my research and to discuss potential referrals for my PhD.

Research material from the lived experience case study was collected by me through the following means,

- Audio recordings of appointments with research participants.
- Transcripts of the audio recordings.
- Field notes.
- Photographs (non-identifying).
- Space2face case notes – my case supervisor, Alyson, also had access to these.
- Participant drawings, handmade and marbled papers, creative writing.
- ‘*An Apology*’, handmade paper book and its bespoke wrapping cloth - co-created design thing.

- *Mapping restorative journeys / Lived experience case study*, screen-printed glass documentation and visualization of the lived experience case study (see the Patella / Thinking through making chapter section)

All audio recordings were transcribed by me, apart from the recordings of sessions and meetings where my Space2face case supervisor, Alyson Halcrow, was present. She kindly transcribed these sessions. To preserve the anonymity of the individuals involved and in line with their ethical consent, the transcripts are not available in the Appendices, but I have included quotes from the transcripts to support details throughout this thesis. This, for me, ensured as far as possible that the original voices from the lived experience case study are heard throughout.

4.3.1. The participants

The people directly or indirectly involved in the lived experience case study (the following are pseudonyms, with the exception of Alyson) were,

Caitlin	Justice Social Worker, Shetland Islands Council
Luke	Person responsible
Allana	Luke's girlfriend
[Kenny	Person harmed]
[Louise	Kenny's Mum]
Sally	'Messenger' [her word] for the person harmed and manager of a community organization
Lyall	Sally's colleague
Alyson	RJ case supervisor and Lead Restorative Mediator, Space2face, Shetland

4.3.1.1. Caitlin

Caitlin is an experienced Justice Social Worker with Shetland Islands Council and referred Luke to Space2face for a RJ intervention.

4.3.1.2. Luke

Luke, a young man in his early twenties, the person responsible in this lived experience case study, was sentenced to a Community Payback Order for a stalking offence. He was referred to Space2face in 2018, October. There was one direct person harmed, Kenny, who was an acquaintance of Luke's. It was Luke's first offence, but due to the seriousness of it,

according to the court reports in the media, Luke himself, and Caitlin, custody had been a real sentencing option as opposed to the community sentence he had received. His community disposal included a substantial fine and several hundred hours of unpaid work which, at the time, Luke was appealing through his lawyer. The consequences of the offence were considerable for Luke and included the loss of his full-time employment, the loss of the accommodation he had been planning to move into with his girlfriend, the loss of his independence and returning to live with his parents.

Luke presented as a very able, communicative and articulate young man with good interpersonal skills. He was interested in music, film, creative writing (he had written stories in the past) and played football. Luke expressed remorse and regret at the offence and said that he had subsequently apologized to Kenny (the person harmed). Kenny had since assaulted Luke, resulting in Luke undergoing medical treatment. This meant that Luke and Kenny were both a person responsible and a person harmed. Kenny had been charged for the assault, at the beginning of my work with Luke.

4.3.1.3. Allana

Allana was Luke's girlfriend and had stood by him throughout the offence and his community sentence. Luke always spoke of her positively in appointments and they seemed very close. They had planned on moving in together prior to Luke's offence but, as a financial consequence of it, this did not happen. Consequently, she lived alone. By the end of my time of working with Luke, due to him re-gaining full-time employment, Allana and he had moved into a flat together. Allana took part in a final interview with Luke (see Fibula / Symbol of solidarity interviews dataset).

4.3.1.4. Kenny and Louise

Kenny was the person harmed in this lived experience case study. Louise was his mother. For the reasons I detail later in this chapter section, we were unable to communicate with them directly.

4.3.1.5. Sally and Lyall

Sally was the manager of a community organization who took part in joint RJ meetings with Luke, and described her role within the RJ process as one of a, 'messenger'- see later section. Sally had worked with Kenny's family in the past. Lyall has a training role within the organization and was invited to join the process as a result of discussions with Sally as to how a gift from Luke could be personalized and co-created with the organization for educational

purposes. Lyall also participated in joint meetings with Luke.

4.3.1.6. Alyson

Alyson has already been introduced in the Radius / making, gifting, solidarity interviews, and acted as my practice-based case supervisor with Space2face for this lived experience case study.

4.3.2. Chronology

Chronologically, the lived experience case study ran from 2018, October 3 to 2020, July 27, as may be seen in Tables 7 and 8. This involved 1 initial meeting with Caitlin and Luke, 17 sessions with Luke, 4 sessions with Sally, 3 joint meetings between Luke and the community organization (this included Luke, Lyall, Sally and volunteers in different meetings), and 4 supervision sessions with Alyson.

I use the word, ‘appointment’, as an over-arching term to reference all the different types of interactions with participants. In Table 7 I have divided these into appointment types for each participant. The word, ‘meeting’, refers to the initial introductory meetings with prospective participants in which the RJ and research processes were outlined and discussed, consents given, and further appointments made. The term, ‘Joint Meeting’, is the joint face to face meetings (RJ encounters) between Luke and the community organization. ‘Session’, references all the RJ making preparatory sessions with Luke and the RJ preparatory sessions with Sally. I have adopted the term, ‘RJ making’ (Restorative Justice making), to refer to the co-creative and making exercises I carried out within this lived experience case study as part of the RJ process. All the appointments lasted for approximately one hour and were face to face and in person, as this part of my research was conducted pre-COVID-19.

In Table 7 I have additionally divided these appointments into the three-stage RJ process of Facts, Consequences and Future (see later in this chapter), an appointment reference, people present and an appointment type. I was present for all participant appointments - for brevity within the table I have not repeated my name each time. I facilitated all the appointments alone, apart from the individual feedback sessions with Sally and Luke (Session 16, Luke, Alyson; Session 4, Sally, Alyson), and the joint meeting between Luke and Sally (Joint Meeting 1, Luke, Sally). Alyson and I co-facilitated these.

Table 7*Lived experience case study overview and chronology*

Year	RJ process stages	Month/day	Appointment reference	People present	Appointment type
2018	Facts	October 3	Meeting 1	Luke, Caitlin	Initial meeting
		October 17	Session 1	Luke	RJ making session
		October 24	Session 2	Luke	RJ making session
		October 31	Session 3	Luke	RJ making session
	Consequences	November 2	Session 4	Luke	RJ making session
		November 2	Supervision 1	Alyson	Case supervision
		November 12	Session 5	Luke	RJ making session
		November 21	Session 6	Luke, Caitlin	Feedback session
	Future	November 26	Session 7	Luke	RJ making session
		December 3	Session 8	Luke	RJ making session
		December 6	Meeting 1	Kenny invited	Initial meeting
		December 10	Session 9	Luke	RJ making session
		December 17	Session 10	Luke	RJ making session
		December 17	Supervision 2	Alyson	Case supervision
2019		January 23	Meeting 1	Louise invited	Initial meeting
		January 25	Session 11	Luke	RJ making session
		January 25	Supervision 3	Alyson	Case supervision
		January 31	Session 1	Sally	RJ session
		February 1	Session 12	Luke	RJ making session
		February 15	Session 2	Sally	RJ session
		February 27	Session 13	Luke	RJ making session
		March 1	Session 3	Sally, Alyson	Joint meeting prep
		March 7	Session 14	Luke, Alyson	Joint meeting prep
		March 25	Joint meeting 1	Luke, Sally, Alyson	Joint meeting
		April 18	Session 15	Luke, Caitlin	Feedback meeting
		April 26	Session 16	Luke, Alyson	Feedback meeting
		May 9	Session 4	Sally, Alyson	Feedback meeting
		July 3	Joint meeting 2	Luke, Sally, Lyall	Finalizing design thing
	July 5	Session 17	Luke	Completing design thing	
	July 5	Supervision 4	Alyson	Case supervision	
	July 27	Joint meeting 3	Luke, Caitlin, Lyall, volunteers	Gifting of design thing	

In Table 8, I have briefly outlined the content for each of the appointments. I will refer to participant appointments throughout this chapter and thesis by their, ‘Appointment Reference’, and the, ‘People Present’, as in columns 3 and 4 in Table 7. For example, Session 1, Luke. Also in Table 8, I have **emboldened** the RJ making processes and exercises I refer to within this chapter section.

Table 8*Ulna / Lived experience case study timeline in detail*

Appointment reference	Appointment type	Appointment content
Meeting 1	Initial meeting	Introductions, explanation of RJ, Space2face, research, consents
Session 1	RJ making session	Papermaking , what happened from Luke's perspective
Session 2	RJ making session	Drawing a timeline of the offence, discussing Luke's feelings about it
Session 3	RJ making session	Visualization of feeling words from Luke's timeline
Session 4	RJ making session	Drawing the ripple effects of the offence, thinking about who was affected
Session 5	RJ making session	' Walk a mile in my shoes ', victim empathy exercises
Session 6	Feedback session	Luke sharing his work to date with Caitlin
Session 7	RJ making session	Questions Luke wanted to ask Kenny, and that Luke thought Kenny might ask him
Session 8	RJ making session	Creating a, ' mood board ', for the design thing - a book - as a potential gift
Meeting 1	Initial meeting	Kenny invited to attend an initial meeting by letter - did not attend
Session 9	RJ making session	Experimenting with marbled paper , positive and negative feeling words
Session 10	RJ making session	Creating marbled papers for the book, problems with job interviews
Meeting 1	Initial meeting	Louise invited to attend an initial meeting by letter - did not attend
Session 11	RJ making session	Luke wished to, 'turn the tide', of what he had done; 'the product of idiocy'
Session 1	RJ session	Introducing the RJ process to Sally, consents, discussing Luke's case
Session 12	RJ making session	Luke shakes my hand for the first time
Session 2	RJ session	Creating bespoke RJ questions with Sally, addressing her fears
Session 13	RJ making session	Non-negotiables about the gift, but also leaving blank pages for co-creation
Session 3	Joint meeting prep	'Getting it right', RJ questions, responding to Sally's concerns
Session 14	Joint meeting prep	RJ questions, completing the book and preparation for Joint Meeting 1
Joint meeting 1	Joint meeting	Luke and Sally's joint RJ face to face meeting
Session 15	Feedback meeting	Feedback meeting regarding Luke's RJ process with Caitlin, Caitlin's chosen memory
Session 16	Feedback meeting	Feedback meeting regarding the joint meeting from Luke's perspective
Session 4	Feedback meeting	Feedback meeting regarding the joint meeting from Sally's perspective
Joint meeting 2	Finalizing gift	Luke, Sally and Lyall's joint meeting to discuss the co-creation of the design thing – the book
Session 17	Completing gift	Completing the book, gifting preparation, a chosen memory of the process , writing ' words '
Joint meeting 3	Handover of gift	Public handover of gift to the community organization, Luke's, ' words ', speech

For a visual documentation of the lived experience case study see also *Mapping restorative pathways / Lived experience case study* in 4.6. and Appendix 14 for a key to the visual documentation, which corresponds with Tables 7 and 8.

4.3.3. The application of my methodology to the lived experience case study

The three threads of my methodology informed how I conducted all the appointments. For example, as a practitioner-researcher undertaking the work, I considered it to be as much a lived experience for me as it was for the participants and, as such, I was embodied and relational within the sessions (see 3.1.1.3.). In partnership with participants, my instrumental person-centred and trauma informed approach (3.1.2.) influenced the time and length of the sessions, and the environment and location in which we worked (Toews, 2016; Design Spaces + Designing Justice; see also Chapter 2), as well as the specific content of each session. For instance, I noticed that Luke was very quiet in Session 10. When I commented on this, a conversation ensued about difficulties he was having in finding work as a person responsible.

In conjunction with participants and co-creation, making influenced the materials, processes and equipment we used. Co-creation and making were indivisible with the RJ process. Hence, RJ making. This is demonstrated in this chapter section.

I implemented restorative values and skills in the general ways outlined in 3.1.3.1. Specifically, I concluded each session with Luke with two questions; what he had found difficult and what he had enjoyed or learned in the appointment. This was as a way of marking a safe boundary around our time and letting Luke know it was the end. It was the answers to these questions that formed the basis for the aforementioned *Mapping restorative journeys / Lived experience case study* work (see 4.6.). These questions were to gauge Luke's progress, but also to ensure the sessions were person centred, promoted well-being, and were not beyond his ability to cope (see Chapter 3). His answers also influenced how we tailored future sessions. After this, I always asked what he was going to be doing afterwards, how he was getting home, or to work, etc.. This was a way of giving him the space to transition safely from the session back into his everyday life. More details regarding how particular restorative values and skills were specifically used within this research group may be found in Appendix 8.

4.3.4. The RJ process

I will now outline the RJ process I undertook with the participants.

4.3.4.1. Initial meeting with Caitlin and Luke

On 2018, October 3, in my joint capacity as Lead Restorative Artist with Space2face¹ and as doctoral researcher, I met with Luke and Caitlin at the offices of the Justice Social Work department of Shetland Islands Council (Meeting 1, Luke, Caitlin). We talked about RJ, Space2face, and the potential for being involved additionally as a participant in my PhD research. Luke agreed to both, without hesitation, and signed the consent form for Space2face as well as the research consent form. During the meeting, I made it clear that he could withdraw at any time from the research but could continue with the Space2face work. He seemed to understand this. I said that every effort, in conjunction with Caitlin, would be made to maintain his anonymity and that he could see anything I had written or made as a result of the research, should he wish to do so.

As the latest case with Kenny (the assault on Luke) had not yet been through the court, for the purposes of RJ, I stated that we would need to focus on the initial case where

¹ I was not paid by Space2face for the sessions, meetings and interviews related to this lived experience case study as they were part of my doctoral research.

Luke was the person responsible. Luke said he understood this. If the case where Luke was a person harmed went to court during our time working together, or there was a joint meeting, we agreed to then consider this further incident. We also agreed that I would meet weekly with Luke, and that the appointments would be voluntarily in lieu of Justice Social Work contact time. If Luke did not keep these appointments, then he would need to revert to weekly appointments with Caitlin. I agreed to keep Caitlin informed each week when I had met with Luke, without any details of the session, unless Luke gave permission for details to be passed on, or I considered him or others to be at risk of harm. Each session with Luke took place in a neutral community venue, rather than a statutory sector building. Luke also mentioned, in the initial meeting with Caitlin (see below) that he had made a papier maché dog when he was at school. This, and a small wooden boat, were the only pieces of artwork that, when asked, Luke recalled making.

4.3.4.2. RJ making with Luke

I will describe the making *materials and equipment*, the primary *making processes* we used, and the *RJ making exercises* I carried out with Luke as part of his preparatory work for his joint RJ meetings. This was alongside victim empathy work, which may most clearly be seen in the, ‘*Walk a mile in my shoes*’, exercise outlined below.

Making materials and equipment

The primary making materials I used with Luke were drawing and writing equipment, such as pens, pencils, felt-tips, oil and chalk pastels, a selection of different papers, set squares and rulers. There were also scissors available. The rulers and scissors had left and right-handed versions. The materials and equipment I choose always include naturally more expressive materials (oil pastels, for example) alongside more controlled materials such as set squares and pencils. This is to permit the participant to make a choice about a way of working they will be most comfortable with. Other equipment used by Luke and I included papermaking moulds and deckles (wooden frames stretched with nylon mesh and empty wooden frames to create paper with straight edges), water, water based coloured marbling inks, plastic tubs, protective gloves (non-allergenic), and fabric cloths.

Making processes

The primary making processes Luke and I used were papermaking, drawing and creative writing, which I detail below. We additionally used marbling as a decorative process for paper.

Papermaking. As part of my first appointment with Luke (Session 1, Luke), I proposed making some handmade paper. He said this sounded interesting and that he was up for trying papermaking. This choice of making process was for the following reasons: Luke's stated enjoyment of writing stories (Meeting 1, Luke, Caitlin), his love of words, the offence being about words, and his memory of making a papier maché dog at school. As a creative restorative practitioner, I try to choose making processes with clients that relate to the particular person in front of me, are simple to learn and which achieve quick basic results that can then be built on where appropriate. I have found this a useful way to build confidence with participants who may have none or very little experience of making.

Alongside the papermaking, during this first session with Luke, I also asked him to complete an initial feedback form for Space2face, which we ask clients to complete prior to commencing their RJ work. In this, Luke stated that he hoped his RJ work would help him, 'reconnect with society again'. He also expressed a fear, 'that recent events may dictate the rest of my life/ may force me out of society'. He also considered that his Space2face RJ work, 'may help me to develop my understanding and perspective', and had expectations of spending time, 'in a non-judgmental environment', to, 'help put things right'.

Figure 25

Shredded email communications processed into paper pulp



Luke preferred to communicate via email as he rarely had credit on his phone. In preparation for the appointment, I had shredded the email exchanges between Space2face and Luke, and between me and Caitlin and the Executive Manager of Justice Social Work (to approve the work with Luke), and processed them into paper pulp, which Luke aptly described as looking like, 'porridge' (Session 1, Luke). I had pre-prepared the pulp for the following reasons: safety (electric liquidizer), time, pragmatic (soaking of paper pulp overnight), and confidentiality (some of the shredded emails were between me and Justice Social Work). We then added water to the pulp for the papermaking sessions and formed sheets of paper using the moulds and deckles. These were then laid out to dry.

In this way, part of Luke's story was embedded within the paper we made. Whilst making the paper we talked about what had happened. It is this paper that became, later on in the process, the beginnings of the co-created design thing, as Luke did not want to waste this work. At this stage, I had intended the paper to be purely a creative exercise for the reasons I iterate above, rather than for it to become part of a final object or any gifted thing.

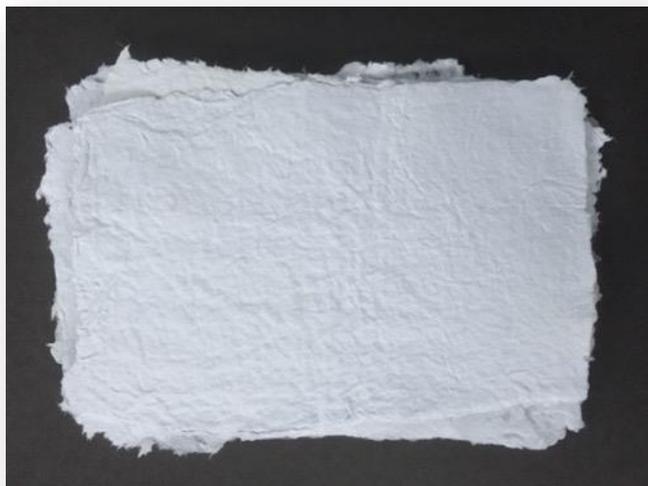
Figure 26

Drying the handmade paper sheets



Figure 27

Our handmade paper from shredded emails



Drawing and creative writing. Drawing and/or creative writing were part of the majority of the sessions with Luke. The RJ making exercises I detail below all centre around drawing, either literally or from the imagination. Luke opted to create pieces of creative writing as part of his RJ process. Examples of these are in the quote below and in Figure 70.

'It hit like a sledgehammer, seeing and hearing the utterly devastating impact of my actions on [Kenny], those around him and those around me. I had already experienced a great deal of shame, but learning more about this impact definitely ashamed and upset me. Seeing the article in the paper/online also made it hit home for me. My family and I had already felt a great deal of worry, and one of the things I feared was being out-casted from a community I'd been a part of for all/most of my life.'
[brackets mine].

(Session 4, Luke)

Creative writing also played a part in the sessions with Sally in, for example, her creative use of words and phrases (Joint Meeting 2 with Sally and Lyall), which ultimately became a part of the final co-created design thing.

RJ making exercises

The RJ making and victim empathy exercises formed the backbone of all the sessions with Luke and often involved several sessions, as may be seen in Table 8. These exercises were designed to reflect the three-stage RJ process (O'Connell et al, 1999) of Facts, Consequences and Future (Brookes, 2002) and were,

Facts – what happened?

- a. Timeline
- b. Visualization of Feeling Words

Consequences – who was affected?

- c. Ripples
- d. Walk a Mile in my Shoes

Future – what needs to happen now?

- e. Mood Board for the co-created design thing

The above are the co-creative and RJ making exercises (in varying forms and tailored for each participant), I frequently use with participants. Some of these are taken from Wallis, Aldington, and Liebmann (2010). Others are from an emotional literacy and arts resource I developed and wrote whilst working for the Oxfordshire Youth Offending Service (see Appendix 1).

Underlying the above RJ making exercises are the following principles: wherever possible, I make, draw and write *with* my RJ clients, and I never ask them to complete a task in a session that I would not do or have not done myself. It is a shared co-creative process (see

Chapter 3). This is illustrated in Figure 30. As part of my making practice, I use a thinking through making process (see 3.1.3.2. and 4.6.), which I also utilize with RJ participants. This means that we make while we talk and think.

Facts / Timeline (Wallis, Aldington, and Liebmann, 2010, pp. 46-49). During Session 2 with Luke, we created a timeline of the incidents related to the offence and correlated them to how Luke had felt at the time. I suggested we did this in a graph form with the vertical axis representing how he had felt. I explained that the reason for creating the timeline was as part of the first stage of the RJ process (the Facts) and looking at what had happened. I let Luke decide what form of graph to use and I also left the decision to him as to whether or not it was for all of the incidents (the offence continued multiple) or just for one of them. He opted for the former,

Clair: So, we'll start by having a look at this timeline and you can do it as creatively as you want. You can either be particular and use rulers and set squares or you can be more creative and use oil pastels...so you could do like coloured blocks of colours or could do it more like a graph with dots where you plot a line... more of a mathematical approach, I suppose... it's up to you. I don't know whether you want to focus on one particular incident or the series of them?

Luke: I think a series

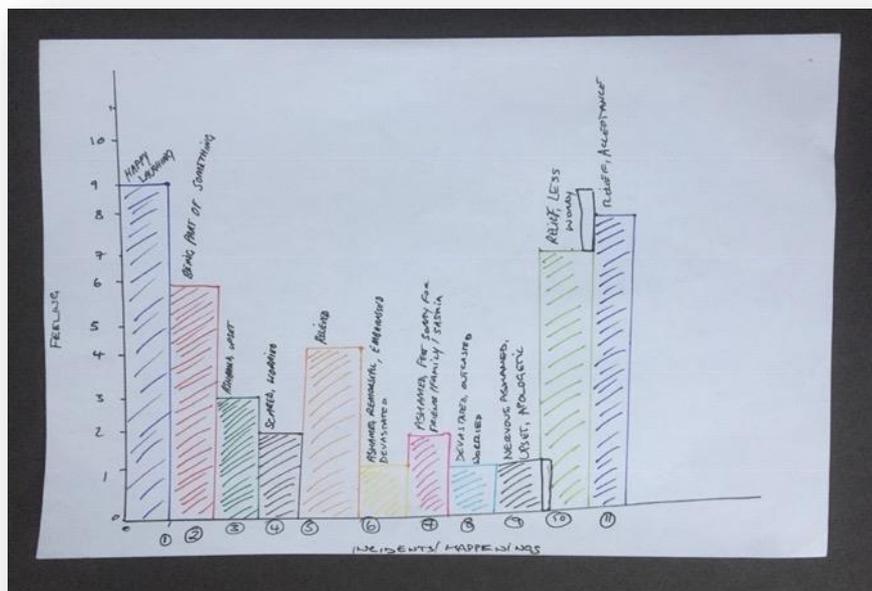
Gamman and Thorpe (2016) similarly suggest using, 'service design methods within a restorative encounter to map out the, 'journey', of an assault' (p. 96) – see 2.1.1.

Luke also decided to write a, 'key', to his timeline, as detailed below. The words are Luke's, except where I have removed identifying details. In these instances, I have re-worded the text in [brackets].

1. Hanging out with friends before [the incidents were thought about]
2. [Incidents occurred] - my feeling @ the time before 'wising up'
3. Realizing stupidity of [the incidents] and that there was a victim
4. Being arrested and questioned
5. 1st apology to [Kenny]
6. Court undertaking - hearing Procurator Fiscal effects of [incidents] on [Kenny]
7. Name in paper - wait for sentencing
8. Being fired
9. Sentencing
10. Support from friends/ family/ [Allana]/
11. Re-finding work, re-introduction to society (beginning of), working through

Figure 28

Luke's timeline relating to the offence.



Whilst we were constructing the timeline, we had a conversation about his desire to ‘feel part of society again’,

Clair: one of the things I noticed from last week was that you said you wanted to feel part of society again...and that was something you were hoping for through this work...and you mentioned that a couple of times...is that kind of a main outcome you'd be looking for?

Luke: it's one of the main ones, cos again, I've star, I like, my kind of thinking from the offset after sentencing was that I kind of needed to rebuild, but I also kind of needed to be in society, cos it's something that's always been the case, cos I don't want there to be too many kind of big changes cos that, might, could put me off in a tail spinner, something like that, so I just thought, well, so

Clair: too many big changes?

Luke: yeah, like too many big changes, so, like, completely going from, like, being outgoing and, like, to being like a hermit idea

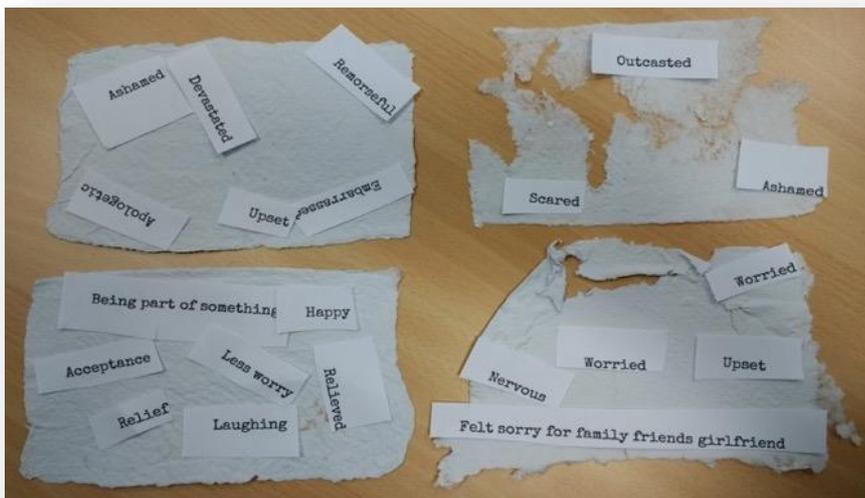
Between Sessions 2 and 3 with Luke, I had typed and printed out Luke's feeling words from his timeline. These were the words he had written above each of the columns in his timeline in Figure 28. Luke and I cut these up into individual words during the session (Session 3, Luke), and I suggested that we created two groups: one for negative words and one for positive ones. He suggested a third pile. He described this for words he considered to be

both positive and negative - if he had not felt them he would not have been, 'human' (Session 3, Luke). I suggested he put these groups of words onto the handmade paper we had made and we talked about selecting a piece of paper that reflected the words. For instance, 'scared', 'ashamed', and, 'out-casted', were placed onto a fragile, torn piece of paper – see Figure 29.

Luke started putting some of the positive words over the negative ones, saying that he hoped that they would cancel out the negative ones as time went on, and through his RJ process. He placed, 'less worry', over, 'worried', for instance, and placed, 'acceptance', over, 'outcasted', but then changed, 'acceptance', to, 'being part of something'. I commented that I liked the fact that he had changed the word, 'outcast', to, 'out-casted', that I had not heard the word used in that way before, and that maybe he had invented a new word. Luke agreed and we talked about how, through doing that, he had changed a word that was a label into an action and that actions could be undone.

Figure 29

Luke's, 'feeling', words from his timeline placed on the handmade paper

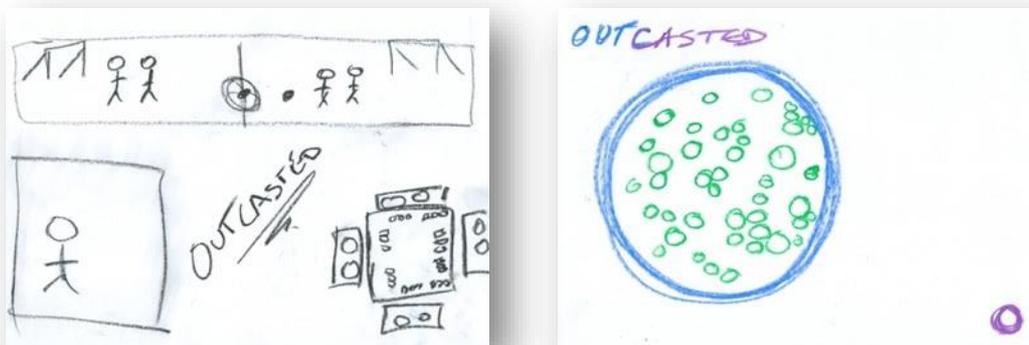


I asked if Luke wanted to glue the words on top of one another, such as, 'less worry', over, 'worried'. He said he would like to leave this until the end of the process to see whether or not it was true. I return to this later in this chapter section. This session concluded with the *Visualization of feeling words* exercise.

Visualization of feeling words (Wallis et al, 2010, pp. 96-100; Aldington, 2007). This is a creative task I developed to use in RJ preparatory work to help promote emotional literacy and victim empathy, in which we visualize feeling/ emotion words as colours and shapes. I took it in turns with Luke to select a feeling word, which we then drew separately, followed by sharing our drawings, and discussing them. The choice of drawing materials was as detailed above, which Luke freely choose from. At first, the feeling words were ones we each randomly selected and then Luke chose the words he had written on his timeline (Figure 28). For example, Figure 30 is our drawings for the word, ‘out-casted’, which Luke had written as his predominant emotion against No. 8 on his timeline – see Figure 28.

Figure 30

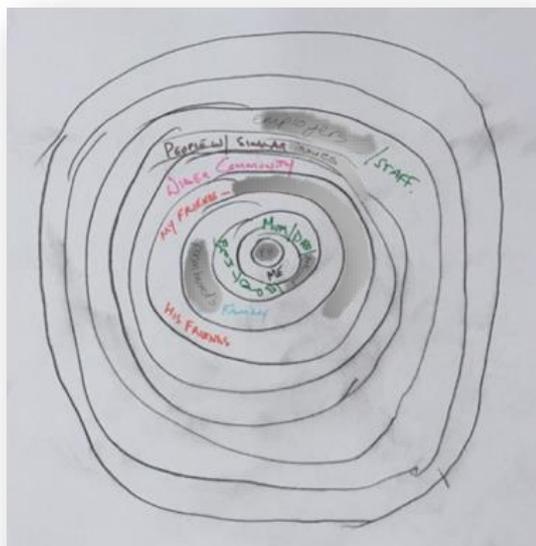
Luke’s, ‘out-casted’, drawing (left) and Clair’s (right)



Consequences / Ripples (Wallis et al, 2010, pp. 123-127). I asked Luke to draw, ‘blind’, a series of concentric circles on the back of a piece of carbon paper overlaid onto a sheet of plain paper (Session 4, Luke). This was as an illustration of not always being able to see the effects our actions have on other people. This left clear imprinted black lines on the page underneath, as may be seen in Figure 31. Within each of the concentric circles I asked him to write (he chose to do this in a different colour for each name) the name of a person, or people, who had been most affected by the offence, starting at the centre of the circle (with the person most affected) and working outwards. I have replaced some of Luke’s words with non-identifying ones in Figure 31,

Figure 31

Luke's ripple effect and consequences of harm drawing



Luke started with Kenny in the central point of the circle, then himself, then Kenny's family members, then his own family members, his friends, the wider community and his former employers and colleagues. Luke also added in a particular community of people whom he considered may also have been hurt when they read or heard about the offence. It was Luke's insertion of the, 'wider community', and, 'people with similar [issues]' [brackets mine], that ultimately led to our joint decision to include Sally's community organization in the process.

In the same session we discussed the impact, both actual and potential, of the offence on each group of people in his ripples drawing and the positive actions and outcomes that had happened as a result of the offence. These were things like: what Luke had learned about himself, the changes he had made in his life already, his desire to look for a job, and employment that might lead to a career and progression routes. Luke had also been delighted to receive a clear PVG² back, as this would enable him to work with vulnerable adults and children, if he chose to do so.

Consequences / Walk a mile in my shoes. This exercise was inspired by Luke mentioning the phrase, 'it's like the whole, 'walk a mile in my shoes thing'', (Session 4, Luke),

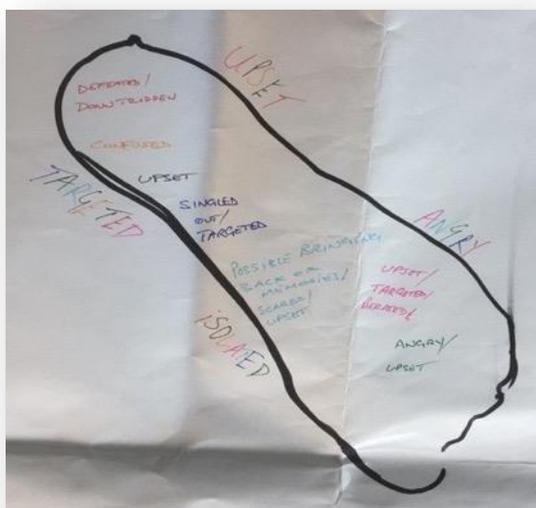
² The Protecting Vulnerable Groups (PVG) membership scheme is managed and delivered by Disclosure Scotland. It helps ensure people whose behaviour makes them unsuitable to work with children and protected adults cannot do so (<https://www.mygov.scot/pvg-scheme>).

through which he was referencing the same sentiment of putting oneself in another's shoes. See, for example, the, 'Empathy Museum' (<https://www.empathymuseum.com/a-mile-in-my-shoes/>).

I suggested we drew around his feet (Session 5, Luke). In foot one, we wrote details about the offence and in foot two, how he thought those details would have made Kenny feel. Luke chose to write each of the details about the offence in a different colour, and the corresponding effect on Kenny in the same colour. Around the outside of the second foot, Luke wrote the four main words that he thought represented the predominant feelings Kenny might have had about the offence. These were: 'angry', 'targeted', 'upset', 'isolated' (see Figure 32),

Figure 32

Luke's four main feelings about the offence - Walk a mile in my shoes



We discussed the resonances with Luke's own feelings around the offence and the words he had suggested Kenny might also feel. At my suggestion, in three of the corners around the feet he wrote answers to the following questions:

- *What had made him commit the offence?*

Luke felt that, 'impulse', being, 'encouraged, feelings of acceptance from friends', being, 'the centre of attention', and, 'lack of forethought/ wider mindness', had contributed to the offence.

- *What would prevent him from re-offending?*

Luke considered the following would help keep him from re-offending: ‘hindsight’, ‘seeing the effects on Kenny, Kenny’s family / his own family/ girlfriend’, having, ‘more understanding’, of the fact that, ‘words hurt’, and that, ‘actions have consequences’, and ‘feeling devastated by what I’ve done and how it’s affected people’.

○ *What he hoped for the future?*

Luke’s hopes for the future were: ‘hope’, ‘moving forward’, ‘apologetic’, and, ‘targeted/ bespoke’. This last one, ‘targeted/ bespoke’, was intended to refer to a gift he hoped to give Kenny should he wish to a) meet with him, and b) accept it.

In this way, he had deliberately re-interpreted the word, ‘targeted’, as, ‘bespoke’ as in the quote below from Session 6, Luke, Caitlin,

‘Yeah, well, that’s the thing, I mean, if, the word, ‘targeted’, in this, when we’re talking about here and in other things, it’s always being used as a negative word, whereas there, it can be used as a positive, cos if it’s something that he [Kenny] knows was made for him, then it’s, ‘targeted’, and it’s, ‘bespoke’, in a good way.’ [brackets mine]

Luke stated he had found it difficult to write the words and phrases in the feet but had learned and enjoyed writing the words in the corners of the page, which he felt, ‘broadened the horizons’, particularly the one about hope and moving on. He thought that both he and Kenny were the same in this respect - wanting to move on. As Caitlin stated of Luke’s work within this exercise, ‘you stepped into somebody else’s experience and tried to feel it for a moment’ (Session 6, Luke, Caitlin).

As an extension of this exercise, I asked Luke (Session 7, Luke), to think about the questions he might like to ask Kenny and the questions he thought Kenny might want to ask him, should they both choose to have some form of facilitated dialogue. Luke was very focused throughout, immediately started writing, and confirmed he had thought about the questions before. We talked about how the questions he thought Kenny might ask him were ones that, whilst Luke could answer, he would find it difficult and would rather not be asked. Luke said of the session that he had both enjoyed, and found it equally difficult, to formulate the questions because a hundred of them had been in his head since the incidents. He felt that seeing the questions written out, however, had put things into perspective, especially the questions that he thought Kenny might ask him.

Future / Mood board for the gift (see Chapter 3). In the first feedback session with Caitlin (Session 6, Luke, Caitlin), Luke chose to share with her all his work to date. Before Caitlin and Luke arrived, I had placed his work upside down on a table in the room, (with Luke's agreement from our previous session), and we had agreed he could choose how much, or little (or none) of the work he shared. Luke meticulously went through each session, showing Caitlin the work, and explaining it in detail and in chronological order.

This session marked the end of the *Facts* and *Consequences* part of his RJ process. At the end of this session, we discussed the next part of the RJ process – the *Future* and what needed to happen next. We talked about the creation of a gift for Kenny, whether or not Luke wished to do this, and what this might be should Kenny choose to participate in a RJ process. Caitlin stated that Luke was, 'good with words', and in response I said,

Clair: you are good at words and that's why we kind of focussed on words

Caitlin: yeah, yeah

Clair: I mean, that's why we started the paper as well, cos of words, so it could be that we make a handmade paper book? Or, yeah? With significant words in it?

Luke: yes

Clair: with things in it you want to say, yeah

Luke: yeah, that sounds good, but it's kind of in my kind of forte, so

Caitlin: and would you feel, are you comfortable about making something for [Kenny]?

Luke: yeah

Caitlin: right, good

Luke stated he wished to create a, 'bespoke' (his word), in terms of content, gift for Kenny. I made it clear to Luke, in all sessions to this point, that Kenny may choose not to participate and that it was a free choice for them both. To create the gift, Luke wished to use some of the handmade paper he had already made, and created initial design ideas for the book through a, 'mood board', process (see Chapter 3),

Clair: 'so, often, in the design world, they use a thing called, like, a 'mood board', have you heard of that?

Luke: I've heard of it, I don't know much about it

Clair: so, it's basically like a, sometimes it's a collage, sometimes it's drawing, sometimes it's words, of what you're trying to convey about the piece of work, whatever it is, whether it's the design of a building, or the design of a book, or design of a piece of fashion wear...

Luke: or a statement

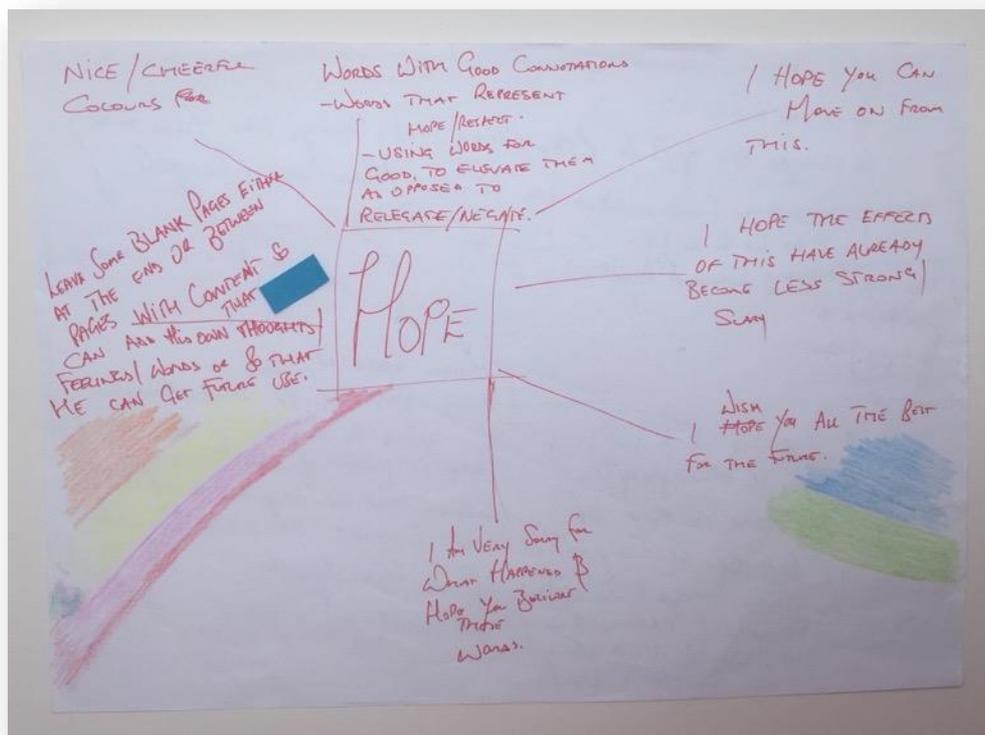
Clair: yeah, exactly, so it might look at colours or words, or some ideas for designs. They would have, like, a main theme, the message you're trying to convey'

(Session 8, Luke)

Luke decided his, 'statement', and main message he wished to convey through the book was, 'hope', which he placed in the centre with everything radiating out from it (Figure 33). (Identifying features have been obscured.)

Figure 33

Luke's moodboard for the gift



The colours Luke wished to use were those he considered to be, 'cheerful', which he described as, 'things like light kind of colours, like light blue, kind of yellow, green that kind of thing'. He also stated that, 'the use of words', in the book, 'is really important in things like this...so your choice of words is very important in terms of context and in conveying the message that you want it to'.

Regarding the format of the book, Luke decided to, 'leave some blank pages at, either at the end of the book, or between pages with content...so that [Kenny] can either add his own thoughts or feelings towards, or so that he can get pictures'. He went on to say that, conceptually, he particularly wanted to use, 'green and blue', for their, 'connotations', for football fans of the rival teams of Rangers and Celtic. As he described,

Luke: and so, not typically colours you find together in that context, so it's kind of like putting things aside

Clair: ok, so that's significant

Luke: and helping to kind of, like, putting differences aside

Luke also wanted to include the words, 'I'm very sorry', on a page of their own to reflect, 'the importance of it'. He created a variation of this, later in the same session, by experimenting with some woodblock letters I had brought in (Figure 35) Luke said he chose the red printing ink (rather than the black) as it, 'stands out quite a lot', and the uppercase lettering, 'to emphasize it'.

Figure 34

I'm sorry for what happened'



Figure 35

Luke using the woodblock letters



He also had other words, phrases and messages he wished to convey through the book which may be seen in Figure 33. The process of making the book and putting the pages together is described in 4.3.4.6.

4.3.4.3. Contacting Kenny and Louise

Alyson and I both knew Kenny and Louise's names and who they were by sight, but were sadly unable to access contact details for them in order to make a direct offer of a RJ process, despite trying several different routes. These included Justice Social Work, asking Luke himself, the local phone book, Facebook, and Police Scotland. Space2face had not previously experienced the issue of being unable to obtain contact details for potential participants, whether those harmed or responsible.

Consequently, I sent Kenny a letter of invitation via private Facebook message (his page was public) to meet with me on 2018, December 6, (Meeting 1, Kenny) in a neutral community venue. I would not normally (and Space2face had never done so before) try and contact a potential RJ participant via Facebook. Alyson and I had discussed the ethics and appropriateness of this at some length and decided that in the interests of being able to, at the very least, make an offer of RJ, we would contact Kenny in this unorthodox way. Kenny did not either acknowledge receipt of the letter or keep the suggested appointment. It is, therefore, difficult to say whether or not he either received the letter or made a choice not to participate.

During most of 2019, January, by arrangement with Caitlin and Luke, I did not meet with Luke. Instead, Caitlin resumed her weekly appointments with him. This was because I was concerned about continuing with a RJ process with Luke without any communication with Kenny, a family member of his, or a representative. I had discussed this in my case supervision with Alyson on 2018, December 17 (Supervision 2, Alyson). On 2019, January 6, in agreement with Alyson, I contacted Police Scotland through their non-emergency centralized number regarding the possibility of obtaining a person harmed's contact details in the light of GDPR legislation. The person I spoke with thought this would be difficult but not impossible. I was transferred to Lerwick police station and spoke with an officer who suggested I emailed an Inspector. Space2face emailed this person on 2019, January 6, both specifically about this case as well as more generically about information sharing for the offer of RJ in Shetland. We did not receive a response to this email until 2019, July 9, after approaching the officer at an event Alyson and I also happened to be attending. He was apologetic and explained he had been following it up with Police Scotland nationally and

would be in touch.

In the meantime, on 2019, January 18, I hand delivered a confidential and private letter of invitation to Louise at her place of work, which was a public building, to meet with me on 2019, January 23 (Meeting 1, Louise). I left the letter with a receptionist. Louise did not attend the appointment. As with Kenny, we have no way of knowing whether or not Louise received the letter although, as it was hand delivered, it would be unlikely if she had not. Neither Kenny or Louise have subsequently got in touch with Space2face.

During my supervision with Alyson on 2019, January 25 (Supervision 3, Alyson), Alyson reported that she had additionally tried (as we had previously agreed) to obtain a phone number for Kenny and/ or Louise but without success. As this had been unsuccessful, and we had received no response from the police, Kenny or Louise, we agreed to cease trying to make contact and explore alternative closure options with Luke. I was concerned that more attempts to contact Kenny and Louise, if they were aware of them, would maybe start to feel like, 'stalking', in themselves. Luke had stated that he needed a meeting of some sort in order to gain closure. In response, I suggested a community organization who might be willing to be involved and we agreed I would contact the manager, Sally.

This decision to include Sally and the community organization, due to a lack of protocol regarding data sharing and GDPR, meant that there were significant issues with Kenny and his family being offered the chance to participate in a RJ process. Since this case, Police Scotland have responded (after my work with Luke was complete) and a data sharing protocol has been established locally with Space2face, with approval from national Police Scotland. Space2face now works in partnership with a local restoratively trained police officer.

4.3.4.4. Initial meeting with Sally

My initial meeting with Sally (Meeting 1, Sally) was arranged via email and we met in her office at the community organization. As with the initial meeting with Caitlin and Luke, out of respect and fairness, I did not audio record this appointment. During this meeting, I shared Luke's, 'ripples', drawing with Sally, as I had permission from Luke to share any of his work with her. I particularly drew Sally's attention to the circle within it in which Luke had written that he felt he may potentially have harmed a particular community in Shetland. I explained that this was why we had decided to contact her. Sally agreed that she thought approaching her was appropriate and that she was happy to be involved in any way that was helpful, including a joint meeting with Luke.

We discussed (Session 2, Sally) the role Sally would play in the joint meeting - she was unsure, so I suggested two possible alternatives,

1. *In the person harmed's chair*, which I described as being, 'like a surrogate victim, and we, and you're in, like, the, 'victim's chair', and you become as if you were the victim, so it's a bit like role play, but Luke's himself.'
2. *As a representative of a possible community harmed* (as suggested in Luke's ripples drawing).

Sally preferred option two, as she felt, 'it's kind of gone beyond the one person thing', meaning she recognized Luke's need to apologize to the community (inferred in his ripples drawing), as apologizing to the individual (Kenny) had not been possible. Sally saw herself more as a, 'messenger', for her client group; the possible community harmed that Luke had highlighted in his ripples drawing. She also described this role as, 'no representing people...but just that kinda, the voice, or the, the 'messenger' of the [particular group]' [brackets mine]. Later on, Sally further clarified her role as a, 'messenger', as being a two-way process, 'because we can get information out to people and we get things coming in' (Joint Meeting 2, Luke, Sally, Lyall). I outlined both the RJ, as well as the research process, and during the meeting Sally signed consent forms for both Space2face as well as the research.

I was intrigued by Sally's use of the word, 'messenger', in part, due to her linking of it with being a, 'voice', and a flow of information in both directions, like an intermediary (see also Chapter 5). An alternative word for a, 'messenger', is a, 'mediator' ((2) Harper Collins, n.d.). One dictionary definition of a, 'messenger', is, 'one who bears a message...' (Harper, n.d.), other definitions include ((2) Harper Collins, n.d.),

As a noun,

1. A person who carries a message or goes on an errand for another, especially as a matter of duty or business.
2. A person employed to convey official dispatches or to go on other official or special errands: a bank messenger.

In the above definitions, the, 'messenger', has a significant role. The messenger has a degree of responsibility to carry the message correctly and safely ('matter of duty or business', 'official dispatches'). Within these meanings, there is significance, responsibility and activity, which is very different from a, 'representative'. As a noun, a representative is, 'a person chosen or appointed to act or speak for another or others', or is, 'an example of a class or group.' ((2) Oxford University Press, n.d.). The role of a messenger is a stronger role - carrying a message between groups or people, rather than speaking for them. It is also an empowering role, I

would argue, as it is not speaking *for* people, but rather *with* them, with *their* message. It could be viewed as similar to a shuttle dialogue process, which is a RJ practice that enables messages to be carried between parties by an intermediary, when it is deemed unsafe or inappropriate to meet, or the parties themselves choose not to (Scottish Government, 2017).

I was surprised by Sally's choice of word, but perhaps should not have been as, 'messages', and, 'messengers', play a strong role in Scotland's legal and linguistic heritage. 'Messages', in Shetland and in Scots dialect, is used as a noun for the shopping bought or collected that day. Thus, to, 'go for messages', meaning to go for shopping or groceries. Part of the origins of, 'messages', is believed to be from messenger boys collecting and delivering shopping (Scottish Language Dictionaries, 2004). A, 'Messenger-at-Arms' (<https://smaso.org.uk/>) has an important role within the Scottish court system and essentially acts as a, 'messenger', between the courts, the legal professions and the public, through their enforcement of court orders; messages of a different kind.

I met twice more with Sally, prior to Joint Meeting 1 (Luke, Sally, Alyson), to go through the RJ process and questions with her. During these appointments, she expressed concerns that she would not get the words, 'right', for Luke in their joint meeting. As Sally herself said (Session 2, Sally) 'I just need tae write things down for it tae stay in my head', as she wanted it to be, 'helpful for him,' and did not want, 'tae put him back'. With Luke's permission, I also explored with her whether or not a gift to the organization in the form of a book might be useful.

4.3.4.5. Joint meetings 1 and 2

In this section I am referring to Joint Meeting 1, Luke, Sally, Alyson and the subsequent Joint Meeting 2, Luke, Sally, Lyall (see Tables 1 and 2).

Joint meeting 1

Joint Meeting 1 took place on 2019, March 25, in the same venue in which the majority of Luke's appointments had taken place. Those present were Luke, Sally, Alyson and me. I facilitated the meeting, and Alyson co-facilitated. The meeting lasted an hour and followed a pre-agreed set of questions (see Appendix 15) based on the police conferencing script, variants of which are used by RJ practitioners all over the world (O'Connell et al, 1999; Brookes, 2002). For my own facilitator preparation for a joint meeting, I always draw a seating layout with participants, and type up my introductory words. I also carry out a risk assessment which

focuses on any perceived power imbalances between the participants, such as language ability (see 9.6).

Preparation for the meeting day. In preparation for Joint Meeting 1, Alyson and I met with Luke and Sally individually. This was so Alyson could be introduced to them in this context. For Sally's appointment (Session 3, Sally, Alyson) we met in the building and the room where the joint meeting would be held as she had not been in the space before.

During these two preparatory meetings we agreed the seating arrangements for the joint meeting. Sally requested to sit with her back to the window and offered for Luke to be in the space first. This was unusual, as we would normally be in the room with the person harmed (or a representative) first. We also went through the format of the joint meeting and shared with Alyson the questions that had been agreed, for her comment. I had personalized the joint meeting, 'script', with Luke and Sally to reflect the fact that Sally was not the actual person harmed – see Appendix 15.

Other preparations for the first joint meeting included placing, with Luke's agreement, all his RJ making work in a folder in its Facts-Consequences-Future order (Figure 36). This was to provide a visual script for Luke. We agreed that this would remain under his chair throughout the meeting, unless he chose to refer to it. Luke and I also assembled the handmade paper book (the co-created design thing) but left it with blank pages. Sally was aware that Luke would bring the incomplete book to the meeting in order to enable a discussion around its completion, should they both decide to do this.

The meeting day. There was a delay in getting the date for this meeting due to Luke's shifts and Sally's work commitments. It happened on 2019, March 25. As agreed, on the day of the meeting, I met Luke 15 minutes before the meeting start time and Alyson met Sally at the start time of the meeting in the venue entrance. This was to avoid the potential awkwardness of them meeting in the entrance prior to the meeting.

Luke was early which meant we had more time to go through the meeting and decide on his seating arrangement, bearing in mind Sally's prior request. Luke opted to sit next to Sally, which was positive, but surprised me. This was un-conventional, in my experience, as I would usually place the person harmed and the person responsible diagonally across (so eye contact was a choice) from each other. I let Luke make himself comfortable in the room, whilst I laid out the rules for the space on the central table, along with a box of tissues, and

glasses of water. The meeting rules were: *refraining from using bad language, respecting everyone, listening, and refraining from interrupting people when they are speaking*. Once Luke was ready, I invited Sally and Alyson into the room. Both Luke and Sally admitted they were nervous, as were Alyson and I; this is normal before a joint meeting. The meeting format was the personalized agreed questions for the joint meeting - see Appendix 15.

Luke spoke a lot during the meeting and made it clear the parts of the offence he took responsibility for and those he thought others were responsible for. He took full responsibility, however, showed remorse for his part and was keen to show he had learned from it. Luke showed his folder of work to Sally, and I noted that Sally and Luke moved their chairs nearer to each other whilst they were looking at Luke's work and that their eye contact improved (they had to physically turn to do this as their chairs were next to each other). I also observed that Luke visibly relaxed in response to Sally's comments (the first time she spoke in the meeting) that she did not feel his offence had harmed the community she was acting as a, 'messenger', for.

Sally described the possible effects and the types of crimes that happen in Shetland to individuals within her group. She also explained that the kind of things Luke was feeling about wanting to fit into a group were similar to how members of her group could feel. During the meeting, Luke revealed that he had a particular condition which he had not revealed in previous appointments. Sally was able to offer a possible explanation for Kenny's assault on Luke; the assault had surprised Luke as he had previously apologized to Kenny. Luke stated that he had learned that, 'I don't need to try and be somebody else in order to impress people.' He also thought that the experience had made him more open minded; he had not realized how much conflict there was, and he felt his eyes had been opened to this. He also said he had re-learned the importance of taking everyone's thoughts and feelings into consideration in a situation.

As part of their discussions in the, 'Future', section of the meeting, Luke offered to volunteer for Sally's organization. He had suggested this in previous appointments, which I had explored with Sally (with Luke's permission). In response, Sally explained that she had a duty of care to Luke, as well as to Kenny. Sally said she felt that Luke volunteering would not be appropriate at that time, as it would be in a public facing role, but that she would be happy to complete the book with him. She saw some of Luke's words and images as being useful to her organization and thought it could potentially be used as an educational tool, as she stated, 'some of the words I noticed, some of the pictures were really quite effective, quite powerful.'

Figure 36

Folder of Luke's work divided into Facts-Consequences-Future

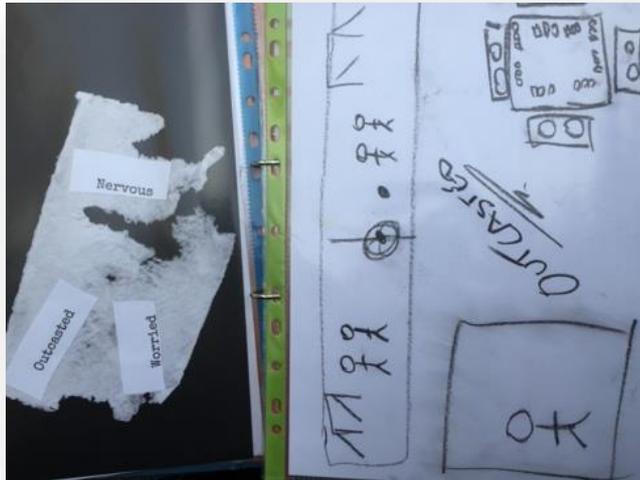


Figure 37

The co-created design thing as revealed in Joint Meeting 1



During this part of the meeting, Luke also showed Sally the incomplete book which we had wrapped in tissue paper (Figure 37). Sally stated of the book that, 'I certainly think we could definitely put it in our toolbox of tricks of things when we are working with schools even, so yes, no, we could definitely do something.' This was in response to Luke saying, 'I hope people can use, can learn from things, and can use my experiences and [Kenny]'s experiences as tools for personal learning and helping others as well' [Brackets mine].

Sally said that she wanted Luke to move on and learn from this experience and that her organization could also learn from it. She stated that they would like to use Luke's work as

part of their training programme. Sally said she would always protect Luke's identity. They agreed to meet for another one or two further sessions to complete the book together with my support. Following this discussion, Luke and Sally chose to create an, 'Outcome Agreement'. (This is a formal, but not a legal document, which lists actions both parties agree to following the joint meeting. It is commonly used within RJ practice.) Alyson wrote out three copies of this (one for Space2face, and one each for Sally and Luke) during the meeting and read it out to confirm. We all signed these copies. This agreement was, as follows, with identifying features redacted in [brackets],

1. Use Lukes' words/ diagrams in developing [awareness of the work of the organization]
2. Raise awareness of restorative ways of meeting needs through research
3. Enhance the work done on Luke's homemade book
4. Joint work by Luke and Sally to complete the book and, 'realizing potential'
5. Use Luke's words and pictures positively with others

Regarding the second outcome, Luke wanted his work to be known and useful and so I pointed out that it would be through the research. Sally and Luke wanted this to be in the Agreement. 'Realizing potential', in number four, was a phrase used by Luke in the meeting. It was agreed that I would be back in touch in a couple of weeks to arrange a feedback meeting with Alyson and me and that these would be separate individual meetings. As part of these I would also arrange to meet up with Sally and Luke for them to complete the book. I additionally explained that, as this was part of my research, I would be in touch with them both again after a few months to see how the co-created artefact of the book was being used, if at all. Alyson, Luke, and I had a coffee together following the meeting.

The feedback meetings. I asked Alyson to lead these as I felt this would make them more objective and formal, and delineate them from the sessions I had facilitated leading up to the joint meeting. It is a normal part of RJ practice to have a feedback meeting (after a joint meeting) with the individuals on their own to see how they are and to gather feedback about their lived experience of the joint meeting.

During Sally's feedback meeting (Session 4, Sally, Alyson), she reported she had felt, 'nervous', and, 'emotional', prior to the meeting, and expressed concern that she had taken on too much work with offering to complete the book with Luke. We discussed this and how it might be completed from the community organization's perspective, as had been agreed in the, 'Outcome Agreement'. Sally struggled with how this personalization for the organization

might be achieved. We discussed the negative and positive feelings word exercise that Luke had undertaken (see *Timeline* in 4.3.4.2.) and which he had shared with her during the joint meeting. Sally felt it would be fine to work with Luke on the book as long as I was there too. She could see the book fitting in to the training and awareness raising side of their work which was facilitated by Lyall. We talked about completing the three pages left deliberately blank and then leaving the back of the book free – it was in a concertina style. It was thought this left a possibility for it to be an ongoing project for use by the community organization. I suggested inviting Lyall along to the next meeting with Sally and Luke (Joint meeting 2). Sally thought this was a good idea.

Sally felt that some of the phrases Luke had used on the completed pages of the book were inappropriate. She considered that working on the book together would help Luke use language more appropriately. At the end of the session I agreed I would speak with Luke about Lyall's involvement in the final co-creation of the book and to check which parts of Luke's story I could share with Lyall. We agreed it might be useful to have a, 'box', of some kind to protect the book and that the book would be about the use of language, as Sally stated,

'Yeah, and, for even sharing with volunteers, actually this is the impact it's had on somebody that did use negative language and this is what he's [Luke] created and this is the learning that's come out of it, and actually this is what he created as an apology, kind of thing, kinda, and Lyall has a right good way of thinking around, tying things, connecting things and how he does and the work he does, with training...and things like that.' [Brackets mine.]

In Luke's feedback meeting (Session 16, Luke, Alyson), Luke stated he had left the meeting feeling positive and that one of the outcomes he would like to see from it would be an, 'open communication', with the community organization. He wanted the book to be used. Luke felt the whole process had been supportive and helpful and that he had been well prepared. He said he was nervous before the meeting, but once he could see how it was going he felt more relaxed. He said a lot of effort had gone into planning for the meeting and that had contributed to his nervousness. Luke likened this to rehearsing for a gig. He did not think anything could have been improved, and felt that some of the things he had been thinking, Sally had also been thinking, such as their discussion around the media coverage of the offence. This synergy had meant a lot to him. He felt that the most significant things from the meeting were that he was still a bit worried about the media and how he was perceived by the community and that showing Sally his work had been important to him - he had found the way I had put his work into the folder helpful during the meeting.

Prior to this meeting, I had asked Alyson to explore with Luke the fact that he was also a person harmed, as I had concerns I had not addressed this enough, alongside his one of being a person responsible. Luke said he was a lot better now, but that the day after the assault by Kenny, he had been worried about going into work as he had wondered if he would be attacked again. He said he did not need further support for this as he had understood a lot more from what Sally had said. He reported that one of his friend's had commented recently that he had matured over the last six months, which Luke felt was true as he thought of himself as more considerate about other people's feelings.

More generally, Luke said he felt that the RJ process had been very open, given him a chance to speak without judgement, and creative (particularly the drawing). He felt the creative process had helped him release and structure things. When we asked Luke if he would like his family or girlfriend to see the book, he said they could if they wanted. Luke stated that he did not think anything like this would happen again because he had fallen short of his own high standards, changed who he socialized with, was more mature and had a better understanding of why the offence had happened.

Joint meeting 2

Luke was uncharacteristically late for the second joint meeting (Joint Meeting 2, Luke, Sally, Lyall) on 2019, July 3. This, however, enabled me to outline the research to Lyall and for Lyall to sign a research consent form. It also allowed Sally, Lyall and I to discuss the use and importance of words and language around their organization and legislation as a way of making the book bespoke for them. Luke had forgotten about the meeting (this was the only time this happened) and although he had phoned once he had realized, he was 40 minutes late by the time he had walked to the venue. Once he arrived, Luke was very apologetic. I introduced him to Lyall who explained his training role with the organization. We spent some time discussing how the book might assist with this, when and how Lyall might introduce it, and the explanation that might go with it. A, 'script', along the lines of the following was agreed,

‘This was made and given to [name of community organization] by someone who used language in the wrong way. These are some of the words he came up with as positive words, changing negative language into positive language.’

Sally was unsure at first as to how the book might fit into their work, but seemed happier towards the end of the meeting. During the meeting we discussed words and phrases that the community organization would find useful to include in the book, and that Luke and I

would complete the blank pages of the book using these words and phrases. I noted these during the meeting and read them out to check I had heard correctly and that everyone was in agreement, utilizing the restorative skill of reflecting back (Chapter 3). We agreed that I would be in touch to arrange a gifting of the co-created design thing with the community organization. I invited Sally and Lyall to be part of the final making process of the book, but both declined saying they trusted Luke to do this himself.

Figure 38

Blank page to co-create with Sally and Lyall

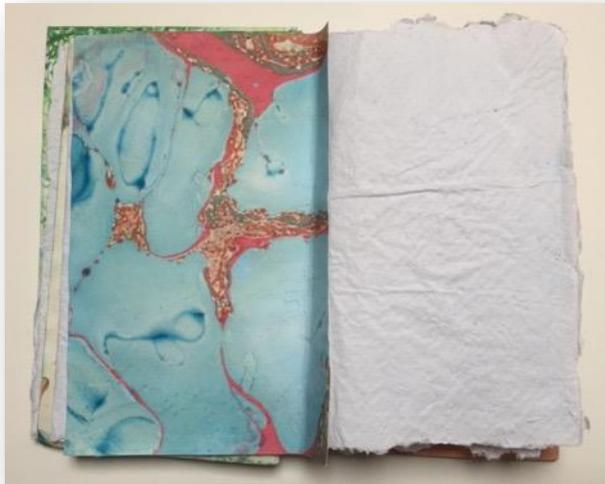
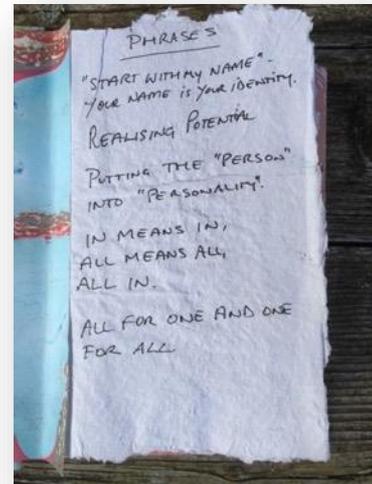


Figure 39

Completed page following Joint meeting 2



4.3.4.6. Completing the gift and joint meeting 3

When it had become apparent that Kenny and Louise would not be able to participate, Luke and I had re-designed the book for potential use by Sally and Lyall's community organization. The final handmade book was produced through a co-creative process, firstly between me and Luke, and secondly, between Luke, me, Sally and Lyall, using their suggestions from Joint Meeting 2, as detailed above. The final co-created design thing, 'An Apology', book was gifted publicly to the community organization by Luke in the presence of me, Caitlin, Lyall and four volunteers of the organization on 2019, July 27.

Making the gift

Once it had been decided to create a handmade book as a gift, originally for Kenny, Luke and I had looked at traditional as well as more modern book structures, such as the, 'artists' book', in Figure 40 with words woven into it,

Figure 40

'Essence of book; Paper', handmade artist book by Heather Hunter
(<https://www.hunterbooks.co.uk/about.html>).



We also looked at images online of marbled end papers in traditional book making, such as the notebook below I had purchased from a bookbinders in Venice,

Figure 41

Marbled endpapers in handmade Venetian book



Inspired by these, Luke and I decided to create our own marbled end papers. We did this using water based coloured marbling inks which we floated on the surface of a container of water (Session 9, Luke). We started by adding blue and green inks to the water as Luke wished to create calm colours, as he had detailed on his, ‘mood board’.

Figure 42

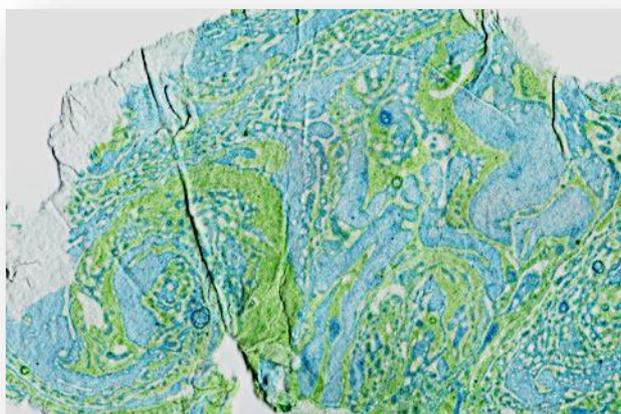
Blue and green marbling inks on water ready for printing



We tried the marbling, firstly, on the handmade paper we had made. This was very fragile when wet and fell apart easily. Luke did not like the look of this,

Figure 43

Marbling on our handmade paper



In the following session (Session 10, Luke), we tried marbling on a mixture of coloured as well as plain paper of varying textures and weights. These produced very different results,

Figure 44

Marbled paper with blue and green inks with air bubbles visible (the darker marks)

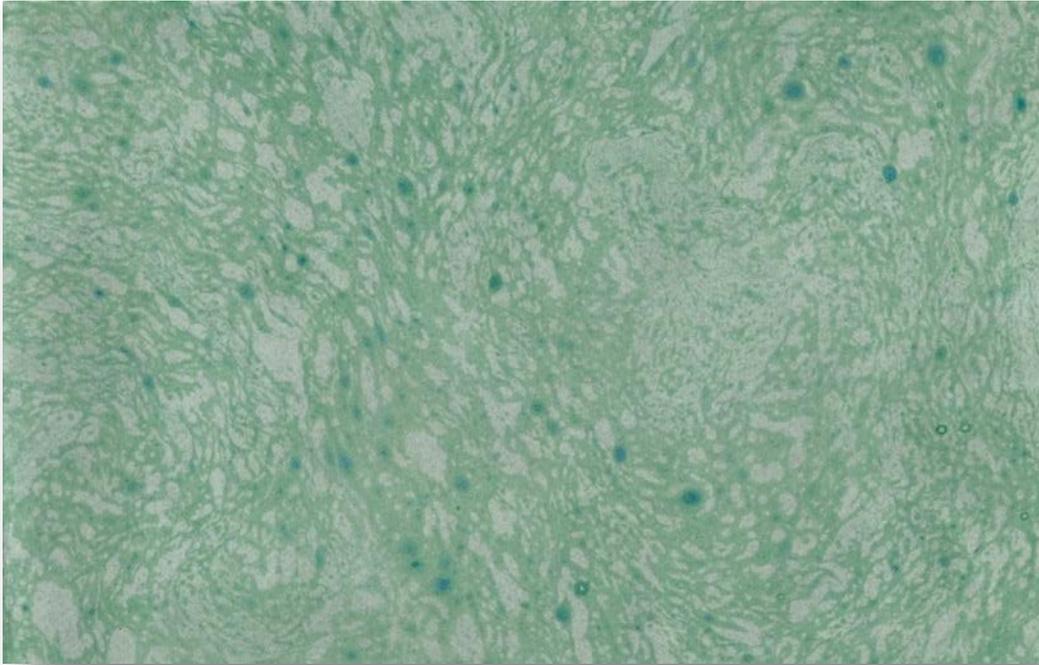


Figure 45

Marbling on coloured and textured paper

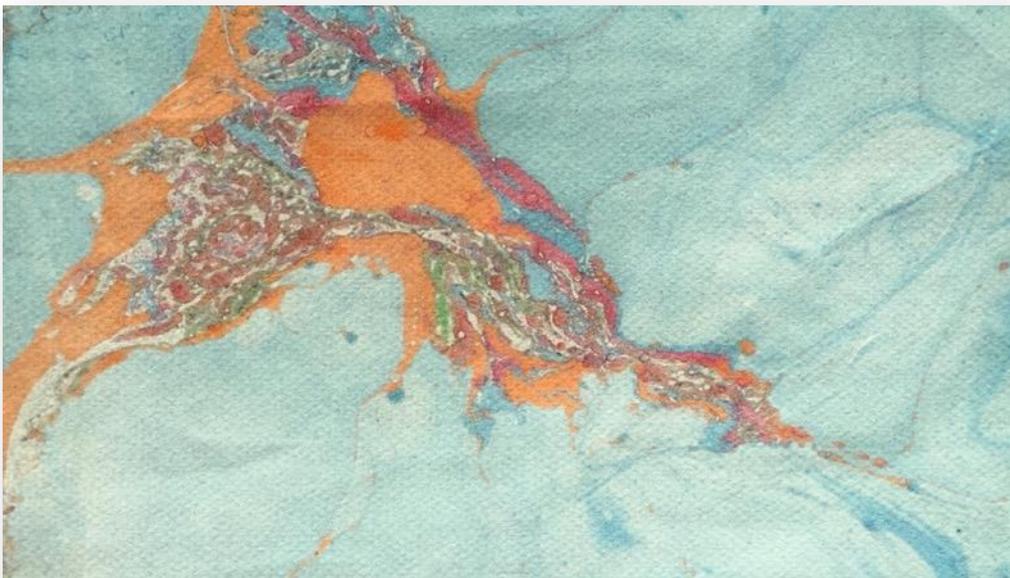
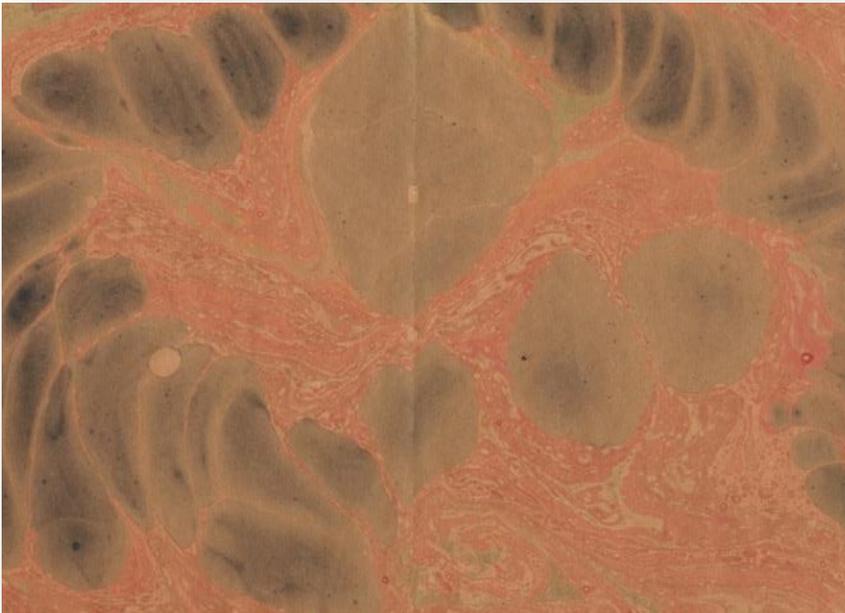


Figure 46

Marbling on coloured sugar paper



We also used (hair) combs to change the patterns of the ink, and observed colour theory in action; when colours were combined, browns started emerging,

Figure 47

Marbled paper with multi coloured inks

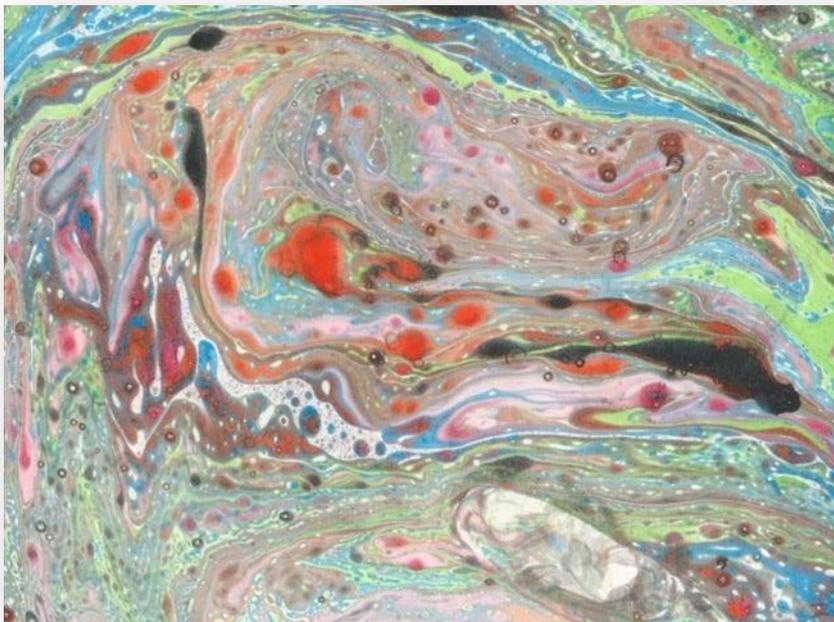
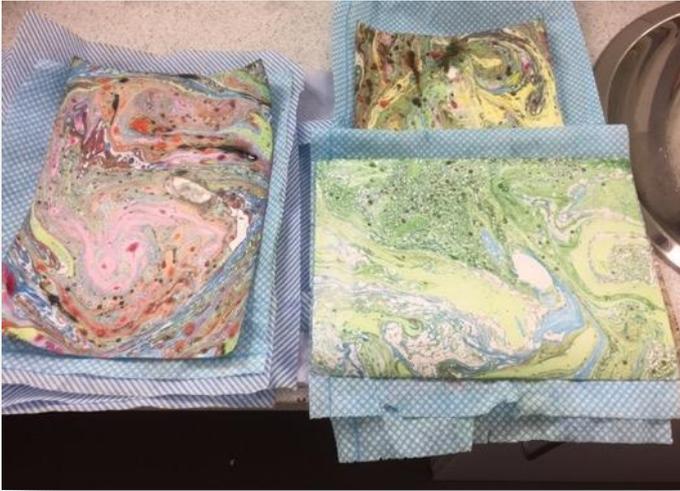


Figure 48

Drying our marbled paper sheets



We started thinking about text for the book, and experimented with using woodblock letters and ink pads (Figure 49),

Figure 49

Woodblock letters and ink pads



In Session 11 Luke amended the book outline, previously created on his mood board, as the book would now be gifted to the community organization. Luke wanted it to contain the concept that, ‘things like this can be tools for learning’. We agreed to leave pages of the book blank for the community organization to possibly complete, or use for responses, so it would be an ongoing piece of work. Luke decided the book pages would be a combination of the handmade and the marbled papers.

In Session 12 with Luke, we discussed the content of the book that was non-negotiable for Luke (Session 12, Luke) and agreed that he would complete the pages in the book that were, ‘bespoke’, for him prior to revealing the incomplete book during Joint Meeting 1. These were about the apology Luke wished to make publicly.

Following joint meetings 1 and 2, I had typed up the words and phrases we had discussed with Sally and Lyall in Joint Meeting 2. I brought these to the last session with Luke (Session 17, Luke). I observed that Luke had given, by his own admission, a great deal of thought prior to the session as to how he would like to complete the co-created design thing, which he entitled, ‘An Apology’, book. For instance, he was very definite about handwriting, rather than typing or printing, the words and phrases which had been agreed with Sally and Lyall. Luke wrote these as the missing book content straightaway, and without hesitation. I noted in my field notes that these were, ‘all very free flowing out of his pen onto the paper.’

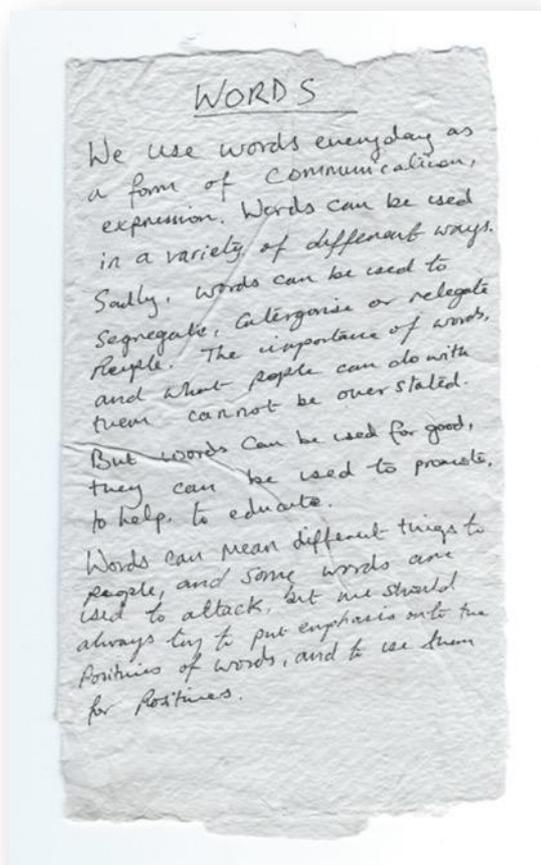
Figure 50

Making the book covers; marbled paper, handmade paper, mountboard, bookbinders’ linen tape



Figure 52

A section of Luke's, 'Words', handwritten on our handmade paper



'Words' – this is the whole of Luke's piece of creative writing which continued on another page,

'We use words everyday as a form of communication and expression. Words can be used in a variety of different ways. Sadly, words can be used to segregate, categorize, or relegate people. The importance of words and what people can do with them cannot be overstated, but words can be used for good, they can be used to promote, to help, to educate. Words can mean different things to people and some words are used to attack, but we should always try to put emphasis onto the positives of words, and to use them for positives. People try to think about what words to use around certain people, what words to use to describe them or to call them, and while we should all attempt to avoid potentially discriminatory terms, the moment you start to think of what may seem like a positive term to call someone, you put them into boxes, you resign them to a category. If we talk to everyone as we do to everyone else, we can break the spell of carefully choosing words, of treating someone differently, even if it is with good intentions. Yes, use words responsibly, but also use them naturally, use them positively, and use them to build bridges, form bonds and to promote.'

Also in this last session with Luke, I got out again the words we had used from his timeline earlier in the process, and asked if he wanted to change any of them. He changed, 'outcasted - accepted', 'remorseful - reformed', 'embarrassed - educated', and, 'upset - happy'. Luke also said that he wanted to leave in some of the, 'negative', words, such as, 'ashamed', and, 'scared,' as these were in his original third pile of words that were both positive as well as negative and which, to him, indicated he was, 'human'. He scored out, 'felt sorry for...,' and replaced with, 'thankful for family, friends, girlfriend'. See Figures 53 to 57,

Figures 53 and 54

'Embarrassed to educated' / 'Remorseful to reformed'

Figure 53



Figure 54



Figures 55 and 56

'Out-casted to accepted'

Figure 55



Figure 56

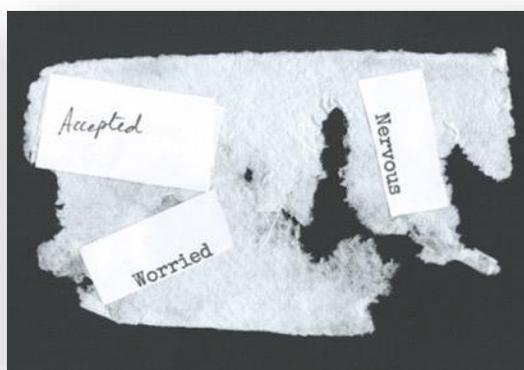
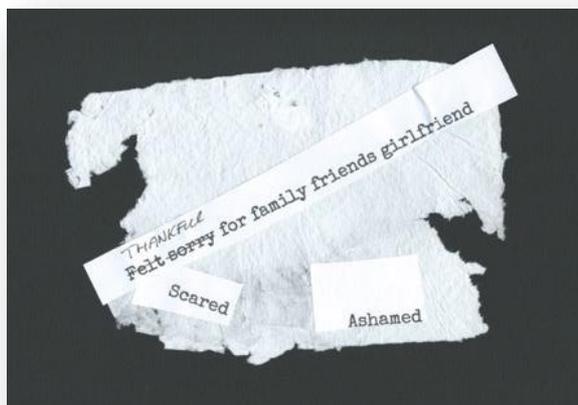


Figure 57

~~Felt sorry for~~ Thankful for family, friends, and girlfriend'



Luke additionally completed a Space2face feedback form 2 in this session. This was in order to compare it with his feedback form 1 at the start of his RJ work - see 4.3.4.2. On this he wrote that he had,

'learned the different methods in which people can express themselves. In my case, how I could both express that I was sorry and make things right – even if not with the harmed party directly'.

and stated that,

'it has helped me, as one of the key things I wanted was to do, was make things right, and while I was not able to do that with the person harmed, I was able to work with [name of community organization]' [brackets mine].

He said that his expectations ('to spend time in a non-judgemental environment and help put things right') and hopes ('to help reconnect with society') had been met, 'more so', and that his fears ('that recent events may dictate the rest of my life and force me out of society'), 'no longer exist today', but that he felt, 'they were justified', at the time. Three days after this session, Caitlin and I agreed it would be appropriate for her to request the Court to release Luke early from his Order. Luke had previously informed me (Session 12, Luke), that he had instructed his lawyer to drop the appeal against the number of his community payback hours, and the compensation. According to Caitlin, Luke had completed his hours in parallel with his RJ work, as the, 'fastest ever in the history of our team, I think' (Caitlin, Interview 1), and he had paid the compensation to Kenny in full (via the Court). The completed book, 'An Apology', may be see in Figures 58 to 60,

Figure 58

The bespoke, 'An Apology'; a co-created design thing

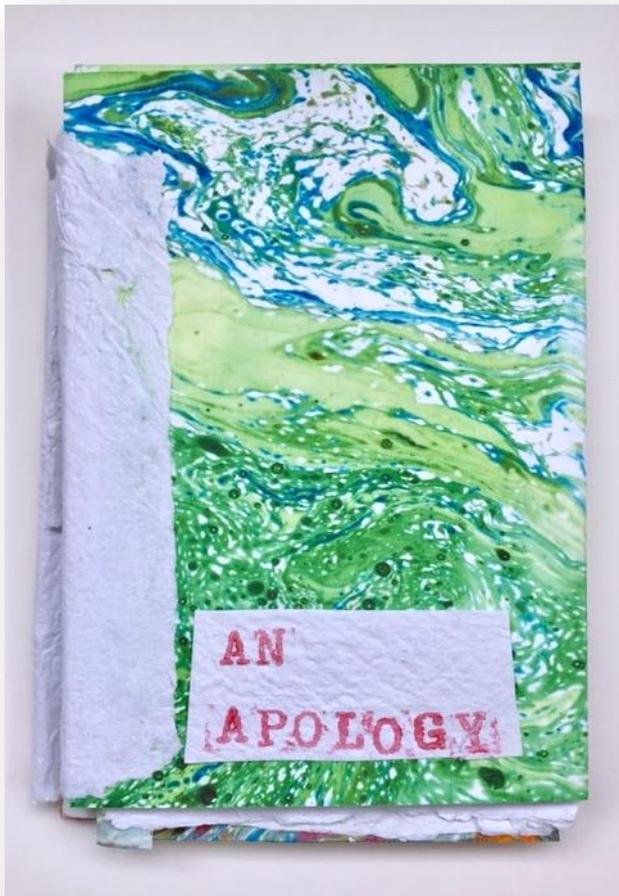


Figure 59

Handmade and marbled paper pages of, 'An Apology'



Figure 60

People'



Wrapping Cloth

In Sally's feedback session (Session 4, Sally, Alyson), we had agreed that the book needed some form of, 'box', in order to protect it when it was in use with the community organization. I suggested in my last session with Luke that, for speed and simplicity, I made a wrapping cloth for the book. Luke and I discussed the design for this, and he chose four pieces of the marbled paper (Figure 61),

Figure 61

Luke's marbled paper selection

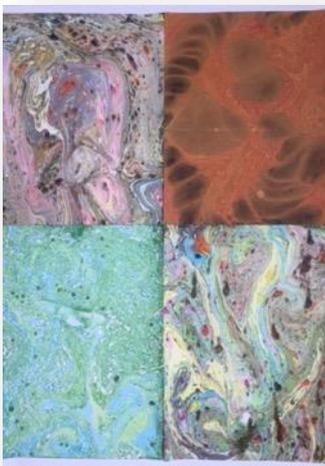


Figure 62

Wrapping cloth using marbled paper selection



I scanned Luke’s marbled paper choices, printed them onto cotton, and sewed them into a wrapping cloth (see Figures 62 and 63). A label was added with the Space2face logo and the words, ‘made to make amends’. This is a phrase Space2face has used on plaques placed on publicly gifted things in the past.

Figure 63

Bespoke wrapping cloth



Figures 64 to 66

‘An Apology’, handmade paper book wrapped in bespoke wrapping cloth

Figure 64



Figure 65



Figure 66



Figure 67

Unwrapping, 'An Apology', handmade paper book



Figure 68

'An Apology', book unwrapped



Material memories of the process

Both Luke and Caitlin chose to keep a, 'memory' (Session 16, Luke, Alyson) of the RJ making process, as detailed below.

Caitlin's material, 'memory'

During my work with Luke, we had two feedback sessions with Caitlin. Luke chose to undertake these sessions voluntarily. During the second of these (Session 15, Luke, Caitlin), Luke offered Caitlin a piece of his marbled paper for her to take as a gift. She chose the piece in Figure 43, which she also described as a, 'memory', and said she felt, 'quite honoured', to be

gifted it. She later sent me a photo of this framed on her desk in her office, and at home (during the COVID-19 pandemic), and gave me permission to use them in this thesis,

Figure 69

Caitlin's framed material memory at her desks (office, and home during COVID-19 pandemic)



Luke's material, 'memory'

Luke chose three pieces of the marbled paper he wished to keep as a material memory of the process (Session 17, Luke). He chose these very quickly, as if he had given it prior thought. One of the pieces he selected was the original green/ blue marbled paper, a scanned copy of which had formed the front cover of the gifted book. He also selected to keep the handmade paper on which he had written, 'Words' (Figure 70). I asked if he wished to make these into a book for himself as a way of keeping them, but as Luke said,

Clair: I mean, you could fold a piece around here and stick this onto the back of it and have a front cover, I don't know, so it's a wee book?

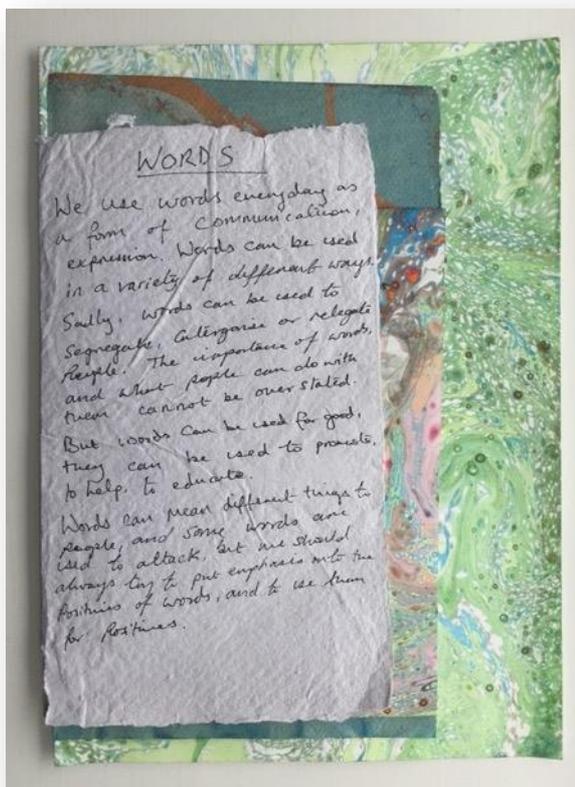
Luke: at the same time

Clair: I leave it up to you

Luke: at the same time I could have it as it is because, at the end of the day, the message is delivered in black and white

Figure 70

Luke's chosen, 'memory', of his RJ making process



The gifting of the co-created design thing

Lyall invited Luke and I to attend a meeting of the community organization to gift the book. I invited Caitlin to join us if Luke was happy for that to happen. I was no longer meeting with Luke as our work was complete, and so I expressed concerns to both Luke and Caitlin via email that if Luke attended he would be identifying himself. The following day, I received a reply from Caitlin, stating that, 'after deliberation, we both agreed that we would attend a hand over'. She also said that she had, 'let him know that I would simply feel proud to see him complete his hard work through doing this' (email, Caitlin, 2019, July 18).

I arranged a date with Lyall, Luke, and Caitlin for the gifting (Joint Meeting 3, Luke, Lyall, Caitlin, volunteers), and agreed this would take place with staff and volunteers of the community organization prior to one of their regular meetings, but before participants arrived. On the day of the meeting, Lyall twice gave us the choice of presenting the book just to him, or waiting until more volunteers arrived. Luke opted to wait until more arrived. Lyall had not told the group why we were there and, once four volunteers had arrived, Lyall introduced us by our names and said he had been working on something with us, and we had something to

say to the group. I did not say anything as I wanted it to be Luke's moment. We were seated around a long table and Luke stood up and said that he had made something as part of a RJ process which he wished to gift to the community organization. Luke read out his, 'Words', piece, describing it as being about the use of words – see Figure 70 above.

After Luke had spoken, Lyall stated that when he had last met Luke he had said he wanted to hear more of him, and was glad he had now been able to. One of the volunteers said that she had been bullied a lot, that Luke's words had really spoken to her, and that she thought the book would be really useful. Other volunteers asked questions about the book, how it was made, how long it took, and commented how professional it had looked in the wrapping cloth. I noted in my field notes after this meeting that everyone treated the book and Luke with sensitivity and respect. Lyall said he would think of a way of including the book within his training capacity for the organization and would spend some time thinking about how to do this. He was anxious that the book was not just fitted in as an, 'afterthought', but was an intrinsic part of the work and training he does. Alternatively, that the book became something separate in its own right within the organization.

When Caitlin and I spoke briefly with Luke after the meeting, I asked him how he felt, and if there was a sense of loss around handing the book over. Luke said, 'no', as the book had, 'served its purpose', and he had always known he would be giving it away. Caitlin agreed with this. Caitlin and I joked with Luke that when we had first started working with him he had said that he was not creative at all; we felt the book proved otherwise. After the meeting, Caitlin and I watched Luke walk away, commenting that he seemed to walk away taller and prouder, and in Caitlin's words, 'never to look back'. Three days after the handover of the book, Space2face received an email from Luke, in which he thanked everyone for their work with him. In this, he also stated that,

'I cannot thank any of you more for supporting me through this and allowing me to grow as a person and be a voice for the better as opposed to for the worst. What could have easily been the worst experiences of my life have turned out to be some of the most transformative and helpful.'

(Luke, email, 2019, July 28)

The full email may be seen in Appendix 16.

4.4. Carpus / Turnings workshop

Carpus

‘To turn, revolve.’

Carpus (n.), ‘wrist, wrist-joint, bones of the wrist’, 1670s, from Modern Latin *carpus*, from Greek *karpos*, ‘wrist’, which is probably related to Germanic verbs for, ‘turn, revolve.’

‘Turnings’, as the crossover between the making of things and movement.



‘Rather than the shoulder being touched, the shoulders became exploring the what can we do, where can we move, and there was a circular turning, turning, turning, turning pattern that seemed to somehow...make space for something new to come...something different can now emerge...a sense of leaving behind what had come before’

(Dancer, Carpus / Turnings workshop)

The Carpus / Turnings workshop took place on 2019, June 11 in Northumbria University, from 10am to 4pm. I am indebted to Liz Pavey, who made the initial contact with prospective workshop participants, who supported me in the development of the outline for the pilot workshop (see Appendix 17), and whose feedback, after that workshop, informed the development of the second workshop on 2019, June 11.

The research material gathered from the Carpus / Turnings Workshop was as follows,

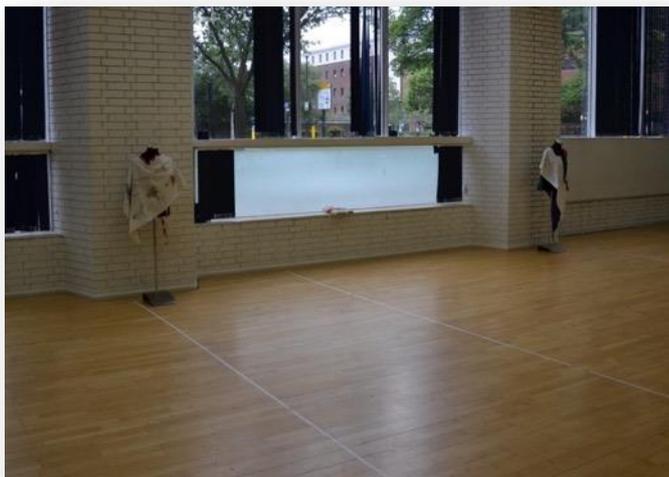
- My field notes.
- Audio recordings.
- Photographs and video footage of the workshop.
- Participant drawings and written responses from the workshop.
- Turnings workshop 2019 proposal.
- Turnings workshop 2019 outline.
- Transcription of the group conversation whilst viewing video footage from the Pilot Workshop, cited as *Group video conversation*.
- Transcriptions of the three pairs of dancers' responses to their, 'Authentic Movement', exercises, cited as *Investigations into bodily symbols of solidarity / Authentic Movement - Pair 1, 2 or 3*.
- Transcription of the group conversation around gifting, cited as *Investigations into material symbols of solidarity / Gifting and choreographed movements - Group conversation*.

Within this chapter section, I additionally reference the following thinking through making work, which was an intrinsic part of the workshop and utilized by the participants. These pieces may be found in the Patella / Thinking through making dataset within this chapter,

- *Wrapping capes*
- *Furoshiki wrapping cloth series*

Figure 71

Carpus / Turnings workshop space with Macro and Micro solidarity wrapping capes, Northumbria University



4.4.1. The participants

I entitled the workshops, ‘Turnings’, as this captured the crossover between the making of things and movement. As detailed on the workshop proposal (see Appendix 17), the word, ‘turning’, references the act or course of one that turns, the place or point at which the turning happens, the shaping of wood or metal on a lathe, and waste produced using a lathe (Collins English Dictionary, n.d.).

The word, ‘turning’, also references the emotional turning points that are referred to within the interaction ritual literature and as applied to RJ processes (Collins, 2004; Rossner, 2013). Some of the workshop participants were dancers, and some were visual artists who used movement and performance in their work. These participants were (for brevity, from here on, I will refer to them as, ‘dancers’),

Georgia Bates

Greta Heath

Esther Huss

Alys North

Liz Pavey

Sarah Riseborough

As part of their ethical consent, all of the above agreed to be named in the research as I wished to acknowledge their expertise and contribution, but not to have specific words or images produced through the workshop individually attributed to them.

The Carpus / Turnings workshop investigations were carried out within the context of the dancers having a basic understanding of RJ encounters. For instance, during the first part of the workshop, we listened to a podcast of real-life participants speaking about their RJ process and face to face meeting with the other person (Parkinson, 2018). I also shared my own experience as a RJ practitioner, which included an outline of the three stage RJ process (O'Connell et al, 1999; Brookes, 2002), and images of co-created design things, made and gifted as part of RJ processes (see Chapter 1).

All the workshop participants were female. As detailed in Chapter 3, the prevalence of trauma in women's lives worldwide, and in the UK, is high. Participant personal experiences of difficulty or trauma did emerge during and after the workshops. For instance, in a personal communication after the workshop, a dancer stated that she had found the workshop useful in helping to process her own, 'trauma'. Another stated of one of the exercises that,

'I kind of used it [a particular exercise] on a personal thing to explore something that I sort of witnessed... it reminded me of how nice it is, in a way, to get into your body and try and process something maybe traumatic that you've seen or witnessed, and just like going through the sensations, and also on both sides, embodying that, it's just, it's just really powerful, and something we don't normally do.'

These remarks are further evidence for the necessity of my methodological approach to this study to be person-centred and trauma informed (see 3.1.2.). In this way, the, 'Turnings', workshops, 'inadvertently', in the words of Toews from the Radius / Making, gifting, solidarity interviews, regarding one of her own research participants, 'facilitated health and wellness', for some of the dancers,

'Our research methodology should be achieving the goals of what our study is about, right? So, I was interested in the health and wellness, ultimately, of the women in this jail and my research methodology was one that, albeit inadvertently at that point, also facilitated health and wellness - she [a female prisoner] got something out of it [taking part in participatory design research activity].' [brackets mine]

(Toews, Interview)

4.4.2. The research role of the workshop

The role of the Carpus / Turnings workshop in my research was threefold. Firstly, it was about physically investigating bodily symbols of solidarity. As part of this, bodily space and spaces between bodies was also examined. Secondly, it was about examining (in)appropriate gestures and movements related to gifting. Thirdly, the workshops also touched on the (in)appropriateness of solidarities in sensitive and complex cases,³ where ongoing harm is/ has been involved. For instance, the (in)appropriateness of touch, gestures, movements, and gifting, when touch may have formed part of the original harm. I considered this a discussion to be omitted by Rossner (2013). This was alongside investigations into the potential, or not, for the co-created design thing to become a safer form of communication in some cases. To fulfil these roles, the workshop utilized the depicted imagery on the printed *Furoshiki wrapping cloth series* (see Patella/ 'Thinking through making dataset) as starting points for the dancers' interrogation of bodily and material symbols of solidarity.

The workshop was from 10 am – 4pm, and broadly divided into these two areas of investigation: 1) bodily symbols, and 2) the gifting of potential material symbols of solidarity (see Chapter 2), with warm-up and introductory sessions leading into them. All the movement exercises, apart from the warm-up sessions, were carried out without musical accompaniment. This was the choice of the dancers.

4.4.3. The proposed workshop outcomes

The following proposed workshop outcomes are abbreviated from the *Turnings workshop proposal*, as in Appendix 17.

- Completion of the wrapping cloths (following the workshop) utilizing the dancers' written and visual responses.
- An investigation of the gestures and movements that symbolize solidarity and their appropriateness within different offending and RJ contexts.
- An exploration and examination of new ways of gifting in different areas of harm related to the wrapping cloths.

³ A sensitive case is: 'actual, or threats of, serious or sexual violence, vulnerable participants (for example, vulnerable because of physical disability, age or mental impairment), domestic abuse, risk of continuing harm'. A complex case is: 'harm caused over a substantial period of time (more than three years), more than three perpetrators and/or more than three victims, vulnerable participants (for example, vulnerable because of physical disability, age or mental impairment), risk of continuing harm or intention to cause further harm, multiple agencies' (Restorative Justice Council, 2016, pp. 26-28). The Scottish Government (2017) defines sensitive and complex cases as, 'significant lasting injury, bereavement or harm' (p. 14).

- Collection of responses to my proposed definition for solidarity in RJ

4.4.4. The application of my methodology to the workshop

My embodied and relational phenomenological methodological thread informed my choice to use dancers as co-researchers within this study – see 3.1.1.3. The person-centred and trauma informed approach (3.1.2.), along with restorative values and skills informed the design and content of the workshops, and the way in which I conducted them. I implemented restorative values and skills in the general ways outlined in 3.1.3.1. The details regarding how restorative values and skills were specifically utilized with this research group may be found in Appendix 8. Co-creation and making were fundamental to the design of the workshop as well as to its facilitation through the use of the wrapping cloths and capes (4.6.).

I concluded the workshop by giving a unique gift (a brooch of Fair Isle knitting from Shetland) and a handmade card to each dancer as a, ‘thank you’, for the gift of a day of their time, as in Figure 72. Erica Vannucci (a PhD colleague) photographed and filmed elements of the workshop.

Figure 72

Workshop outline with cards and gifts of thanks to dancers



In Figures 73 to 77 are some of the dancers’ fears and concerns as well as hopes, expectations, and curiosities, which were gathered as part of an opening exercise (see Appendix 17). These responses informed the way in which I facilitated the workshop safely and in a more informed way. For instance, I noted that the visual artists who used performance expressed more fears around the workshop than the ones who were dancers. For example, using words such as, ‘imposter’, and so I paid particular attention to them during the first part of the workshop.

Figures 73 to 77

Dancer drawings / things you might find challenging and things you are looking forward to

Figure 73

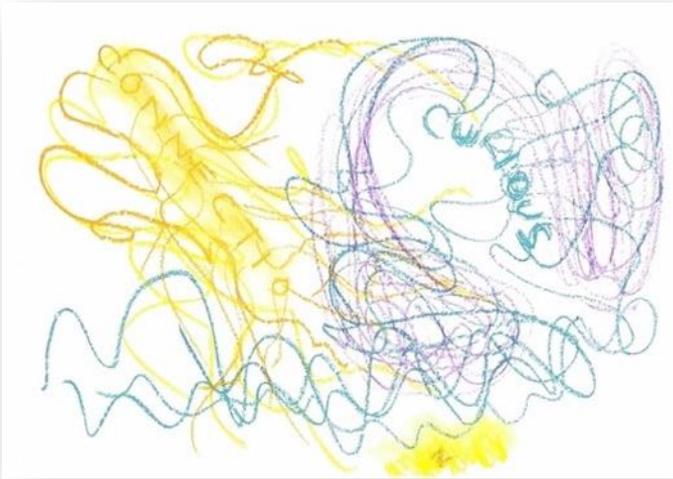


Figure 74



Figure 75

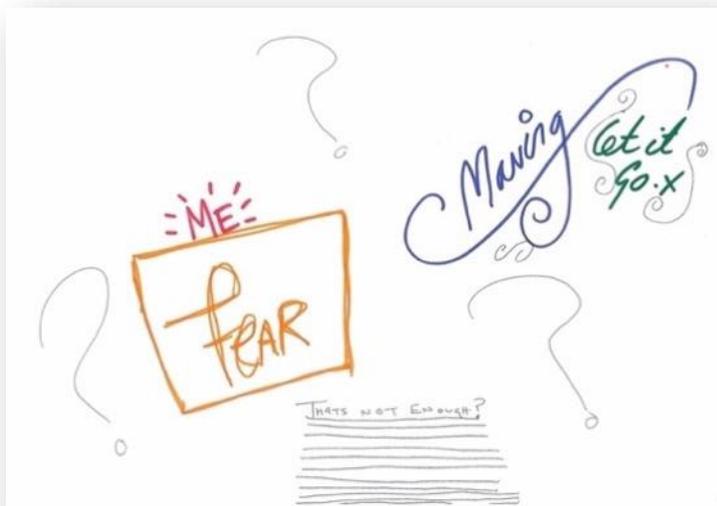
looking forward to
Letting go
Being me
exploring emotion
in a safe space

Figure 76

EMOTIONAL
DANCE-
RESTORATION
Therapeutic

Who Am I?
Tear up
Imposter
Syndrome

Figure 77



During the concluding circle (see 2.3.5.3., and Wilson, 2008), in their pairs, I asked the dancers to write one thing they had found difficult, one thing they had learned, and one thing they had enjoyed about the workshop. We took it in turns around the circle to share these. The responses from three of the dancers may be seen in Figures 78 to 80. As may be seen, one dancer cited, ‘difficulties’, as, ‘touching/ intimacy, within the gesture/ giving gift’, and what she had found, ‘positive’, as, ‘Authentic Movement embodying situations – exploring trauma through movement.’ Another stated that she had found it, ‘difficult’, ‘being comfortable just in the small talk and between spaces – until the afternoon’s session began to flow.’ The same dancer, ‘enjoyed’, ‘the flow of negotiation that shifted from speaking about ceremony / ritual to enacting it (being part, without being in control). Words and actions.’ [emphasis original]. The other dancer stated that she had, ‘enjoyed’, listening to the podcast about the real life RJ encounter and, ‘thinking about face to face encounters that are personal but formal – great ways of generating empathy’, but had found it, ‘difficult’, ‘needing to always acknowledge what’s missing – there’s always missing parts of the story.’

I sensed (at different points throughout the day) that the dancers were not totally comfortable with their name being attached to specific comments. I addressed this during the closing circle and suggested that I acknowledged their expertise by naming them in the research but not individually attribute quotes or drawings. They all agreed they were more comfortable with this.

Figures 78 to 80

Dancers' feedback

Figure 78

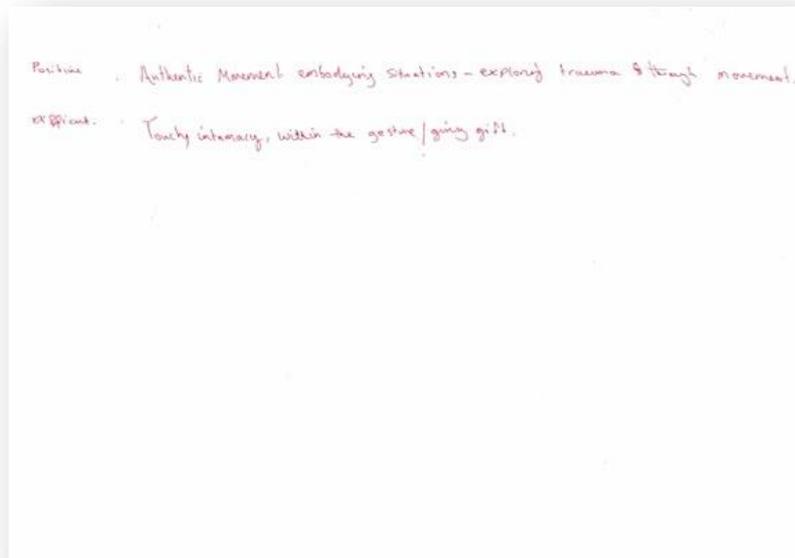


Figure 79

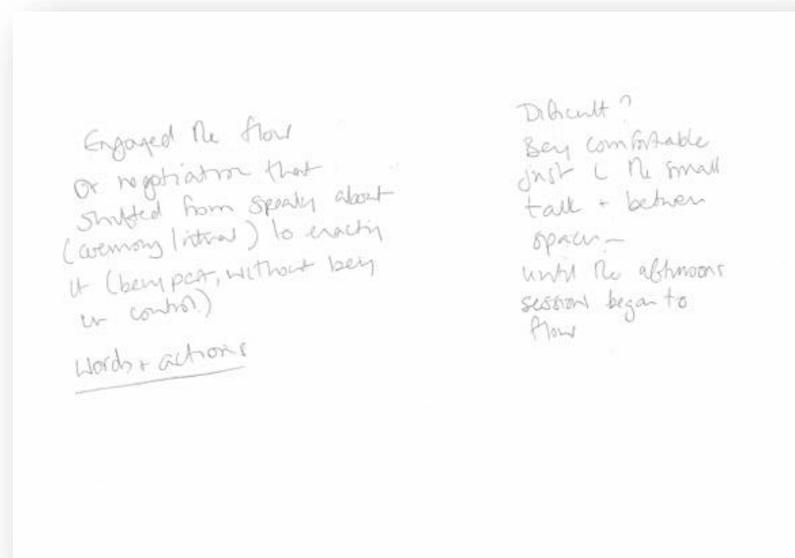
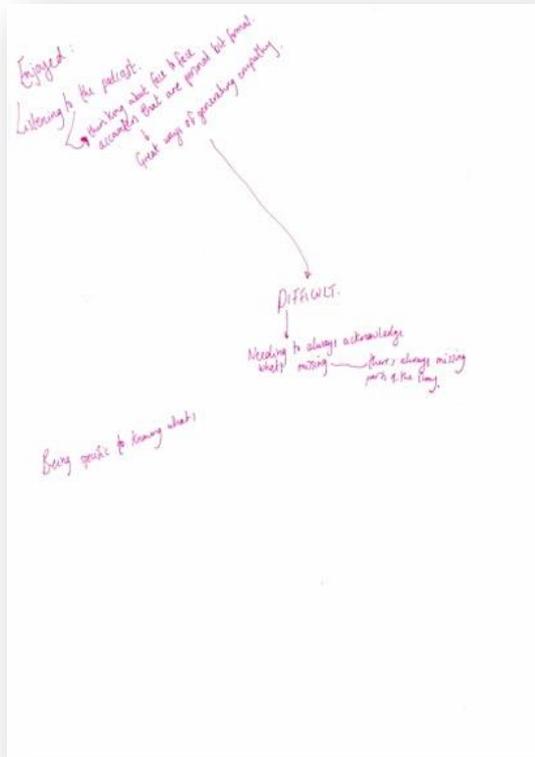


Figure 80



4.4.5. The workshop activities

I only outline the main workshop activities here. A full outline of all the workshop activities may be found in Appendix 17.

4.3.5.1. Warm up exercise - Laban Movement Analysis

The warm-up exercise Pavey and I devised for the workshop, was based on Laban Movement Analysis (LMA). LMA is a method and language for describing, visualizing, interpreting and documenting human movement, and is based on the work of Rudolf Laban, a dancer, choreographer and movement theoretician with a background in architecture (Laban, 2011). LMA is used as a way of interpreting movement not only physically, but also qualitatively, and has been used variously from communicating emotional movement interpretation to robots (Burton, 2016; Lourens et al, 2010) to dance evaluation (Aristidou, Stavrakis et al, 2015). I chose LMA for its movement vocabulary and notation system of the 'Laban Effort Graph' (Laban, 2011), which divides movement into flow, weight, time and space, as may be seen in Figure 83. 'Slash', is one of Laban's eight, 'Basic-Efforts' (see Figure 84), and as may be seen in 6.1.2., the word, 'slash', is part of the etymology of, 'solidarity', (through, 'solidus'). Pavey provided a brief introduction to LMA and asked the dancers to use

the different Laban, 'slash', movements as starting points for explorations of different types of movement and gesture relating to emotions.

Figure 81

Laban Movement Analysis exercise based on the, 'Slash', effort



Figure 82

Laban Movement Analysis introduction and notation



Figure 83

*Effort Graph / Laban Movement Analysis (LMA) 4 Factors & 8 Polarities : WEIGHT (Light or Strong), SPACE (Indirect or Direct), TIME (Sustained or Quick) and FLOW (Free or Bound).*⁴

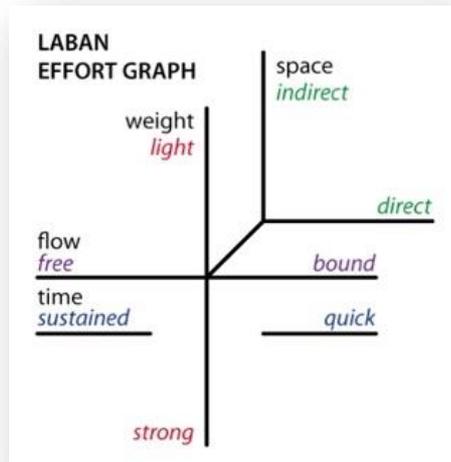
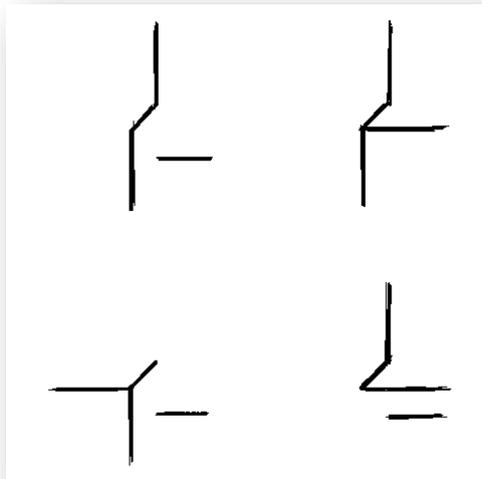


Figure 84

'Slash', Effort (LMA) [digital drawing]



⁴ Cottin, R. (2010). Laban Effort Graph. Wikimedia.

<https://upload.wikimedia.org/wikipedia/commons/2/27/Laban-effort-graph.jpg> under a Creative Commons licence.

4.4.5.2. Investigations into bodily symbols of solidarity / Authentic Movement

In the first part of their investigations (bodily symbols) the dancers used imagery on the *Furoshiki wrapping cloth series* (see 4.6.5.2.) as starting points. This series of cloths had been designed and created as part of my etymological investigation into the word, ‘solidarity’ (see Chapter 6 and later in this chapter). The dancers worked in pairs and remained in the same pairs for the day. Each pair selected the two wrapping cloths they wished to work with and respond to.

The dancers carried out this first part of their investigations into bodily symbols using an adaptation of, ‘Authentic Movement’. This is an improvisational dance therapy technique formulated by Mary Starks Whitehouse, based on Jungian psychology (Bacon, 2017). It is intended to develop, ‘articulation strategies for bringing moving experiences into language’, and seeks to embody our inner selves, allowing us to become, ‘authentic’ (to ourselves), in our, ‘moving body’, culminating in a sense of wellbeing (Bacon, 2017). The technique involves someone witnessing in stillness and silence another’s actions with undivided attention, and then communicating back to the other person an interpretation of their movement. I considered this to reference the person-centred, ‘unconditional positive regard’ (Rogers & Stevens, 1967, p. 94) (see Chapter 3), and the restorative skills of reflecting back to check accuracy, alongside the allowing of silence to encourage speaking in RJ encounters (Rossner, 2013, p. 155).

Figure 85

Introducing the furoshiki solidarity series of wrapping cloths



Figure 86

Pairs of dancers



Figure 87

Dancers selecting wrapping cloths (Furoshiki) to work with



In this way I felt, ‘Authentic Movement’, married my methodological approach of being person-centred with the underpinning of restorative skills, whilst also conceptually referencing the criminal justice sense of, ‘witnessing’, actions and, ‘witnesses’, providing testimony. I will reference the dancers’ material created in this part of the workshop as,

‘Witness’ / ‘Mover’, Pair 1, 2, or 3. This does not identify an individual dancer, but rather their role within that particular exercise.

Figure 88

‘Witnessing’, Authentic Movement exercise



I devised the adaptation of Authentic Movement in conjunction with Pavey which was to allow the utilization of the wrapping cloths as a starting point. As Pavey explained, following the pilot workshop (see Appendix 10) where we used the same exercise,

‘It won’t be like Authentic Movement because we’ll be starting with a, ‘wrapping cloth’, whereas in Authentic Movement you start with nothing but, ‘I’m here, right now’, but to follow the structure of Authentic Movement in terms of one person is moving and the other person is witnessing and then recording after that person is moving, and then switching roles, sharing what you’ve recorded.’

(Pavey, 2018, September 13, Pilot workshop)

Figure 89

‘Witnessing’, and, ‘Moving’, Authentic Movement exercise



The Authentic Movement exercise was conducted in two, followed by five, minute guided explorations and improvized duets, in which one person, ‘moved’, whilst the other, ‘witnessed’, and then vice versa. The dancers recorded their responses to one another through drawing, writing or audio recording their conversations.

Figure 90

Capturing responses, Authentic Movement exercise



Each pair were given a digital audio recorder for their use throughout the day and these recordings were transcribed by me. Any quotes in this section were taken from these transcriptions.

Wrapping cloth choices

The digital designs for the printed wrapping cloths each pair of dancers worked with are in Figures 91 to 96.

Pair 1.

Figure 91

Furoshiki wrapping cloth series / Line / Bodily symbols of solidarities

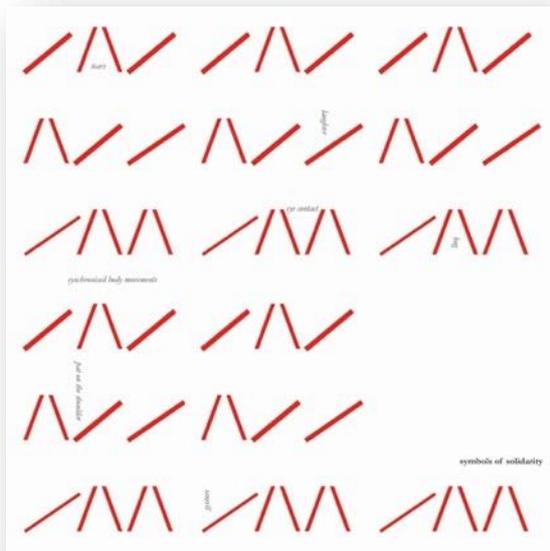
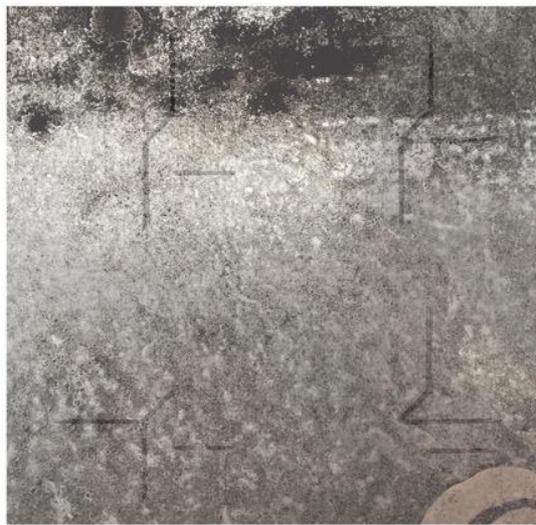


Figure 92

Furoshiki wrapping cloth series / Laban Effort



Pair 2.

Figure 93

Euroshiki wrapping cloth series / Fiction

f/f slash m/m slash f/f slash m/m slash
f/f slash m/m slash f/f slash m/m slash

Figure 94

Euroshiki wrapping cloth series / Wound



Pair 3.

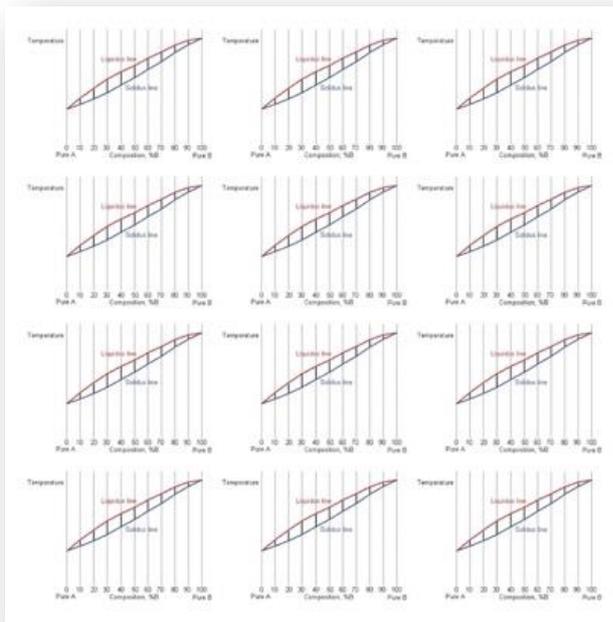
Figure 95

Euroshiki wrapping cloth series / Urinate



Figure 96

Euroshiki wrapping cloth series / Chemistry



4.4.5.3. Investigations into material symbols of solidarity / Gifting and choreographed movements

In this second part of the workshop, the dancers examined gestures and actions related to gifting. In some instances, they used the wrapping cloths they had previously worked with, and wrapped, 'gifts', as, 'props', for their investigations. Working in the same pairs, these were longer exercises using repeatable choreographed movements. The dancers' responses to these exercises were audio recorded in a concluding circle that completed the workshop. This recording was transcribed by me as *Investigations into material symbols of solidarity / Gifting and choreographed movements - group conversation*). Any quotes from this group conversation are from this transcription.

Figures 97 to 99

Investigations into material symbols of solidarity / Gifting and choreographed movements

Figure 97



Figure 98



Figure 99



As an introduction to this gifting section, we watched a video from the pilot workshop of two dancers doing the same exercise as described above. The discussion around this film was also audio recorded and transcribed by me. Any quotes from the film discussion and transcription are cited as *Group video conversation*.

It is excerpts from the dancers' recorded oral and visual responses that I printed and/or stitched onto the corresponding *Furoshiki wrapping cloths*. These final wrapping cloths have become a body of practice-based work within my doctoral studies (see 4.6.5.). As such, the final designs were formed through a co-creative process with the dancers.

4.5. Fibula / Symbol of solidarity interviews

Fibula

Calf bone

From PIE root *dheigw- 'to stick, fix'

From Latin fibula, 'clasp, brooch; bolt, peg, pin', related to *figere*, 'to drive in, insert, fasten'. Originally, 'clasp, brooch; anything pointed for piercing or pinning'; the bone was so-called because it resembles a clasp, such as that found in a modern safety pin.

The potential of an object to be inserted into someone's life,
and then fasten itself to an interaction.



When I see it, every time I walk past it, and then, and then a symbol as in I can speak to [foster parent / person harmed] without worrying' [brackets mine]

(Robbie, Interview)

The reason behind this separate set of interviews was that they addressed my specific research question of, ‘**what is the ability of the co-created thing to become a symbol of solidarity between participants in a restorative justice encounter?**’, within my broader research phenomena of **making, gifting, and solidarity** (see Chapter 1).

This dataset includes the following research material,

- My field notes.
- Audio recordings of interviews.
- Transcripts of interviews.

4.5.1. The interviewees

A chronology and overview of the interviews may be seen in Table 9. There were five interviews with six individuals, as Luke and Allana’s interview (Row 2) was a joint one. All interviewee names have been changed to preserve anonymity. The interviews took place in person, apart from Sally and Lyall’s, which were online, due to COVID-19 restrictions,

Table 9

Fibula / Symbol of solidarity interviews overview and chronology

Year	Month/ day	People present	Interview Format	Description
2019	August 15	Caitlin	In person	Luke’s RJ process and the gifted co-created design thing (the book)
	December 20	Luke, Allana	In person	The gifted co-created design thing and Luke’s chosen memory of the RJ process
2020	April 2	Lyall	Skype	The co-creative process and the gifted co-created design thing (the book)
	April 20	Sally	Email	The RJ, the co-creative process, and the gifted co-created design thing (the book)
	July 2	Robbie, PH1*	In person	The gifted co-created design thing seven years after the gifting

* PH1 = PH1 in *Radius / Making, gifting, solidarity interviews, and a person harmed by Robbie, who supported him for the interview*

As may be seen in Table 9 Robbie is the only one of the interviewees that is specific to this dataset. The other interviewees have already been introduced as part of the *Ulna / Lived experience* case study. Each participant had lived experience of making or gifting within a RJ process. Or, in Caitlin’s case, as someone who had lived experience of working with clients participating in making and gifting a co-created design thing to a person/ community they had harmed. See Appendix 18 for issues regarding timing of these interviews.

All audio recordings of the interviews were transcribed by me, apart from the interview with Robbie, which was transcribed by Alyson Halcrow. To preserve the anonymity of the individuals involved, and in line

with their ethical consent, the transcripts are not available in the Appendices, apart from a redacted version of Caitlin's. I have, though, included quotes from the transcripts to support details throughout this thesis. This ensures, as far as possible, that the original words of the interviewees are represented. I will introduce Robbie below as the sole new research participant.

4.5.1.1. Robbie

Robbie was interviewed in his capacity as a former Space2face RJ client and a person responsible. He is a young man in his twenties who had co-created a design thing of a wooden garden bench. As part of his RJ process, the bench had been gifted to his foster parents - the people he had harmed seven years previously. See Figure 100.

Figure 100

Robbie's gifted bench in the garden of the people he had harmed – his foster parents



Robbie and his foster parents were also the participants in the preparatory interview I conducted prior to my PhD - see Appendix 7. As part of this interview in 2016, they had all stated they would be happy to participate in further research or advocacy for RJ and Space2face.

One of Robbie's foster parents was present as support during Robbie's interview for this dataset as Robbie would otherwise have struggled to be there, although he was keen to be interviewed. His foster parent did not participate in the interview except to clarify certain points, when either Robbie's meaning was unclear or he was referencing things or events I had no prior knowledge of. Person harmed 1 in the Radius / Making, gifting, solidarity interviews is the same foster parent.

Robbie seemed to become stressed at one point in the interview saying he found it difficult talking about what had happened. At this point I stopped the interview and checked whether or not Robbie was happy to continue. I stressed that the interview was about the gift he had made and given, and not about what had happened, the offence. He stated that he was happy to continue, as may be seen in this exchange,

Robbie No, I'm all right about it now, I'm alright about it, I thought about it, but I'm not, you know what I mean, I can speak about it

Clair So, are you happy speaking about it at the moment, Robbie?

Robbie But, but it was the bench [the gift] and all that helped. No, I don't mind you speaking about it

Clair Are you sure?

Robbie Yes. Positive

4.5.2. The interview questions

The Fibula / Symbol of solidarity interview questions were consciously more interpretive than the ones in the Radius / Making, gifting, solidarity interviews as they were constructed around the theory of interaction ritual. The reason for this was in order to answer my particular research question of, **'what is the ability of the co-created design thing to become a symbol of solidarity between participants in a restorative justice encounter?'** Dahlberg and Dahlberg (2020) in their, 'Reflective lifeworld research', methodology highlight the appropriateness, where relevant, of introducing theory to aid phenomenological analysis. A general set of questions was devised around the, 'rules', for, 'unravelling', symbols (Collins, 2004) – see Chapter 2. This general set of questions was personalized for each participant – these may be viewed in Appendix 19.

4.5.3. The application of my methodology to the interviews

My three methodological threads influenced how I worked with the interviewees. For instance, I was concerned that the interviews with Luke, and with Robbie, had the potential to be re-traumatizing as the questions re-visited a traumatic time in their lives. I addressed this in a person-centred and trauma informed (3.1.2.) way by carrying out both interviews in places of their choice that were familiar to them, and through having another person present (Allana with Luke, and Robbie with his foster parent) with them during the interview. Anxiety did emerge in each of these interviews, but both participants (Luke and Robbie) stated that talking about the thing they had made was the positive part of the process, and the thing that, 'helped' (see Robbie's quote above). Co-creation and making (3.1.3.) were indivisible from these interviews and the reason

for them. I implemented restorative values and skills in the general ways outlined in 3.1.3.1., and also as within the Radius / Making, gifting, solidarity interviews (see Appendix 8). Examples of how restorative values and skills were specifically used with this research group may also be seen in Appendix 8.

4.6. Patella / Thinking through making

Patella

Kneecap

From PIE root *pete-, *petə-, 'to spread'

From Latin patella, 'small pan or dish; kneecap', diminutive of patina, 'pan'. So called from its shape. It is the hypothetical source of/evidence for its existence is provided by: Greek petannynai, 'to spread out', petalon, 'a leaf', patane, 'plate, dish'; Old Norse faðmr, 'embrace, bosom', Old English fæðm, 'embrace, bosom, fathom', Old Saxon fathmos, 'the outstretched arms.'

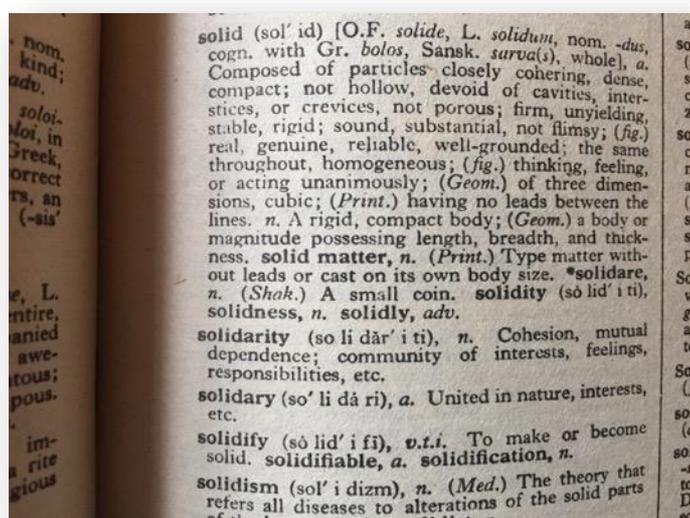
To fathom, embrace and expand the research, through making.

This body of work enabled me to think through, reflect on, and articulate the desktop and face to face elements of my research via a making process (see also Chapter 6). This chapter section is about my role as practitioner-researcher (Robson, 1993, as cited by Gray & Malins, 2004) as well as a reflective and reflexive practitioner (Schön, 1983; Pajaczkowska, 2016) and of, ‘activating specific kinds of thinking’, through working, predominantly, with textiles as a way of, ‘making known’ (Pajaczkowska, 2016, p. 79); knowing through making. These roles are outlined in Chapter 3. Thus, this dataset addresses my research area with the same underlying principle as the Carpus / Turnings workshops, that of, thinking through creative and crafted expression; ‘thinking through making’ (Gray and Malins, 2004; Nimkulrat, 2012; Marshall and Wallace, 2017), and, ‘thinking in movement’ (Sheets- Johnstone, 2013, 1981).

Specifically, the works within this dataset interrogate macro and micro understandings of solidarity; as a collective unified stand against something (see Figure 101 and 6.1.1.), or as micro-sociological connections between people during interactions (Colins, 2004; Rossner, 2013). This dataset is therefore intertwined with the etymological investigation into solidarity in Chapter 6 and is intended to be viewed alongside that chapter. The works in this dataset also visually investigate the potential and actual connections made between people involved in RJ processes and encounters, the journeys taken to get to those points, and possible visual metaphors for those places of convergence. As such, these works were my research tools.

Figure 101

Dictionary definition of solidarity (Hayward and Sparkes, 1984)



I additionally see this body of thinking through making work as leading towards my proposed, 'Lexicon of restorative making and co-creation' and, 'Methodology of restorative making and co-creation' (see Chapters 7 and 8). By this, I intend the fathoming and visualizing of words through a making process, alongside the development of new, or existing, making skills to inform RJ processes.

This dataset's research material is contained within the following six series of works: 1). Wrapping capes, 2). Point [Place] of convergence, 3.) Case note series, 4.) Solidus labyrinth series, 5.) Wrapping cloths, 6). Sketchbooks / Notebooks. A full list of these may be viewed in Appendix 20.

4.6.1. Wrapping capes, 2017 - 2020

The wrapping capes investigated, and aided me, in comprehending micro and macro understandings of solidarity. These are bodily wraps in contrast with the object wraps in the *Furoshiki wrapping cloth series* (4.6.5.2.). Thus, the wrapping capes reference bodily symbols, and the wrapping cloths material symbols, of solidarity (see 2.3.2.1.). The two wrapping capes are not intended to be perfect examples of garments, but rather, products of thinking through a concept. Each wrapping cape is unisex, and constructed in such a way that the wearer can personalize it.

4.6.1.1. Macro solidarity wrapping cape / Lines of unification

I commenced my PhD in October 2017. In January 2017, President Donald Trump made the first of several Executive Orders banning people from seven countries (Iran, Iraq, Syria, Yemen, Sudan, Libya and Somalia) from entering the USA (Federal Register, 2017). These were predominantly Muslim countries (Siddiqui, 2017; Diamond, 2017). I felt I needed to make something as a response. Whilst finalizing my PhD research proposal, I was thinking about solidarity and started embroidering one tree from each of the seven banned countries onto a large piece of white canvas. I had been touched by the story of an Iraqi business man erecting a giant Christmas tree in Baghdad in solidarity with Christians in 2016, December (Pasha-Robinson and Abdul-Hassan, 2017). The tree, although artificial, has continued to be a symbol of solidarity in subsequent years (Gulf News, 2019). I also considered trees to be a recognizable thing across cultures.

Alongside the embroidering, I cooked a dish from each of the seven banned countries – see my website blog ((4) Aldington, n.d.). In the beginning I did not know what form this collection of embroideries was going to take, but the completion of them took three years and became intrinsic to my PhD. As I worked my way through the seven trees, Donald Trump

issued two more Executive Orders (2017, March and September), each one amending the original list of countries, and so the final piece has ten embroidered trees. I stitched the titles, numbers and dates of the three Orders. For countries that were subsequently deleted by President Trump, I stitched a large red cross through that country's tree, rather than unpicking its embroidery. I kept a sketchbook of this research process,

Figure 102

Sketchbook tree research for 'Macro solidarity wrapping cape / Lines of unification'



The choice of tree had to be symbolic in some way; a national emblem, or an endangered species of that country.

Figure 103

Syria / Aleppo Pine, line drawing in progress



Figures 104 and 105

Crossing out trees and countries

Figure 104



Figure 105



Each tree has a deliberate element of incompleteness, either through pieces of it missing and/ or parts of it dying, represented through yellow or orange leaves. Beading was added to each tree.

Figure 106

Aleppo pine, Syria



Figure 107

Dragon's blood tree, Yemen



After I had embroidered the first two trees from Yemen and Syria (see Figures 106 and 107), I started thinking about a final form for the embroidered fabric, and decided on a wrap for the body to reflect my embodied methodology and bodily symbols of solidarity (see 2.3.2.1.). I also saw the piece as intimate and personal as it involved people, as citizens of countries.

Figure 108

Un-Hemmed cape shape



The wrap's shape was informed by my exploration of what I later came to call, 'macro solidarity' (see 6.1.6.), through the use of straight lines. This may be seen in the wrapping

cape's outer edges and the square neckline. This was to represent collectively standing in a line against something. The border around the upper edge extends beyond the dimensions of the wrapping cape in a line of fabric. If the wearer fastens this line of fabric, via a piece of velcro stitched to either end of it, they enwrap themselves in a circle. The colour choice of red was used as it is often used to represent solidarity.

Figure 109

Stitching Macro solidarity wrapping cape



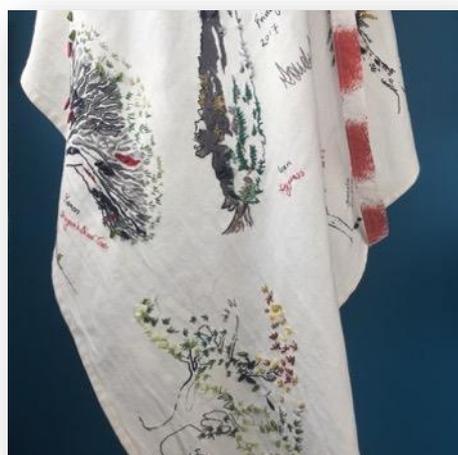
Figure 110

Completed wrapping cape



Figure 111

Detail / Completed wrapping cape



4.6.1.2. Micro solidarity cape / Points of connection

In contrast to the wrapping cape above, this one is based on concepts of what I later came to call micro solidarity. It examines solidarity as a point or place of connection or convergence, rather than as standing in a line against something (see Chapter 6). As such, its form is based predominantly on the sections of the fabric coming to a point, rather than

formed around straight lines. The inspiration for it emerged through machine stitching two red lines that converged and crossed at a given point.

Figure 112

Two red lines converging as point or place of solidarity

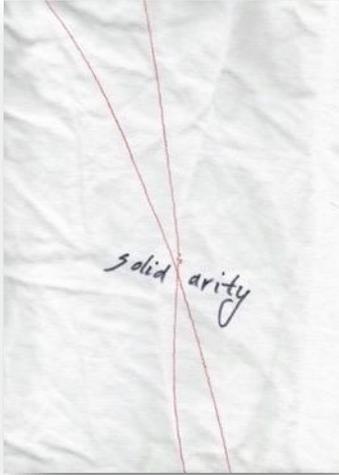


Figure 113

In development / white canvas, blue taffeta



On either side of the place where the stitched red lines crossed, I wrote the word solidarity, divided into, ‘solid’, and, ‘arity’, to reference the word’s Latin etymology of, ‘solidus’, and, ‘aris’. I also embroidered my proposed definition of solidarity for use in RJ research and practice (see 6.1.4.2.), around the, ‘solid’, part of the word. Later, as my research progressed, I added in red alternative words for use within my definition. These may be seen in Figures 114 and 115. These words emerged through the Radius / Making, gifting, solidarity interviews.

Later, I stitched the outline of the Law Ting Holm promontory in Shetland (see Chapter 1) into the centre of the stitched definition, so that the words radiated out from it. By using the contour of Law Ting Holm in this way I did not mean to reference the sometimes allegedly horrific (through a 21st century lens) judgements (Smith, 2009) that were made there, but rather, to reference it as a gathering place of the community, and as the historic etymology of the word, ‘thing’, as referred to in participatory design research ((1)Björgvinsson et al, 2012) (1.1.4. and 2.3.4.).

Figures 114 and 115

Development of proposed RJ definition stitched around the contour line of Law Ting Holm (see 1.1.4.)

Figure 114

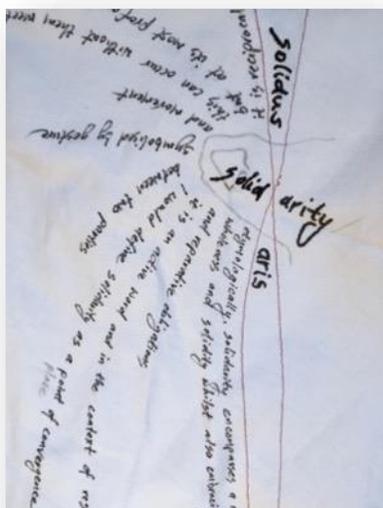
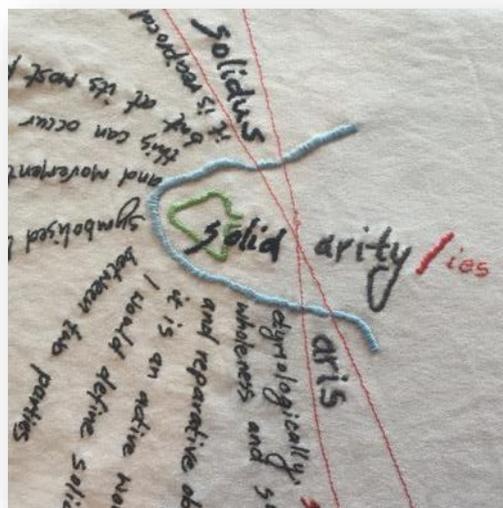


Figure 115



Embroidered onto the shoulder of this wrapping cape is the etymology of the word solidarity and its PIE root of *sol- meaning, ‘whole, well-kept’, alongside the hypothetical sources of evidence for it (see 6.1.2.).

Figures 116 and 117

Completed Micro solidarity cape / Points of connection

Figure 116



Figure 117



The red and white, ‘sashes’, as seen in Figures 116 and 117, may be moved and fastened with buttons according to whether or not the wearer feels they are in a place of solidarity with another.

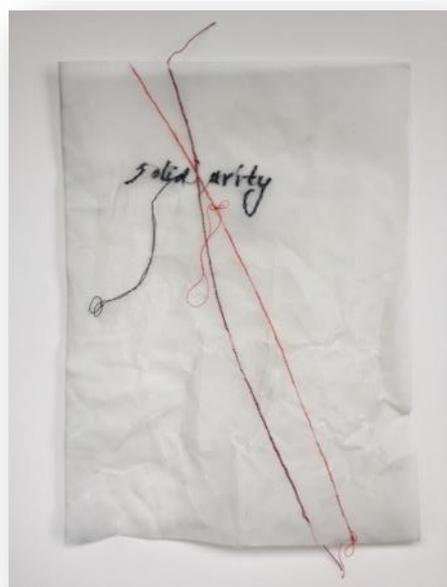
4.6.2. Point [place] of convergence, 2017

I used the same intersection of stitched lines on this next piece, but on tracing paper, rather than fabric, as in Figure 118. In making this, I was thinking further about how to translate this concept of solidarity as a point of convergence to a RJ encounter. The choice of tracing paper was in order to move away from the solidity and opaqueness of the fabric and perceptions of the concept of solidarity as solid, and to use a material that captured the concept of layers of meaning, and fragility.

Consequently, I deliberately stitched this with parts missing and crumpled the paper in the lower section to represent my perceived difficulties (through my RJ practitioner experience) of getting to the point or place of convergence/ connection in a RJ encounter. I tried to crumple the tracing paper less after the point of crossover but so that it did not disappear completely. The lines are stitched in backstitch and in different shades of red to denote two different people with different routes to and from the point of convergence. The lines converge towards each other and then diverge away again beyond the place of connection and crossover.

Figure 118

Point [Place] of convergence / stitch on tracing paper (crumpled)



4.6.3. Case notes series, 2018

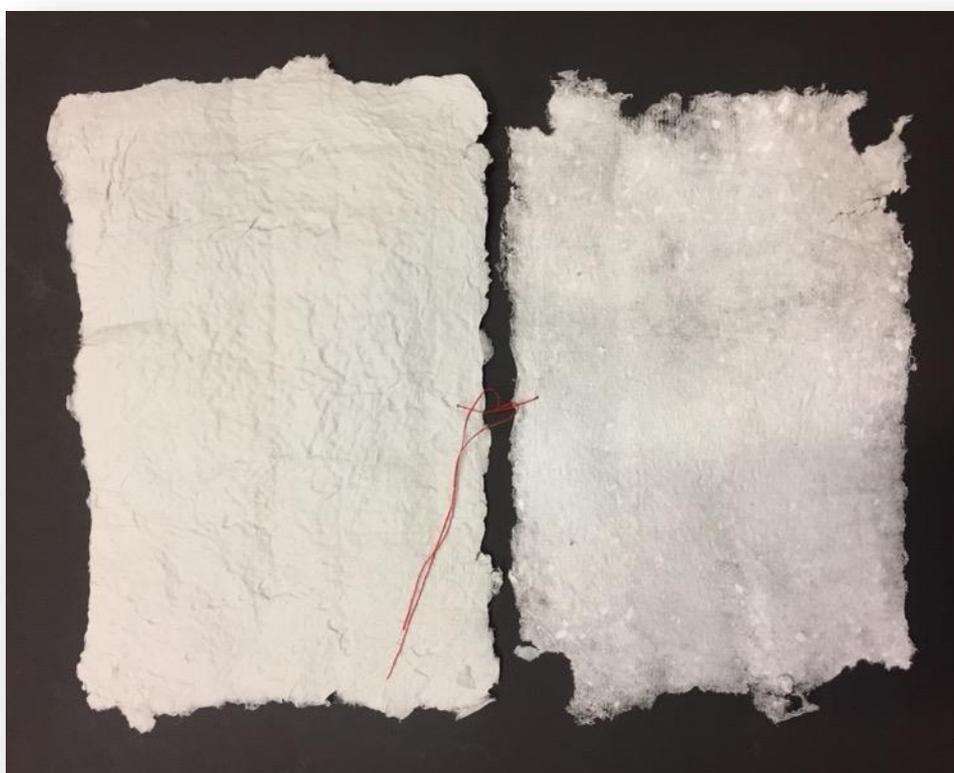
As an extension of the above piece, this was a series of works that examined the potential for connections to be made between participants in RJ processes and what those might look like. To make this a realistic investigation, I decided to use case notes from a RJ

case I had previously facilitated with Space2face, as I had not yet commenced the lived experience case study as detailed in this thesis. I created the *Case notes series*, using two different techniques; through the creation of handmade paper from shredded copies of the case notes, and through the digital manipulation of the case notes to disguise and form patterns. These processes ensured anonymity, but without losing the participant's stories which were still retained in the substance of the works.

4.6.3.1. Person harmed, and person responsible / Space and time

Figure 119

Person harmed and person responsible / Space and time



The sheet on the left hand side in Figure 119 was created from the shredded case notes of the person harmed. The sheet on the right hand side in Figure 119 was created from the shredded case notes of the person responsible. As may be seen, the paper on the left is much thicker and denser than the paper on the right. This was because the person harmed referred herself to Space2face, and I had more meetings with her than with the person responsible. The sheets of paper, therefore, embodied the space and time of the participants' RJ process. This particular case concluded in a joint meeting, and so I tied the pieces of paper loosely together with a piece of red cotton to symbolize this connection between them.

4.6.3.2. Person harmed and person responsible / Connections?

I decided to examine this point of connection further. I made two batches of paper pulp – one made from the person harmed’s case notes, and one from the person responsible’s. I created several sheets of paper for each. Once dried, I tied them into bundles using different colours of thread; red and white (Figure 120). For balance, each bundle contained five pages. The top page of each bundle was digitally printed in a typewriter font with the words, ‘person responsible’, and, ‘person harmed’, respectively.

Figure 120

Person harmed and person responsible / Connections?

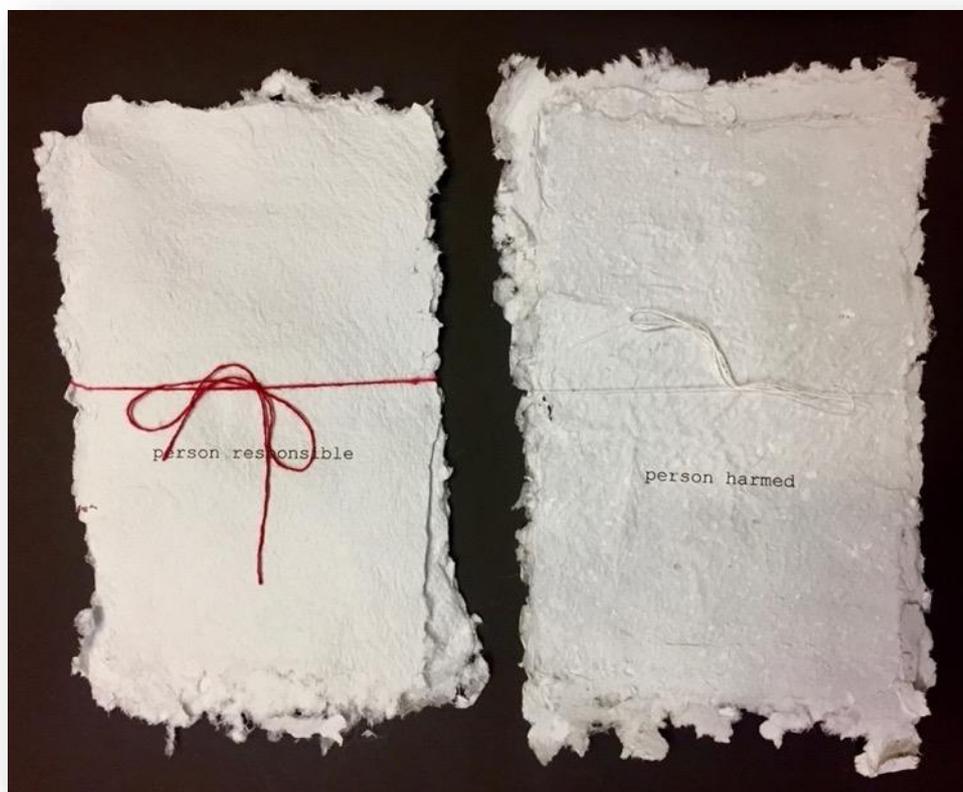
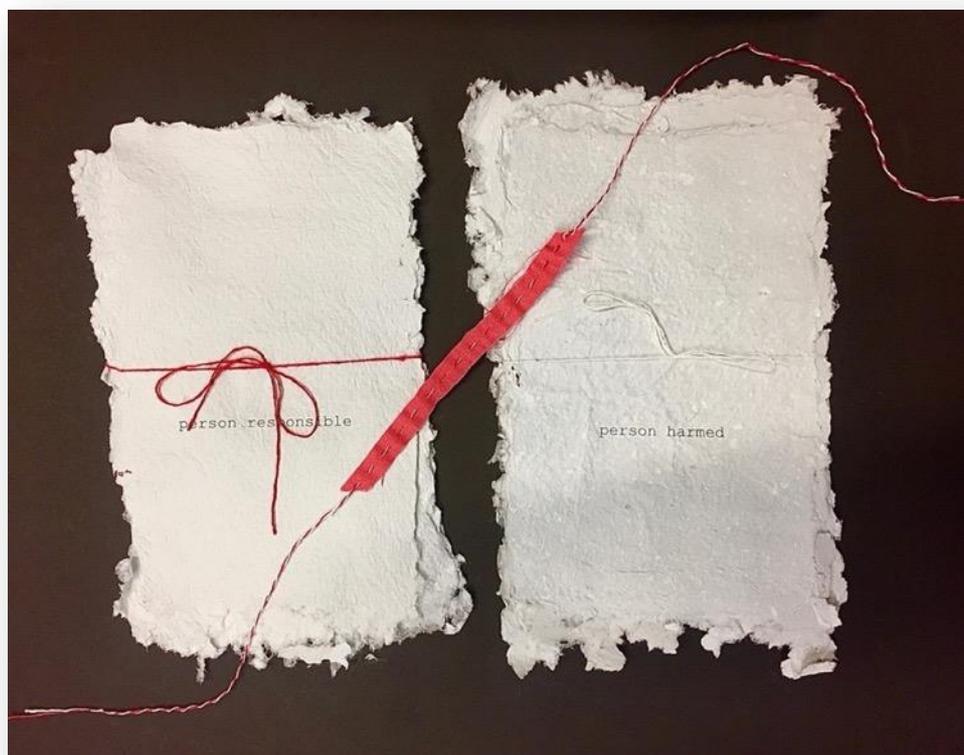


Figure 121

Person harmed and person responsible / Connections?



Using the same two bundles of paper, I laid a piece of red cotton I had cut into a diagonal line in the shape of the solidus slash mark (see 6.1.2.). I twisted sections of the two threads I had used to tie the bundles together and stitched them into the red line with the intention of indicating a contribution from both sides to the creation of a point of connection between them, as in Figure 121.

4.6.3.3. Person harmed and person responsible / Stories

This next body of work was created through digitally obscuring the text of the case notes. This was achieved through the digital layering of case note pages, and altering the transparency and contrast until sufficient obscurity, and anonymity was achieved. Colour was added. I did this separately with the person harmed's case notes and the person responsible's case notes. This may be seen in Figures 122 to 127.

Figures 122 to 124

Person harmed digitally manipulated case notes

Figure 122

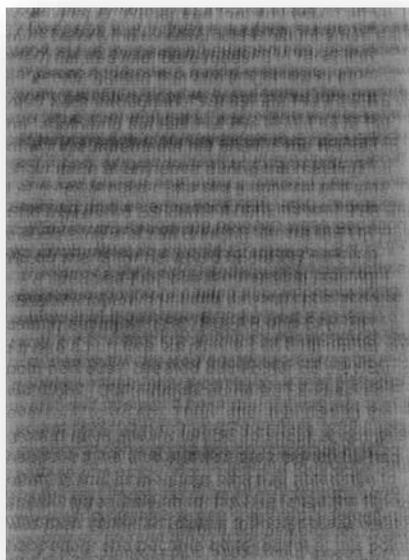


Figure 123

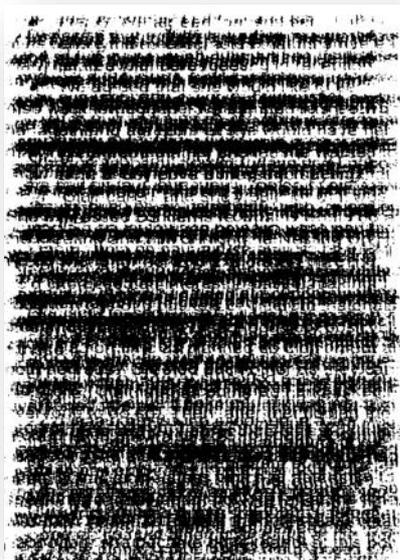
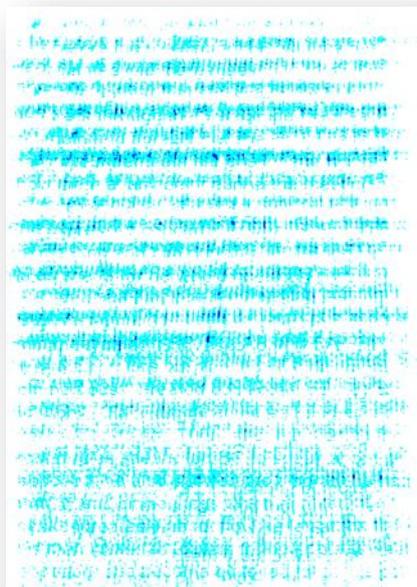


Figure 124



Figures 125 to 127

Person responsible digitally manipulated case notes

Figure 125

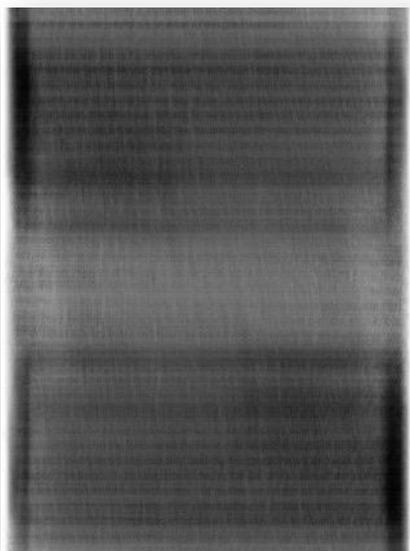
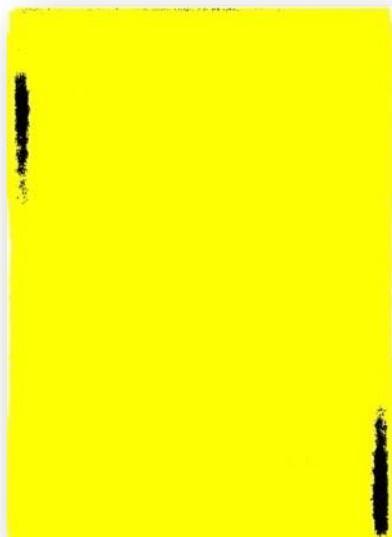


Figure 126



Figure 127



I then looked at different ways of creating connections between the two sets of case notes. Firstly, by placing the person harmed's case note text side by side with the person responsible's case (Figures 128 and 129). Secondly, by placing the two texts above and below each other (Figures 130 and 131), and thirdly, by overlaying the text (Figure 132). I saw this as

appropriate as the two parties had met for a joint RJ meeting and made an outcome agreement.

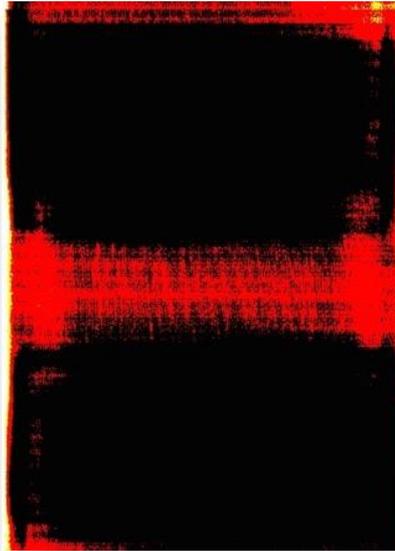
Figures 128 and 129

Person harmed and person responsible - separated, side by side

Figure 128



Figure 129



Figures 130 and 131

Person harmed and person responsible combined stories - separated, above and below

Figure 130

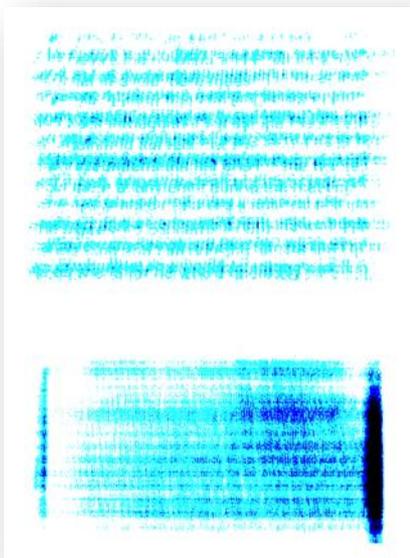


Figure 131

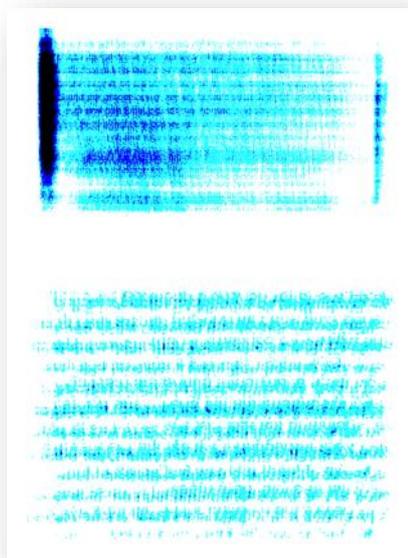


Figure 132

Person harmed and person responsible combined stories - overlaid



4.6.4. Solidus labyrinth series, 2018 – 2020

Having visually examined the possible connections between people in RJ encounters in the works above, the Solidus labyrinth series investigated the individual's journey through the RJ process. Solidus is one of the Latin root words for solidarity – see 6.1.2. I decided to do this through the metaphor of the maze, and subsequently, of the labyrinth.

4.6.4.1. Drawings

Figures 133 to 143 from my sketchbooks, show the development of the design for the solidus labyrinth.

Figures 133 to 136

Original 'S' maze

Figure 133

Pencil Sketch



Figure 134

Digital drawings / Maze in two in white



Figure 135

Digital drawing / Maze as two, in black



Figure 136

Digital drawing / Maze as two, in black and white



Through the process of drawing, I concluded that a labyrinth was a more appropriate design. Throughout history, the labyrinth has represented people's journeys, told stories, and

played a role in communities, and as part of my creative practice I design labyrinths ((3) Aldington, n.d.) – see also Chapter 1. As with trees, I see them as universal images,

‘...the only truth about labyrinths is that they contain no one truth. Ambiguity, tolerance, acceptance of multiplicity, of many beliefs, of variety and change are ironically the, ‘messages’, of a pathway which is not multiple but singular.’

(Westbury, 2001, p. 96)

As suggested in the quote above, the labyrinth has a singular path around it, as opposed to a maze which has many. Unlike a maze, the walker cannot get lost in a labyrinth. I created a labyrinth, in the form of a solidus slash mark (see 6.1.2.). It is this labyrinth design that forms the basis of the Solidus labyrinth series.

Figure 137

The solidus slash mark as used in this research



Figure 138

Initial sketch for solidus solidarity labyrinth

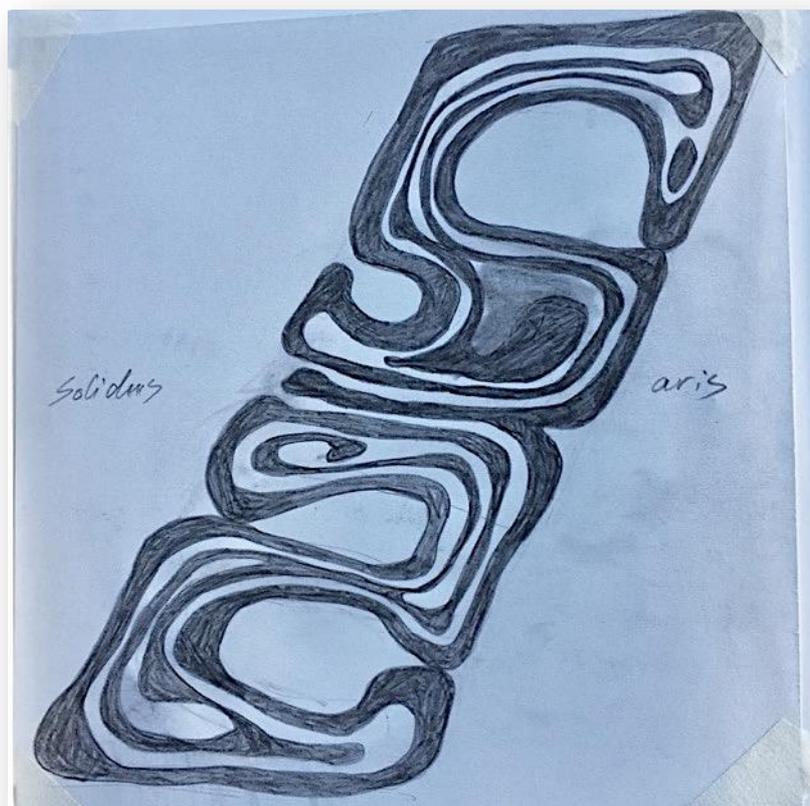


Figure 139

Final digital drawing for solidus solidarity labyrinth



I divided the labyrinth into two sections. In this way, each part retained its own distinctiveness in being a labyrinth in its own right but also, when placed next to the other part, became one labyrinth with two separate entrances, as may be seen in Figures 140 to 142,

Figure 140

Solidus solidarity labyrinth in two parts



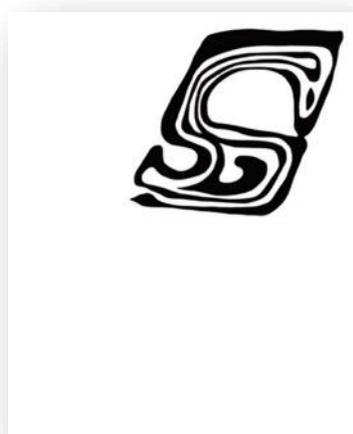
Figure 141

Solidus solidarity labyrinth lower part



Figure 142

Solidus solidarity labyrinth upper part

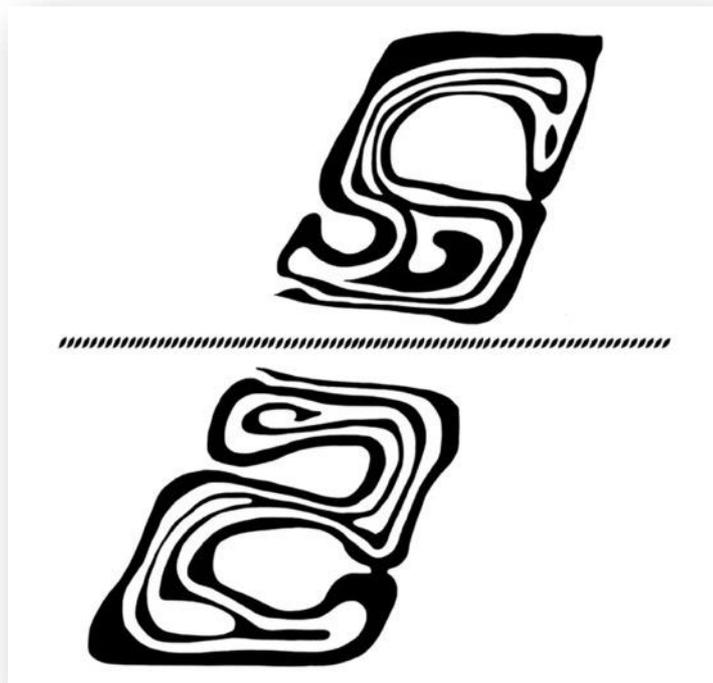


I then divided the labyrinth in a stronger visual way by placing a physical dividing line between the two parts. It is this design that appears on my participant research consent forms. I wrote a description of the labyrinth with its dividing line (Aldington, Wallace, and Bilby,

2020) - see Appendix 21. This labyrinth design also became part of a peace prize I was commissioned to design in 2020 – see Appendix 32.

Figure 143

Solidus labyrinth with dividing line



4.6.4.2. *Prints*

I further investigated the solidus labyrinth as a metaphor for the RJ process and encounter through different printing techniques.

Screen. I created different iterations of the solidus labyrinth through three sets of screen prints, as may be seen in Figures 144 to 147. In one set of these, I used a red solidus line to represent harm and division.

Figure 144

Screen print / One part labyrinth



Figure 145

Screen print / Two part labyrinth



Figure 146

Screen print / Dividing line of harm

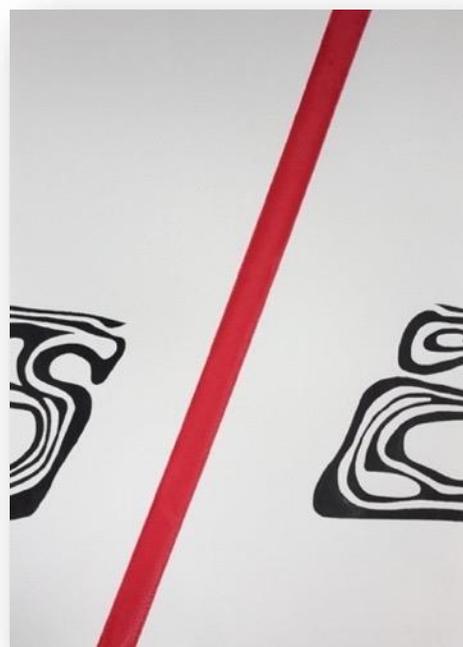
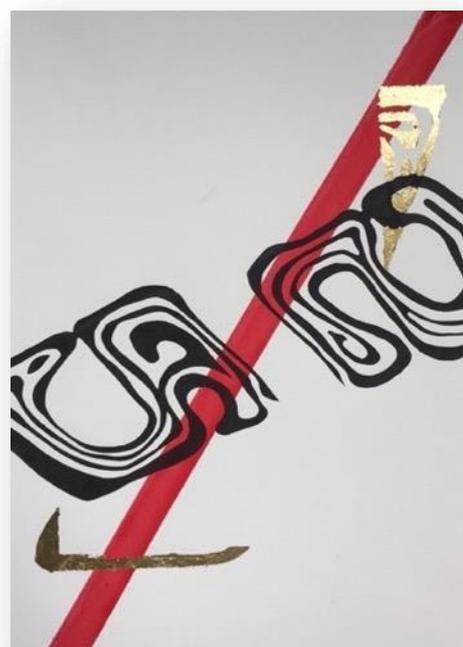


Figure 147

Screen print / Things [un]shared



Another set was printed with luminescent inks. I used the luminescent ink as a way of investigating time dependent and impermanent materials (ones that fade and disappear over time and/ or are in the viewer's/ recipient's control) as may be more appropriate for gift making in RJ. I did not continue with this line of enquiry, after these screen prints, when it

emerged through the data collection groups that the longevity and permanence of the gift was significant.

Mono. I cut out the two sections of the labyrinth in paper. I rolled black printing ink onto a clear perspex sheet as the monoprint plate, and placed the paper labyrinth section onto the ink, as in Figure 148. This gave me the idea to unravel the paper labyrinth from the monoprint plate, which I dried and taped on the wall as a suspended line (Figure 150). This intrigued me.

Figure 148

Inked monoprint plate



Figure 149

Paper labyrinth cut out



Figure 150

Un-ravelled paper labyrinths

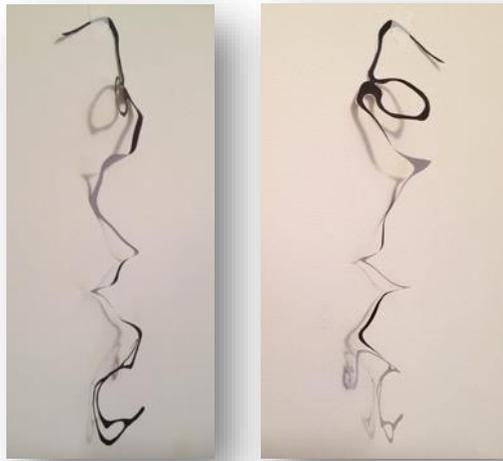


Figure 151

Un-ravelled labyrinth on handmade paper digitally printed with obscured case notes



I became interested in the negative line the labyrinth had left behind on the monoprint plate and the effect of the light shining through it, as in Figure 152. This exploratory process through the monoprints and un-ravelling the labyrinth ultimately led me to write the proposed definition for solidarity within RJ (see 6.1.4.2.). This was originally on tracing paper, as may be seen in Figure 153.

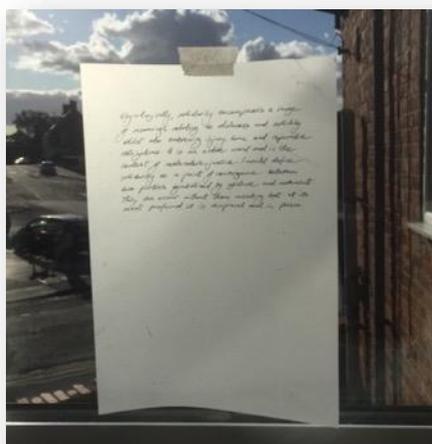
Figure 152

Monoprint plate against window



Figure 153

Solidarity definition on tracing paper (see 6.1.4.2.)



I took a series of photographs of the mono print plate, as may be seen in Figures 154 to 166. I then took some of these images and drew into them digitally, particularly thinking about movement into, through, and out of the labyrinth. This led me to draw the Laban Movement Analysis (LMA) notations for the, ‘slash’, movement (Figure 156) – see 4.4.5.1.

Additionally, I placed a red solidus forward slash mark (see 6.1.2.1.) onto the LMA notation, and noted the same diagonal angle and motion, as may be seen in Figures 157 to 159.

Figure 154

Monoprint plate



Figure 155

Dried ink on monoprint plate



Figure 156

LMA slash notation drawings

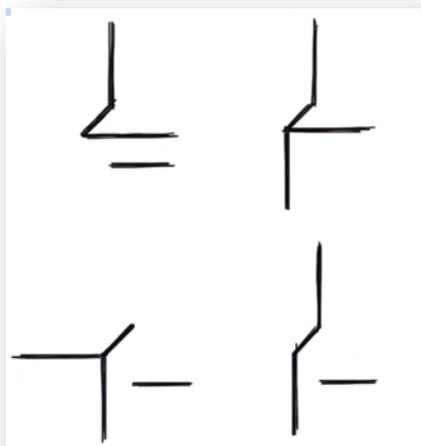


Figure 157

LMA slash notation on monoprint plate



Figure 158

Monoprint plate with LMA notation



Figure 159

LMA notation with red solidus line



Figures 160 to 166

Monoprint plate with labyrinth imprint, light, colour and marks

Figure 160



Figure 161



Figure 162



Figure 163



Figure 164



Figure 165



Figure 166



4.6.4.3. Crime Prevention Through Environmental Design (CPTED)

As labyrinths are intended for walking, I always visualized the solidus labyrinth in three dimensions. I imagined it as a community installation, in a street or public space for example, using, ‘Crime Prevention Through Environmental Design’ (CPTED) principles (<https://www.cpted.net>; Gamman and Pascoe, 2004). CPTED is about creating safe imaginative public spaces as part of crime prevention. One of the design principles of CPTED is to create, ‘natural access control’, features, such as, ‘maze entrances’, to deter people from committing crimes (<https://www.thebalancesmb.com/crime-prevention-through-environmental-design-394571>), as may be seen in Figures 167 to 172.

Figures 167 and 168

Solidus labyrinth with high walls

Figure 167



Figure 168



Figure 169

Solidus labyrinth with low walls



Laser cutting the labyrinth in birchwood ply revealed that there were some areas in the upper part of the labyrinth that would need re-designing in order to create wider pathways and a more secure structure (Figures 173 and 174).

Figures 173 and 174

Solidus labyrinth in birchwood

Figure 173



Figure 174



4.6.4.4. Through the labyrinth

In this collection of works, I decided to test the labyrinth design as a visual way of mapping RJ case studies and individual participant journeys.

Mapping restorative pathways / Stitch and paper

For authenticity, I began to do this by using the same case as in *Case notes series* above. Through the placement of the labyrinth sections I aimed to describe the journey of the two RJ participants. A book was formed from these to tell a visual story (as interpreted by me) of the case. See Figures 175 to 177.

Figure 175

Case study visualization / Stitched journeys, pp. 1-2



Figure 176

Case study visualization / Stitched journeys, pp. 3-4



Figure 177

Case study visualization / Stitched journeys, pp. 5-6



Page 5 is about the joint meeting and the two labyrinth sections being brought together (Figure 177).

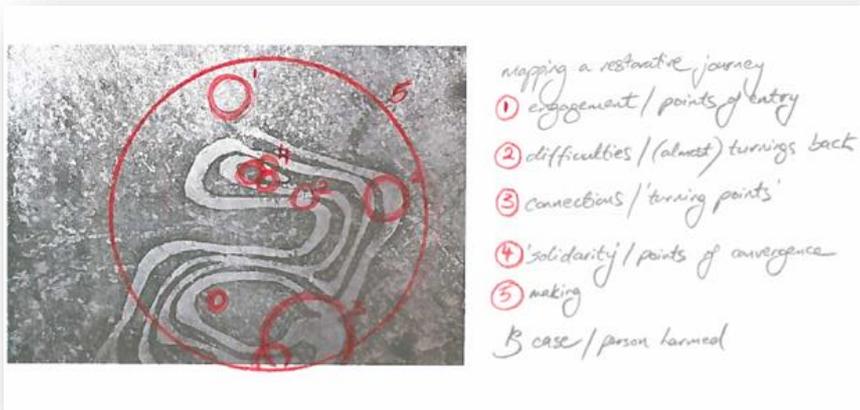
The threads of the individuals' pathways through the labyrinth were used to, 'sew', the book together by crossing between the pages.

Mapping restorative pathways / Glass and print prototype

I decided to develop a prototype for a visual way of documenting a case study. Using the same case as previously (*Case notes series*), I took one of the monoprint images (see above), and began mapping points of significance for the person harmed as red circles onto the labyrinth. I divided these points into the following categories: engagement, difficulties, connections, solidarity, and making. See Figure 178.

Figure 178

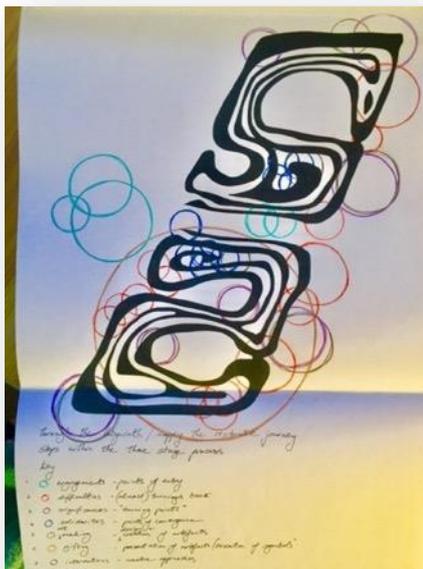
A case study visualization



As the mapping points were hard to read, I developed the idea further by using different coloured circles to represent each mapping point, and devised a key to the colours. The mapping point categories were extended and became: engagements, difficulties, significances, solidarities, artmaking, gifting, interventions (creative), as in the design from my sketchbook in Figure 179,

Figure 179

Mapping restorative pathways / Glass and print prototype sketchbook design



I was able to develop this concept further through participation in the, 'Crafting the Internet of Things: Interfacing and interacting with glass', workshop on 2018, May 14-15 and 2-22. It took place at the National Glass Centre in Sunderland and was organized by the Centre for Doctoral Training at Sunderland and Northumbria Universities.

Figure 180

Solidus labyrinth screen printed in black enamel



During the four day workshop, with the support of glass makers and tutors (Tina Webb and Dr. Jeffrey Sarmiento), I made the glass piece in Figures 181 to 185.

Figures 181 to 183

Kiln firings of mapping restorative pathways / Glass and print prototype

Figure 181

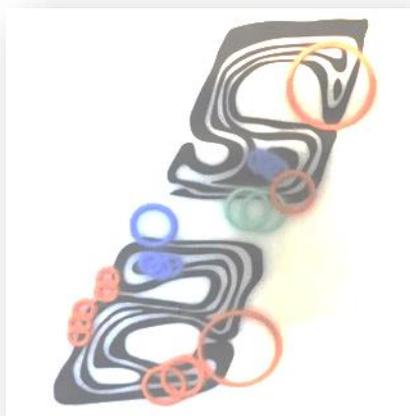


Figure 182

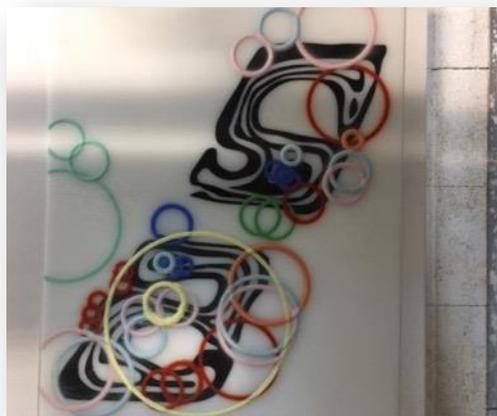


Figure 183



In addition to the above, I began investigating possibilities for digital interactivity with the glass piece as adding another layer to the documentation of a case study. In reference to this, my learning points from the workshop may be seen in Appendix 22.

Figures 184 and 185

Mapping restorative pathways / Glass and print prototype

Figure 184



Figure 185



The making process highlighted for me the parts of the visual documentation that were working and those that needed development and further interrogation. For example, the pathways of the labyrinth were too complex in places and made the circles confusing. I decided I would like to develop this concept further to enable me to use the making process to both document, as well as analyze, the data collected during my fieldwork the following year (the second of my PhD). This may be seen in the following section.

Mapping restorative pathways / Lived experience case study

This is a visual documentation in glass of the Ulna / lived experience case study in this thesis. The overall design for it may be seen in my sketch in Figure 186. I digitally manipulated the lived experience case study notes to produce the image in Figure 187. This became the bottom layer of three (layer 1). The middle layer (layer 2) was the solidus labyrinth re-drawn with wider pathways, as in Figure 188. The completed glass piece may be seen in Figures 213 to 219.

Figure 186

Design sketch / Mapping restorative pathways / Lived experience case study

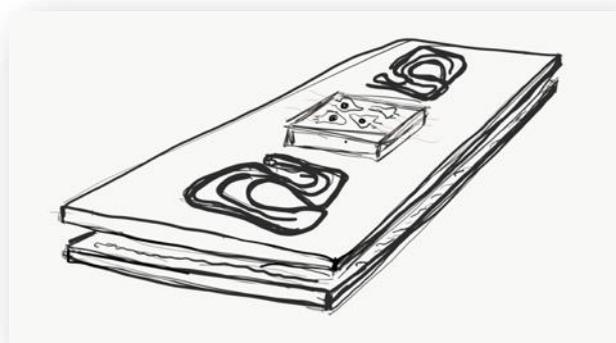


Figure 187

Design for layer 1 / Digitally manipulated lived experience case study notes

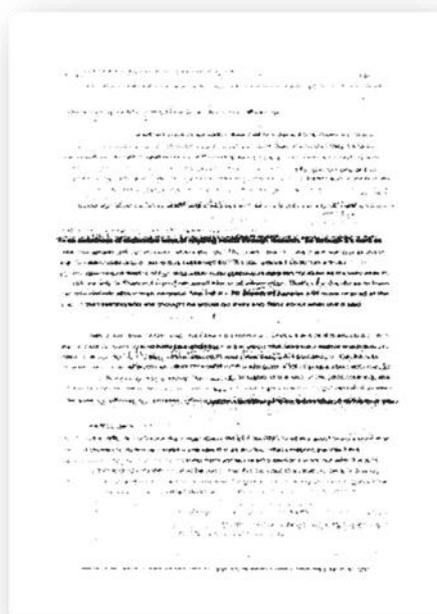


Figure 188

Design for layer 2 / Re-designed solidus labyrinth



For the top layer (layer 3) I explored and researched different ways of visually documenting the three joint meetings in the lived experience case study. Through doing this, I thought about comments Susan (a research participant who withdrew - see Appendix 23) had made, in her only appointment with me, about the solidus labyrinth images on the research consent form. She said that the labyrinth design reminded her of the Clickimin Broch layout (<https://www.historicenvironment.scot/visit-a-place/places/clickimin-broch/>) a broch in Shetland, as in Figure 189. The idea of the joint meetings being documented through a visual depiction of an ancient monument in Shetland seemed appropriate and to root it in the place. This led to the initial design in Figure 190.

Figure 189

Clickimin Broch, Lerwick, Shetland⁵

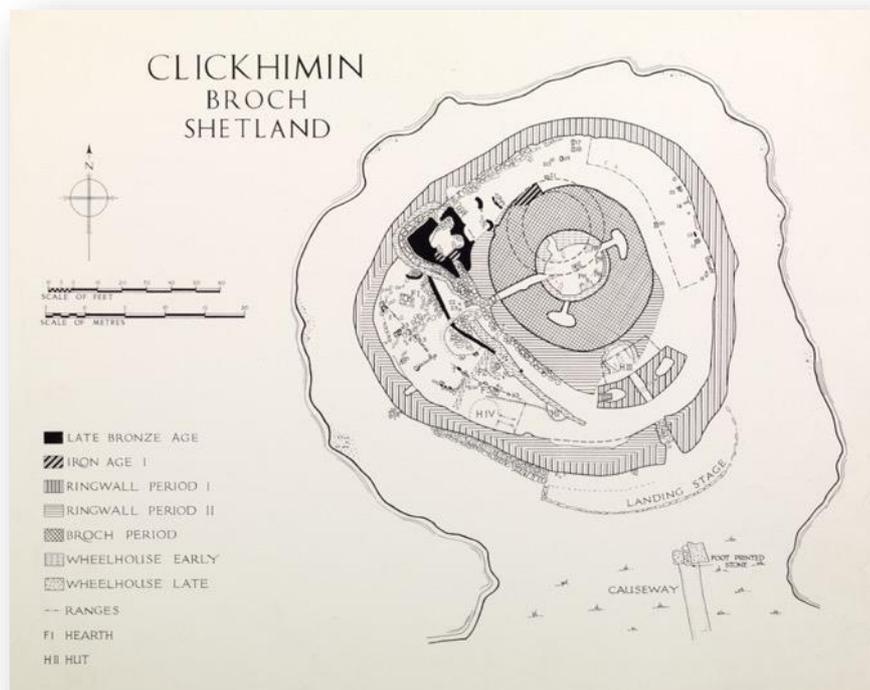


Figure 190

Design idea for visualizing RJ joint meeting using Clickimin Broch Plan (with added sections)



⁵ Image used under a 'Content Licence', from Historic Environment Scotland, which may be viewed in Appendix 26

I also started looking at other ancient monuments in Shetland, and spent a morning in the Shetland Museum and Archives researching Law Ting Holm - see Chapters 1 and 2. As an ancient place of assembly and parliament, and from which the word, 'thing', is derived, I settled on its imagery as a way of depicting the joint meetings in the lived experience case study. I documented a visual research process utilizing maps⁶ through screen shots, as may be seen in Figures 191, 192, 194, and 195.

Figure 191

Law Ting Holm and causeway

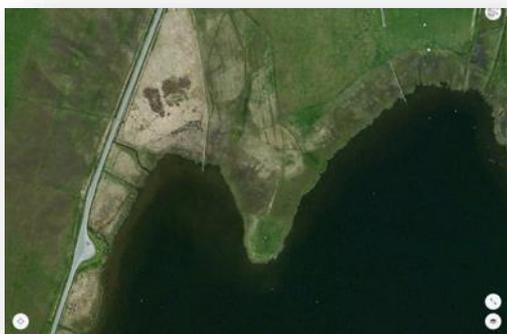


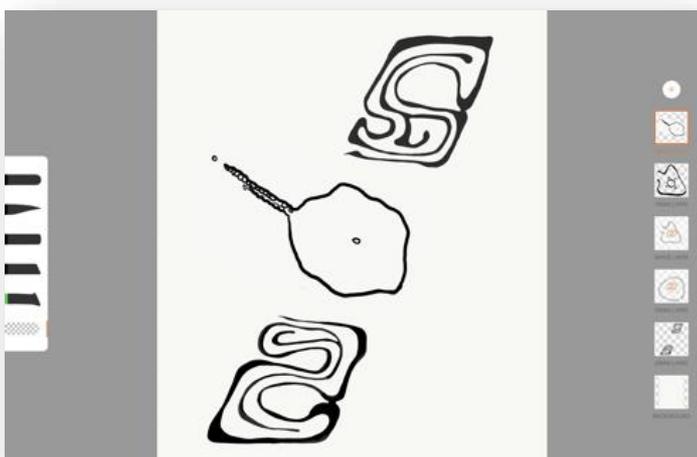
Figure 192

Outline of Law Ting Holm and causeway



Figure 193

Initial design idea for joint meeting visualization / Law Ting Holm and causeway



⁶ Maps accessed and downloaded through an Ordnance Survey subscription.

Figure 194

Map of Law Ting Holm, Tingwall, Shetland



Figure 195

Map Detail of Law Ting Holm with single contour line



The single contour line of Law Ting Holm became the inspiration for the final design for the top layer of glass (layer 3), as may be seen in Figures 195 to 198.

Figure 196

Law Ting Holm contour line

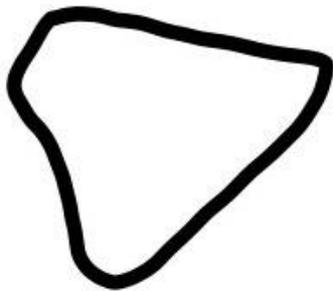


Figure 197

Law Ting Holm contour line with entrance



I traced this contour line to create an assymetrical shape and added an entrance in recognition of the original use of Law Ting Holm as a place of assembly with a causeway across to it. Figures 199 and 200 are of a heritage information panel, which contains the only image I could find of Law Ting Holm in use.

Figure 198

Initial design for layer



Figure 199

Shetland Amenity Trust panel for Tingwall



Figure 200

Artist's impression of Law Ting Holm



Figures 201 to 203 are Law Ting Holm today.

Figure 201

View from Law Ting Holm / 2019, August 17



Figure 202

Original causeway / Law Ting Holm



Figure 203

Original causeway stones / Law Ting Holm



I repeated the contour shape three times, one for each of the three joint meetings between Luke and the community organization. I populated these with a central table and the numbers of people present for each meeting. Drawings for these are in Figures 204 and 205.

Figure 204

Layer 3 / 3 joint meetings

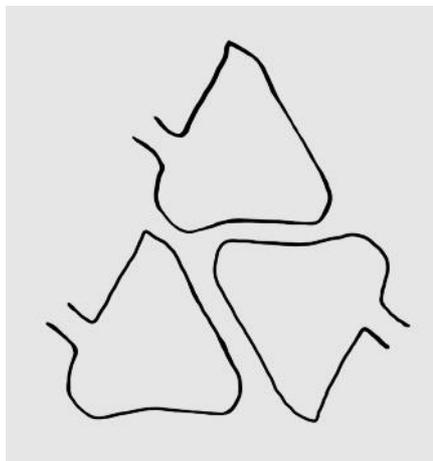
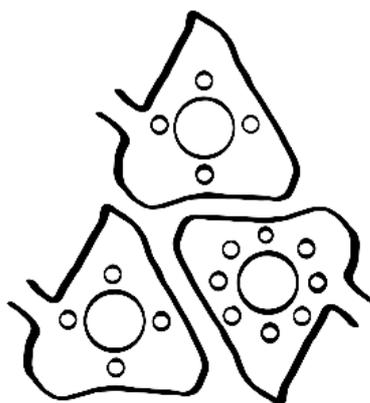


Figure 205

Layer 3 / 3 joint meetings with people



I left a space to acknowledge the missing joint meeting with Kenny (and Louise) (Figures 206 and 207). This became an empty shape in grey, and then white in the final piece, as in Figures 208 to 210.

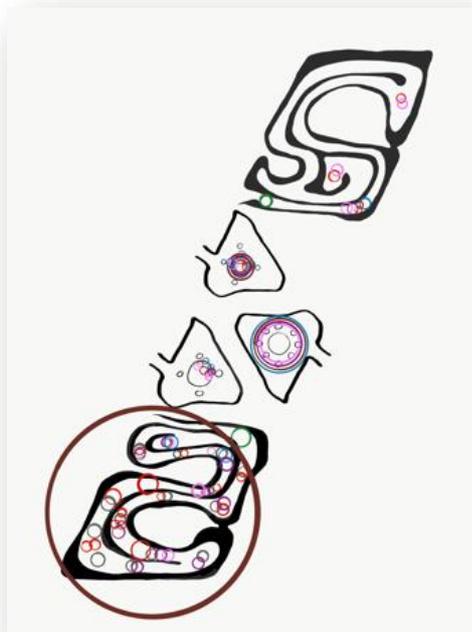
Figure 206

Initial design for complete piece



Figure 207

Design populated with mapping circles



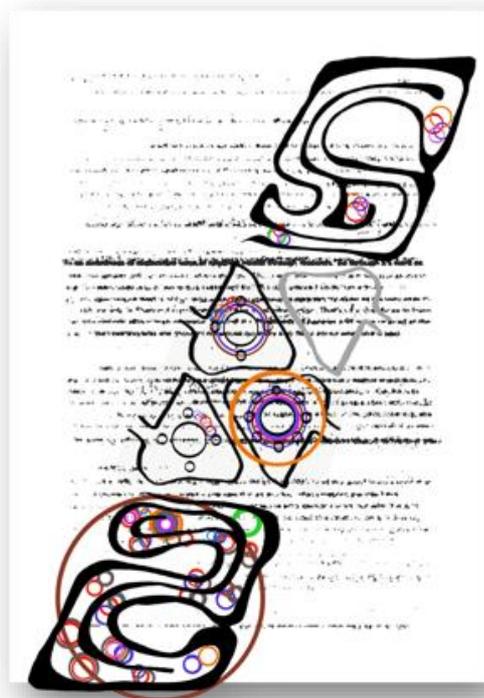
The coloured circles are a mapping exercise of the Ulna / Lived experience case study, conducted as in the prototype process above, and as in Figure 207. Each group of circles within the labyrinth pathways represents an appointment with Luke or Sally. Luke's RJ

pathway is through the lower section of the labyrinth (as he commenced his RJ process first) and Sally's through the upper section. A key to the circles may be found in Appendix 14. As a conclusion to each session with Luke, I asked him for one thing he had found difficult and one thing he had learned/ enjoyed – see 4.3.4.2. Frequently, Luke chose to refer to an aspect of the making process as either the thing he had found difficult or the thing he had learned/ enjoyed or both, rather than the things we had talked about. It is these answers, alongside responses from Sally in her sessions, that I chose to use as the framework for the visual analysis, as in Figures 207 and 208.

The size of the circle denoted, from my point of view, the degree of significance the point was in Luke or Sally's RJ process, and divided the mapping points (circles) into different categories, (see Appendix 14). The final design is in Figure 208.

Figure 208

Final design for the three layers of glass



Supported by other PhD students and staff, I applied for Centre for Doctoral Training (Northumberland and Sunderland Universities) funding to run another workshop series at the National Glass Centre. This was successful and the workshop, 'Crafting interfaces and digital interactions with glass', took place on 2019, September 7-11 and 13. This enabled me to create the piece as in Figure 213 through screen printing processes onto glass. The raised glass middle section containing the three joint meetings and the missing meeting was

created from reformed waste glass from the National Glass Centre.⁷ Images from the making process may be seen in Figures 209 to 220.

Figure 209



Figure 210



Figure 211



Figure 21



⁷ I am indebted to Tina Webb for donating to me this piece of glass she had formed from waste glass.

Figure 213

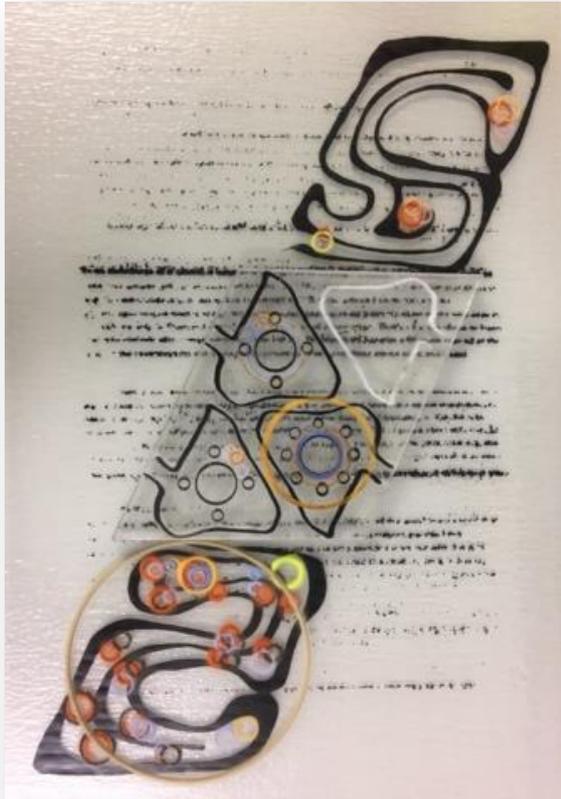


Figure 214

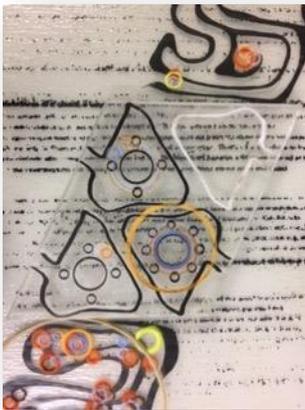


Figure 215



Figure 216

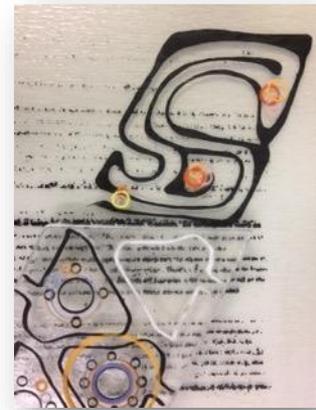


Figure 217

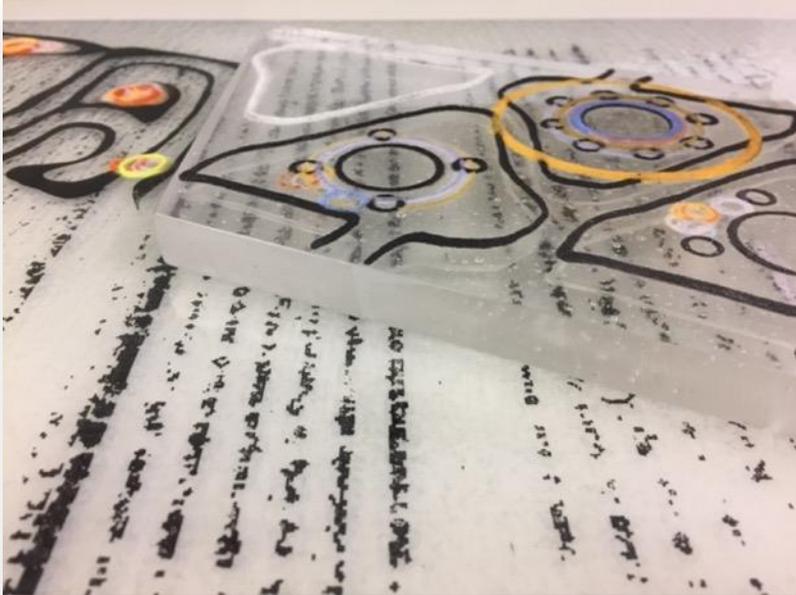


Figure 218

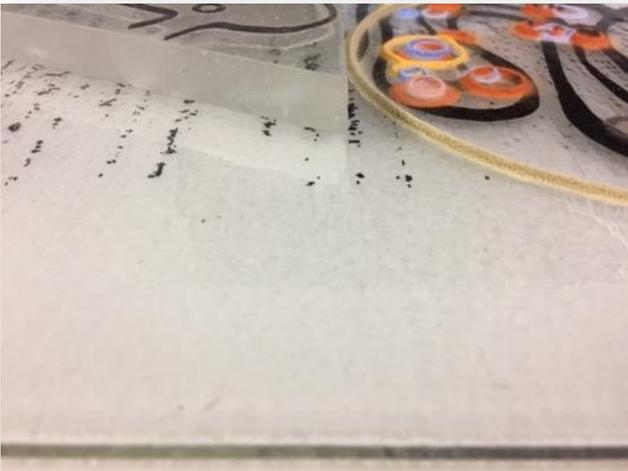


Figure 219



The *Mapping restorative pathways / Lived experience case study* piece was designed to contain touch and digital interaction. To enable this, grooves were sandblasted into the back of the contour lines representing the three joint meetings. These grooves had copper and silver wires inserted into them, which were attached to sensors and microbits during a workshop on 2019, December 5 at Northumbria University with Dr. Thomas Dylan. This was as part of the above, 'Crafting interfaces and digital interactions with glass', workshops. When one of the Joint Meeting shapes is touched on the raised glass piece it is intended to generate images of

the lived experience case study (Figure 220). I showed Luke the design for this piece (as in Figure 208) and explained its intended interactivity following my final interview (Fibula / Symbol of solidarity interviews) with him and Allana. He responded positively to it and said he thought it was very interesting. The interactivity for this piece sadly remains unfinished due to COVID-19 and part of the glass piece being in Northumbria University and part of it in Shetland.

Figure 220

Development of intended digital interaction for Mapping restorative pathways / Lived experience case study



4.6.5. Wrapping cloths, 2017 – 2021

I chose the form of a wrapping cloth as a conduit for my research because of their links with the **gifting** of things. The *Furoshiki wrapping cloth series* was an intrinsic part of my etymological investigation into **solidarity**, and this body of work is most closely related to, and intended to be viewed with, Chapter 6. It is also these cloths that were utilized by the dancers in Carpus /Turnings workshop (see related section in this chapter), and the related pilot workshop (see Appendix 10).

4.6.5.1. *Prototype wrapping cloths*

In 2017, October, I attended a workshop organized by Northumbria University Student's Union and facilitated by artist Yvette Hawkins (<https://www.axisweb.org/p/yvettehawkins/#artwork>). During the workshop, and afterwards, I created two wrapping cloths. These may be seen in Figures 221 and 222. They were inspired by a combination of Bojagi, Korean wrapping cloths, and Furoshiki, Japanese wrapping cloths. The former are usually stitched using recycled scraps of fabrics from the home, whilst the latter are traditionally printed or painted. The wrapping cloths I made became opportunities for investigating the two forms of Bojagi and Furoshiki, as well as for exploring different textile stitch, print and transfer techniques. They also became the prototypes the *Furoshiki wrapping cloth series*.

Figure 221

Bojagi Style Wrapping Cloth



Figure 222

Furoshiki Style Wrapping Cloth



4.6.5.2. *Furoshiki wrapping cloth series*

I chose the Furoshiki form for their tradition of print. Furoshiki have standard sizes, of which I used two, 500mm x 500mm, and 700mm x 700mm. Thinking about imagery for the cloth series, I created digital sketches using the Adobe Draw App. As a starting point, I rubbed out the middle of an image of the *Solidus labyrinth* (see previous section). The erasing revealed images in the layer underneath. These images were ones I had chosen relating to solidarity, solidus and slash, that had begun to emerge from my desktop research - see 6.1.2. The first designs for the *Furoshiki wrapping cloth series* may be seen in Figures 223 to 232.

Figure 223

Trade Union



Figure 224

Usage



Figure 225

Coinage



Figure 226

Chemistry



Figure 227

Line / Bodily symbols of solidarity



Figure 228

Burn



Figure 229

Wound



Figure 230

Fiction



Figure 231

Cut



Figure 232

Female Genitalia



Following these initial sketches, I removed the labyrinth as I considered it to be visually answering questions about solidarity rather than being part of an investigation into it. The final wrapping cloths were designed in two subsequent stages.

The **first design stage** was a set of 15 cloths which was designed prior to any of the face to face data collection described in this chapter. Once I had designed this first set, the cloths were digitally printed onto Manhattan cotton poplin by BeFab Be Creative in Edinburgh. I selected the particular vibrancy I wanted for each cloth design from their print sample in Figure 234.

Figure 233

Digital print design sample with 50%, 70% and 100% vibrancy levels for each design



Figure 234

Print design sample with 50%, 70% and 100% vibrancy marked with preferences for each design



The **second design stage** expanded the set to 17 cloths. Some of the second stage wrapping cloths were printed by the Silk Bureau (<https://www.silkbureau.co.uk/>) on GOTS Eco Cotton Poplin. In the space between the two stages of the cloth designs, I was more considered in my choices and wanted a fabric that was environmentally friendly, but also one that looked and felt similar to the Manhattan cotton poplin to maintain a consistency across the *Furoshiki wrapping cloth series*. Where relevant, I screen printed and stitched research

participant responses on to the original set of cloths. These were predominantly responses from the Carpus / Turnings workshops, but also from the lived experience case study, and interviews datasets in this chapter. This will become clear in the following descriptions of each cloth.

I chose to screen print using, ‘Sunlight Stencils’ (<https://sunlightstencils.com/>). This was, in part, for environmental reasons. Other reasons were pragmatic, affordability (due to COVID-19 lockdown restrictions and lack of access to either Northumbria University or local screen printing facilities), and conceptual ones. Sunlight stencils are exposed in the sun and washed out in water following exposure. This means that the weather, day, time, and place of the exposure become part of the piece of work.

I opted to create a tie in the shape and angle of a solidus line, as in my prototype wrapping cloths (Figures 236 and 237). The patterning on the tie was created from a digital scan of a red solidus slash mark (see 6.1.2.1.) painted onto a piece of the handmade paper – see Figure 235. I chose red as it is commonly associated with solidarity. For example, ‘Solidarność’ (Figures 238 and 239). I stitched red ties onto the cloths that contained participant responses, as a way of differentiating them from the wrapping cloths that did not include these.

Figure 235

Painted red slash on handmade paper



Figure 236

Completed fabric tie



Figure 237

Fabric tie stitched onto clot



Where I considered the image⁸ I selected for a cloth to be a visually strong one, I kept it as a single image - the *Urinate* cloth, for example – see Figure 256. Where I thought the image was visually not so strong, I created a repeat pattern, as with the *Chemistry* cloth - see Figure 248. In the following figures, I have included the digital design alongside the final printed cloth. I have divided the wrapping cloths into four groups: **solidarity**, **solidus**, **slash**, and **ting**, which reflect their particular research relevance when read in conjunction with Chapter 6. Details regarding the typefaces on the wrapping cloths may be found in Appendix 24.

Solidarity. This cloth group encapsulates understandings and usages of solidarity. Three of them - *Trade Union*, *Usage*, *Sol / Meanings* - were the only cloths sized 700 x 700mm. The others are all 500 x 500 mm. I chose to make these larger as they encapsulated my research roots (etymology and usage) of the word, ‘solidarity’, as in 6.1.2.

Trade Union (700 x 700mm). This was the first cloth I designed. I placed the *Solidarność* slogan⁹ centrally. Over this, I placed a quote from, ‘An Universal Etymological English Dictionary’ (Bailey, 1721) about the importance of words and their correct usage – see Chapter 7. Beneath the slogan, I typed a selection of synonyms of solidarity, as cited in 6.1.1., and as in Figures 238 and 239. To examine visually a, ‘confusion’, of words, ‘in the understanding of the hearer’ (Bailey, 1721), I placed at right angles across the whole design, derivatives and roots of the word, ‘solid’, as an understanding of solidarity.

⁸ Some of the images were paid for and downloaded from Dreamstime.com stock images on 2018, February 19 and March 8.

⁹ Logo freely downloaded from <https://seeklogo.com/vector-logo/251839/solidarnosc>

Figure 240

Usage / Digital design



Figure 241

Usage / Final cloth



Sol / Meanings (500 x 500mm). This cloth (Figures 242 and 243) examines the etymology of solidarity – see 6.1.2.. The background design is the symbol for the Peruvian currency of, ‘Sol’.¹¹ I chose a currency symbol as the word solidus originates with the Roman coin of the same name. The symbol for the Sol currency, for me, visually summarized the different meanings of solidus; currency, a division mark between currency denominations, and as a line on a phase diagram in chemistry, as detailed in 6.1.2.

Figure 242

Sol / Meanings digital design



Figure 243

Sol / Meanings final cloth



¹¹ The images on this cloth were free downloads from PNGItem, a free png images community supported website under a non-commercial or personal projects license https://www.pngitem.com/middle/hihJbT_peru-nuevo-sol-currency-symbol-sol-hd-png/ and https://www.pngitem.com/download/wmxmw_peru-nuevo-sol-currency-symbol-peruvian-sol-symbol/

Political Parties and Social Movements (700 x 700mm). Detailed on this cloth (Figures 244 and 245) is a selection from an online search into the use of solidarity in the names of political parties and social movements between 2018, July 1-17.

Figure 244

Political parties / Original digital Design



Figure 245

Political parties / Final cloth



Icons (500 x 500mm). This cloth contains a set of icons from a stock image search for solidarity illustrations.¹² I purchased a set, and selected the ones I wished to use. These, for me, encapsulated a variety of understandings and applications of the word solidarity. I was particularly interested that the set included an image of a gift – see Chapter 2.

Figure 246

Icons / Digital design



Solidus. This cloth collection examines the origins and meanings of the word solidus (see (2)Wikipedia, n.d.). I divided the meaning (see 6.1.2.) into three corresponding cloths.

¹² Purchased from Dreamstime.com in 2018, July.

Coinage (500 x 500mm). The coinage cloth is an extension of the *Sol / Meanings* one as it focuses on the monetary associations of solidus. Roman solidi are the images in the background of the cloth (see Figure 247) (1)Wikipedia, n.d.). Through the solidus imagery, I also intended to reference wider coinage meanings, such as the solidus slash mark as a currency division line, such as between old British shillings and pence. Coinage was one of three cloths that the dancers responded to in the pilot workshop, and the final cloth design with their printed responses may be seen in Appendix 10.

Figure 247

Coinage / Digital design



Chemistry (500 x 500mm).¹³ The image on the Chemistry cloth is of a phase diagram, which contains a solidus and a liquidus line (see 6.1.2.). I placed quotes from the dancers' responses (Pair 3, Carpus / Turnings workshop) in the four corners of the cloth, and positioned their drawing behind the original phase diagram repeat pattern, as in Figure 248.

¹³ The image on the *Chemistry* cloth was downloaded from Phase Diagrams and Solidification. University of Cambridge.

<https://www.doitpoms.ac.uk/tlplib/phase-diagrams/printall.php> under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales License.

Figure 248

Chemistry / Digital design

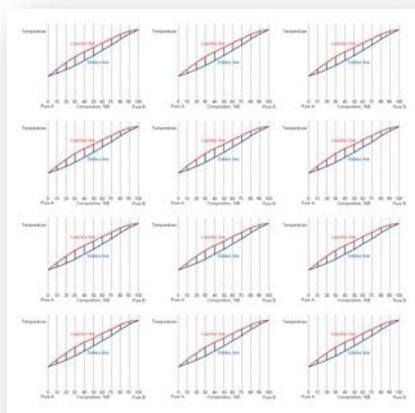


Figure 249

Chemistry / Final cloth

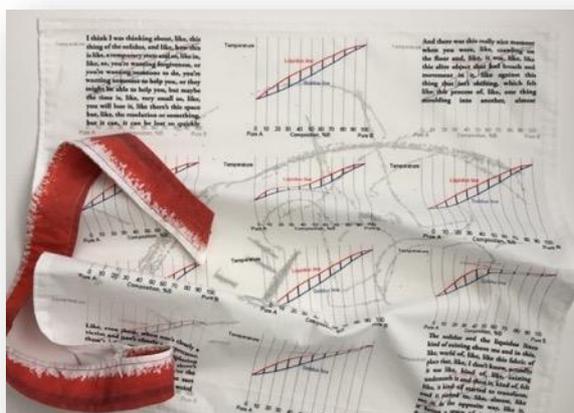


Figure 250

Dancer drawing in response to Chemistry cloth



Figure 251

Dancer drawing scanned and digitally enhanced



Line / Bodily symbols of solidarity. This cloth’s imagery was inspired by the difference of opinion regarding the slant of the solidus line (see (3)Wikipedia, n.d.), and the visual reference to movement when I positioned the different slants of lines in a repeat pattern. This led me to include in this cloth the bodily symbols of solidarity from interaction ritual (Collins, 2004; Rossner, 2013), as detailed in Chapter 2. The red lines also reference the meaning of solidus as a division line, and, ‘line’, as, ‘a pattern of verbal and non-verbal acts’, which an individual uses to articulate his, ‘view of the situation and through this his evaluation of the participants, especially himself’ (Goffman, 1967). I placed the word or phrase for each bodily solidarity symbol (see Chapter 2) next to or between the lines that, for me, visually represented that movement (Figures 252 and 253). For the final cloth design I placed quotes from the dancers (Pair 1, Carpus / Turnings workshop) next to the corresponding word/s for

a bodily solidarity symbol, as may be seen in Figures 252 and 253. The quotes were printed in the GT Haptik font which was designed to be about tracing letters with a finger. To enhance this idea, and to create a greater tactility, I embroidered in red what I considered to be a key piece of text in upper case letters. This may be seen in Figure 253.

Figure 252

Line / Bodily symbols of solidarity / Digital design

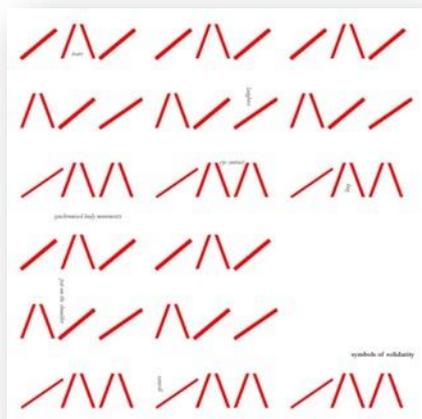


Figure 253

Line / Bodily symbols of solidarity / Final cloth



Slash. Each cloth in this group examined a different meaning of the word, ‘slash’, in popular language, as in the following list, which is derived from the list of definitions for, ‘slash’, in 6.1.2.1. Alongside each meaning, I have posited areas of potentially related criminal activity and situations of harm, and the related wrapping cloth,

(‘to slash’) wound, gash

knife crime, assault, violence. *Furoshiki wrapping cloth series / Wound;*

(‘slash’) female genitalia

female genital mutilation, sexual assault, rape, domestic abuse and gender violence. *Furoshiki wrapping cloth series / Female genitalia;*

(‘slash fiction’) fan fiction genre

same sex relationships used to be an offence in the UK, and still are in parts of the world. *Furoshiki wrapping cloth series / Fiction;*

(‘slash and burn’) forestry

burning of the slash left after mass tree felling is an offence in some countries. *Furoshiki wrapping cloth series / Burn;*

(‘to take a slash’) urination

urinating in public is an offence in the UK and elsewhere in the world. *Furoshiki wrapping cloth series / Urinate;*

(‘slash and spread’) fashion

the fashion industry has been accused of causing harm through its demands around size.
Furoshiki wrapping cloth series / Cut.

I chose to reference offences as starting points for investigations into potential solidarities in a given scenario. I shared these references with the dancers in the Carpus / Turnings workshops to use as starting points for their own investigations.

Burn. This cloth featured an image of, ‘slash and burn’, the burning of the debris (the slash) left after mass tree felling, which is an environmental offence in some countries.

Figure 254

Burn / Initial digital design



Figure 255

Burn / Final cloth



It is this cloth that unfortunately went missing during a workshop in which I was presenting (Figure 254). I had the cloth re-printed with the addition of the dictionary definitions of, ‘slash’, both as a noun and as a verb (see 6.1.2.1.). I placed the text diagonally across the cloth (Figure 255) so that when a gift was wrapped, by folding the four corners of the cloth inwards, the text may be read horizontally across the centre, as in Figure 255. I additionally burned a hole in the corner of the cloth to reference the act of burning.

Urinate. The *Urinate* cloth is about the British slang phrase, ‘to take a slash’ (see Rader, n.d.; Urban Dictionary, n.d.), meaning to urinate in public, which is an offence in the UK and elsewhere in the world (Figures 256 to 259). For the original design, I selected a stock image that I thought was colourful, humorous and engaging. For the final cloth I included a selection of the transcribed responses by the dancers (Pair 3, Carpus / Turnings workshop), which I stitched onto the original cloth using the appliqué method, as in Figures 257 to 259. I chose to place some of the text onto the guys’ bodies. For example, some of the text may be

pulled out of the left hand guy's back pockets, and some is quilted onto the right hand guy's jacket. I decided to quilt it so that it created a three dimensional effect, as if it was a real garment and person (Figure 257).

Figure 256

Urine / Digital design



Figure 257

Urine / Final cloth



Figure 258

Urine / Detail of dancers' text in pockets



Figure 259

Urine / Detail of unravelled dancers' text in pockets



Wound. The act of, 'to slash', someone, as in knife crime and assault, is referenced in this cloth. The dancers (Pair 2, Carpus / Turnings workshop) worked with this cloth alongside the *Fiction* cloth. They created a drawing that responded to both cloths through their improvised Authentic Movement dances. They entitled their drawing, 'Pain and strain.' As may be seen in Figure 260, their original drawing in pencil was too faint to scan or print and so I digitally traced their drawing to create an image that could be digitally printed, as in Figure 261.

This drawing was printed in its two sections; one section onto the *Wound* cloth and one onto the *Fiction* cloth. Likewise, the dancers' verbal responses were also printed going across the two cloths. I then embroidered the lines of the *Pain and strain* drawing using different thicknesses of thread to reflect the original lines of the drawing. See Figures 263, 264, 266, and 267.

Figure 260

Pain and strain / Dancers' pencil drawing in two sections

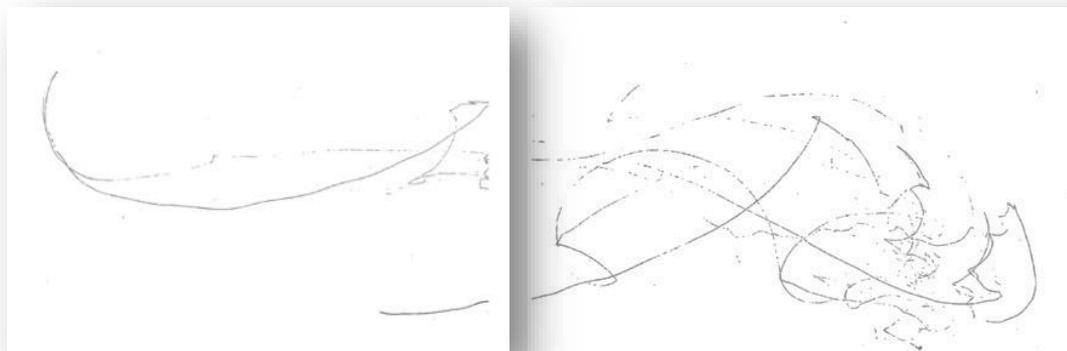


Figure 261

Pain and strain / Digitally traced drawing in two sections

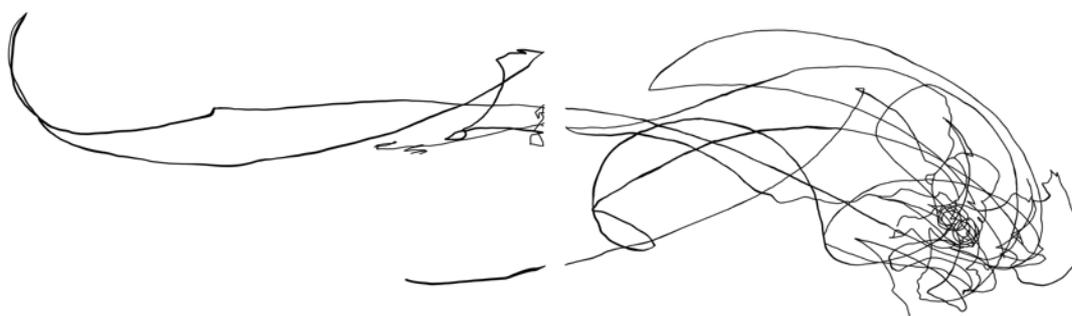


Figure 262

Wound / Digital design



Figure 263

Wound / Final printed and stitched cloth

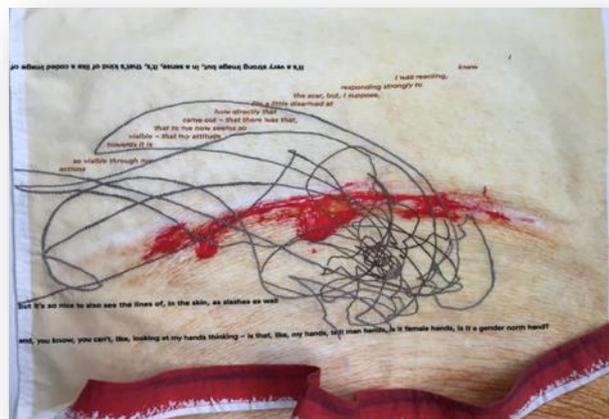
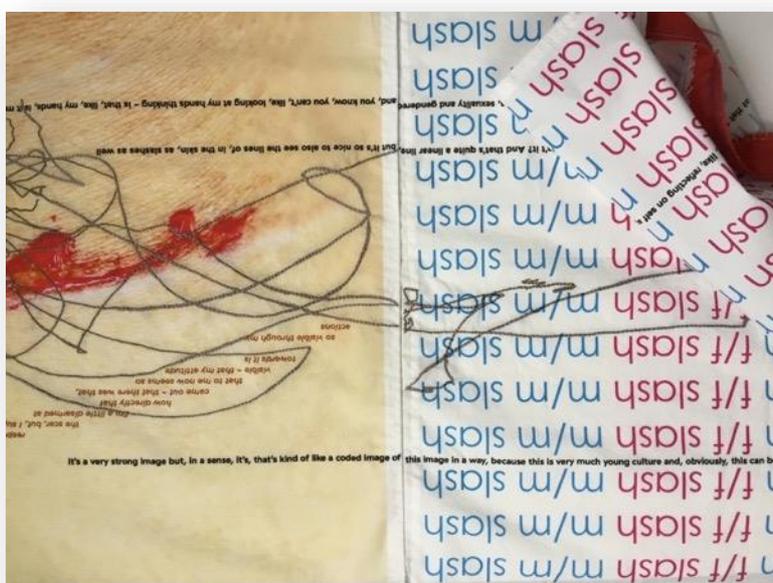


Figure 264

Wound and Fiction / Final cloths



Fiction. ‘Slash fiction’, as alluded to on this cloth, is a fan fiction genre that is about romantic and sexual relationships between same sex fictional characters. This, for me, also referenced the fact that same sex relationships used to be an offence in the UK, and still are in parts of the world. Slash fiction is often referenced by m/m or f/f slash, which was the inspiration for the imagery. This was the only cloth that departs from the two fonts of Garamond and GT Haptik and uses Century Gothic. This was because I saw the text as imagery and symbol rather than as text. I also wanted Century Gothic’s open form of the letter, ‘a’, rather than, ‘a’. I chose pink and blue as the stereotypical colours for binary gender

denotation, particularly when a child is born. See details for the *Wound* cloth regarding the stitch and print imagery.

Figure 265

Fiction / Digital design



Figure 266

Fiction / Final cloth



Figure 267

Fiction and Wound / Final cloths



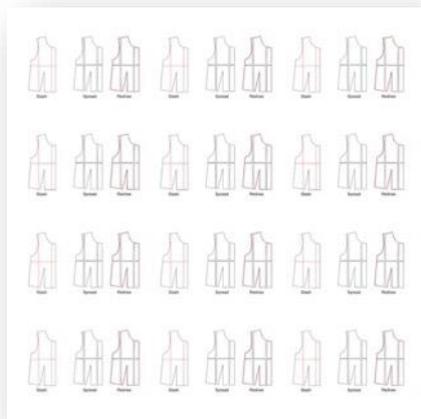
Cut. ‘Slash and spread’, is a technique in dressmaking for re-sizing patterns.¹⁴ Through using this I was refencing the harms the fashion industry has sometimes been accused of causing through its demands around size (see, for example, Record and Austin, 2016). This

¹⁴ Image for *Cut* cloth taken from Easy Methods for Resizing a Sewing Pattern; The Slash and Spread Method. Craftsyt.com
<https://www.craftsy.com/post/easy-guide-pattern-grading/#>

cloth is one of the three that were responded to by dancers in the pilot workshop - the final cloth design with their printed responses may be seen in Appendix 10.

Figure 268

Cut / Digital design



Laban Effort. As seen in the Carpus / Turnings workshop, Laban Movement Analysis (LMA) contains, 'Eight Efforts', of which, 'Slash', movements are a part. This cloth is based on the LMA notations for slash movements as seen in my drawing in Figure 156, and as in 4.4.5.1. The image layers one of my monoprint images in 4.6.4.2., over the top of my LMA slash notation drawings, and also includes a long quote from the dancers' transcribed texts (Pair 1, Carpus / Turnings workshop). I laid the text out as if it was a poem, as I likened it to this when I heard first heard the recording of the dancer's response. I chose to highlight some of the phrases I thought were significant in white.

Figure 269

Laban Effort / Digital design



Figure 270

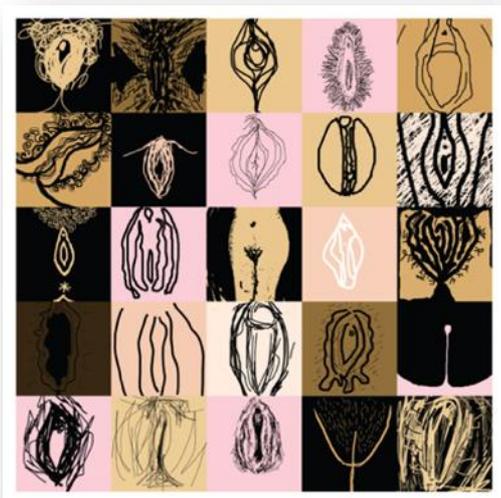
Laban Effort / Final cloth



Female genitalia. In colloquial English, the word, ‘slash’, can refer to female genitalia. Through this cloth I intended to reference female genital mutilation, sexual assault, rape, domestic abuse, and gender violence. I created the image from drawings created through the Guardian’s, ‘Vagina dispatches; The great wall of vulvas’, project (Aufrichtig et al 2016). This contains 22,002 drawings by members of the public of their own vulvas. *Female genitalia* was one of the cloths chosen by a dancer in the pilot workshop. Her drawing made in response to it, and the final cloth stitched with her design, may be viewed in Appendix 10.

Figure 271

Genitalia / Original digital design

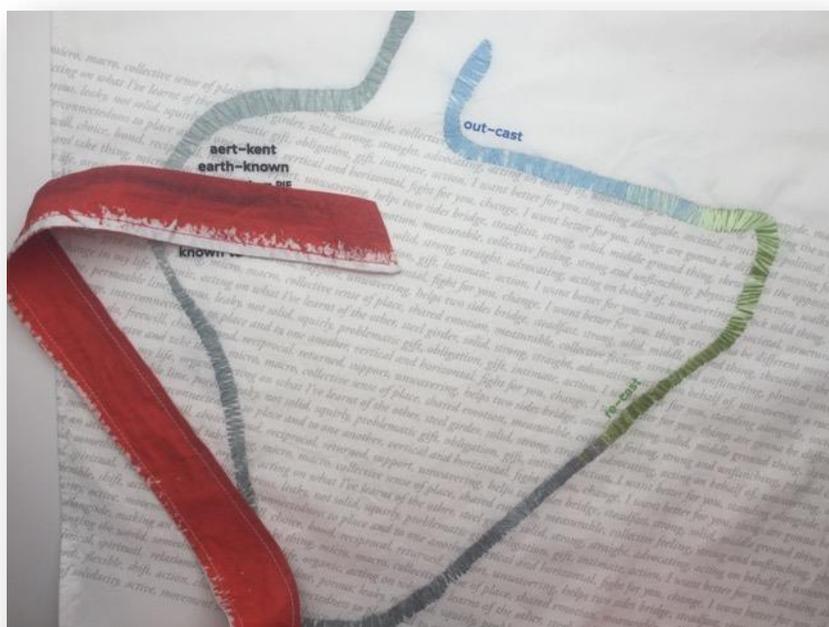


Ting. The two cloths in this group examine the concept of the Ting / T/thing as a place as well as an object, and as such reference solidarity as a micro (the ting as the co-created gifted object) as well as a macro concept (the Ting as a place of Assembly) – see Chapters 1 and 2.

Solidarity words / The Ting place. This cloth design was digitally printed and includes the drawing of the contour line of Law Ting Holm as in Figure 197. On either side of the printed contour line, I placed Luke’s word, ‘out-cast’, and my own of, ‘re-cast’ (see Chapter 5) in blue and green respectively, intending questions of community, obligation and re-integration in relation to solidarity (see Chapters 2 and 6). Running diagonally through the contour line are a selection of the words and phrases used to describe solidarity by research participants in the Radius / Making, gifting, solidarity interviews and the Ulna / Lived experience case study – see 7.1.1.

Figure 272

The Ting place / Final cloth



I walked out to the promontory within Tingwall Loch that is Law Ting Holm (Figure 273) and washed the unfinished *Solidarity / Ting place* cloth in the surrounding water, and dried it on a fence overlooking Law Ting Holm, as in Figures 275 to 278.

Figure 273

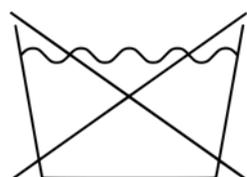
Law Ting Holm / 2019, August 27



Stitched onto an edge of the cloth is a washing label with the following details,

Figure 274

*The Ting place label front*¹⁵



Do not wash; pre-washed in Tingwall Loch by, 'Law Ting Holm', a 'Ting' place, Shetland, UK. 100% GOTS Eco Cotton. [Label back]

The name, 'Law Ting Holm', has its origins in the Old Norse þing völlr, meaning the, 'parliament or court field(s)'. Law Ting Holm was recorded by RCAHMS (Royal Commission on the Ancient and Historical Monuments of Scotland) in 1946 and scheduled in 1996 as a 'Thingstead' by Historic Scotland. The earliest surviving record of its use as a, 'Law Ting', a main, 'Assembly', site in a legislative area is in 1307.

¹⁵ License attribution for do not wash symbol: https://commons.wikimedia.org/wiki/File:Laundry_symbol_do_not_wash.svg

Figure 275

The Ting place cloth washed in Tingwall Loch

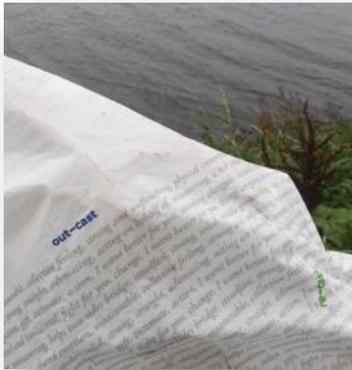


Figure 276

Wringing the Ting place cloth washed in Tingwall Loch

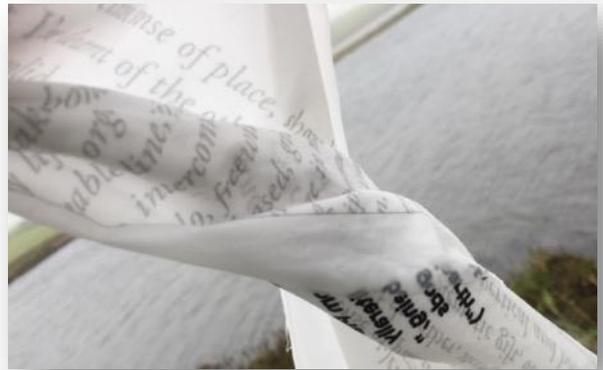


Figure 277

Drying the Ting place cloth 1



Figure 278

Drying the Ting place cloth 2



Gifting words / The co-created gifted design thing. The *Gifting words* cloth design was created from scanned images of four sheets of the marbled paper Luke and I had co-created in the lived experience case study. This was the same design as we created for the wrapping cloth for Luke's, 'An Apology', gift to the community organization in 4.3.4.6. I overlaid this design with a printed selection of the words and phrases used to describe the co-created gifted design thing by interviewees, and by participants in the lived experience case study (Figures 279 to 282).

Figure 279

Gifting words / Digital design

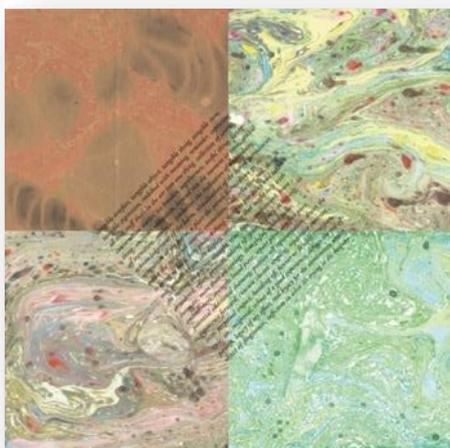


Figure 280

Gifting words / Final cloth



Figure 281

Gifting words / Wrapped (Front)



Figure 282

Gifting Words / Wrapped (Back)



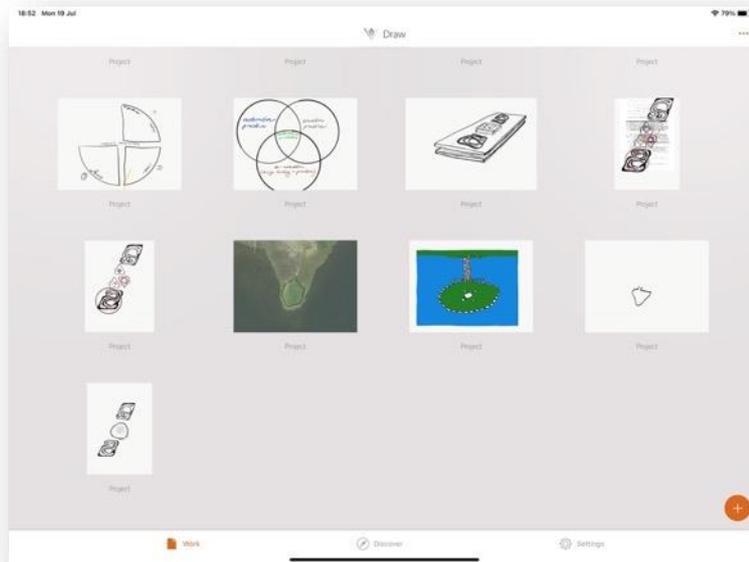
4.6.6. Sketchbooks / Notebooks, 2017 – 2021

I have referenced my notebooks (handwritten desktop research and fieldnotes) and sketchbooks throughout this thesis. I saw the maintaining of these as part of the reflective, as well as reflexive, parts of my thinking through making practice (see Chapter 3). The sketchbooks are in the following formats (Figures 283 to 287),

4.6.6.1. Adobe Draw and Adobe Fresco digital sketchbooks

Figure 283

Screenshot, Adobe Draw PhD digital sketchbook projects



4.6.6.2. Paper sketchbooks

Figures 284 to 285

Pages from PhD paper sketchbook

Figure 284

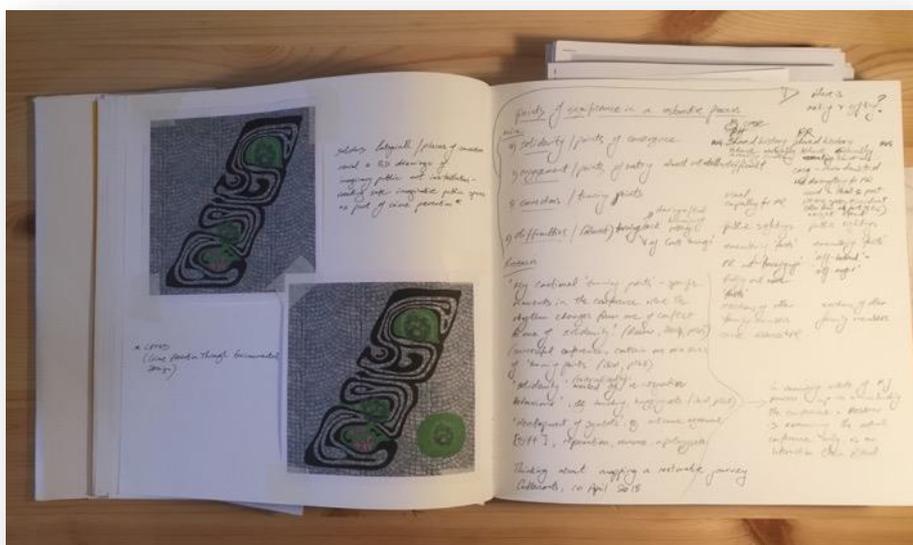
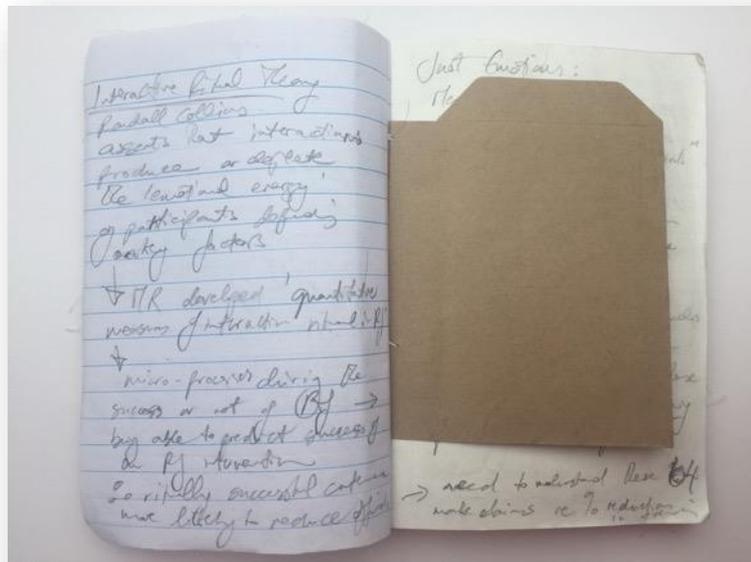


Figure 287



Chapter 5. Tarsus / Analysis

Tarsus

The ankle bones collectively

From PIE root *ters-, 'to dry'

It is the hypothetical source of/evidence for its existence is provided by: Sanskrit tarsayati, 'dries up'; Avestan tarshu-, 'dry, solid'; Greek teresesthai, 'to become or be dry', tersainein, 'to make dry'; Latin torrere, 'dry up, parch', terra, 'earth, land'; Gothic þaurusus, 'dry, barren', Old High German thurri, German dürr, Old English þyrre, 'dry'; Old English þurstig, 'thirsty.'

Earthing the research.

‘When reflection is equally capable of clarifying both its living inherence and its rational intention, it will be assured of having found the centre of the phenomenon.’

(Merleau-Ponty, 2012, p. 53)

The phenomena and over-arching themes of my research were **making, gifting, and solidarity** within RJ processes. Within these themes, the superordinate themes were as in Table 10. I created these two sets of themes (over-arching and superordinate), prior to collecting any of the face to face research data. This was in order to form an organizing framework for my data collection and analysis as the research material was multi-perspectival (Larkin et al, 2018; Vogl et al, 2019), and gathered through different means (see Chapter 4). This framework of themes was developed from my prior knowledge and experience as a RJ practitioner and maker, as well as through the process of conducting my literature and contextual review. This reflected my phenomenological stance of being embodied as a practitioner and, at the same time, ‘bridled’, (Dahlberg and Dahlberg, 2019) as a researcher, and open to new meanings and aspects of the three phenomena - see 3.1.1.2. As apparent in Table 10, the division of the superordinate themes into the over-arching ones is only one possible way of dividing them. This is particularly the case with the over-arching theme of, ‘solidarity’. For instance, the superordinate theme of, ‘Making and gifting in terms of solidarities in RJ’, could equally be under, ‘Making’, or, ‘Gifting’. I chose to emphasize the theme of solidarity in this way, through grouping more of the superordinate themes underneath it, as I saw it as the main focus of my particular research question of, **‘what is the ability of the co-created design thing to become a symbol of solidarity between participants in an RJ encounter?’**

Table 10*Over-arching and superordinate themes*

Over-arching themes (Phenomena)	Superordinate themes
Making	Making role in RJ Making hazards in RJ
Gifting	Gifting role in RJ Gifting hazards in RJ
Solidarity	Understanding of solidarity Solidarity in RJ Empathy and solidarity Solidarity in RJ definition Making and gifting in terms of solidarities in RJ The co-created design thing as a symbol of solidarity in RJ

Following my collection of the face to face research material, as in Chapter 4, I considered my phenomenological analysis of the datasets to be like that of a telephoto lens on a camera - a zooming in to produce a more refined analysis in the form of subordinate themes within the datasets, and a zooming out to find broader common themes across the datasets. As such, I did not see my analytical method as a reductive filtering process of constantly refining themes, nor is it intended to be read as such, but one of constant flux between the micro and the macro.

I employed my research methods in five stages in this study (as detailed in Chapter 3). Chapter 4 was the first of these stages of data collection. In this chapter, I detail Stages 2 to 5), as they are about the analysis and interpretation of the research material. I do not include the **Patella / Thinking through making** research material in this analysis as it was a body of work created as a response to, and way of thinking through, the research from the other datasets (Chapter 4), as well as from my desktop research (Chapters 2 and 6).

The four datasets of **Radius / Making, gifting, solidarity interviews, Ulna / Lived experience case study, Carpus / Turnings workshop**, and **Fibula / Symbol of solidarity interviews** were analyzed using an interpretive (hermeneutic) phenomenological approach (van Manen, 1990, 2014; Vagle, 2018, p. 61-66). This produced a set of common themes relating to the phenomena and over-arching themes of this study of **making, gifting** and **solidarity** within RJ processes. Following this, I conducted additional analyses of two of

the datasets. The **Radius / Making, gifting, solidarity interviews** were additionally analyzed using an Interpretive Phenomenological Analysis (IPA) (Smith et al, 2009), where I utilized a primary and secondary coding process. The **Fibula / Symbol of solidarity interviews** particularly related to my main research question of the co-created design thing as a symbol of solidarity within a RJ encounter and, as such, were about testing out a theory on the research material as a way of gaining a new understanding of a complex phenomenon (Dahlberg and Dahlberg, 2020). To achieve that, this latter dataset was additionally analyzed against the, ‘rules for unravelling symbols’, within interaction ritual (Collins, 2004, pp. 97-98), and in relation to material culture, as iterated in Chapter 2. I detail this later in this chapter section.

In this chapter, I will detail my analytical approach, through outlining the application of my bridling process (see 3.1.1.2.), the derivation of the common themes, and the ensuing analysis and triangulation I undertook of the datasets utilizing these. I will also outline the additional analyses of the **Radius / Making, gifting, solidarity interviews**, and the **Fibula / Symbol of solidarity interviews**.

5.1. The analytical process

For an outline of the analytical stages I reference in this chapter, please see Chapter 3.

5.1.1. The employment of bridling openness (Stage 2)

Regarding Stage 2 and bridling, I employed several different ways of balancing my phenomenological stance of being relational and embodied as a making and RJ practitioner with setting aside and bridling (Dahlberg and Dahlberg, 2019; Vagle 2018) some of that embeddedness as a researcher (see Chapter 3).

Firstly, my doctoral research design was based on gathering multi-perspectives about the phenomena and a triangulation of them (Hastings, 2012; Larkin, Shaw and Flowers, 2018; Vogl, Schmidt and Zartler, 2019). Triangulation is evidenced in the number of different datasets and data collection methods I utilized in order to gain a multi-perspective understanding of the manifestation of the phenomena of **making, gifting, and solidarity** in RJ processes. Secondly, I collected together all the material about my practice (prior to commencing my PhD) as a creative and a restorative practitioner, as a way of, ‘reflecting on, and asking questions to’, my, ‘own understanding (e.g., What is it that I understand? Why is it

that I understand in this way?)’, in order to create the opportunity, ‘to understand differently.’ (Dahlberg & Dahlberg, 2019). This collection of prior work is outlined in Chapter 1, and elements of it may be seen in Appendix 1. Thirdly, I employed the restorative skill of non-judgmentalism throughout the research, as outlined in Chapter 3. Fourthly, Alyson Halcrow, my lived experience case study supervisor, peer reviewed my thematic coding process for the Radius / Making, gifting, and solidarity interviews. Lastly, through my person-centred and trauma informed approach, I remained as close as possible to participants’ actual words and phrases in my thematic analysis so that their voices, phraseologies and lived experiences are contained in the final themes. (This is evidenced in this chapter and in Chapter 7). This was alongside being aware of my own subjectivity in hearing and understanding the contexts and meanings of participants’ words and phrases and recognizing this as a continual conversation with the objectivity of my non-judgmental stance (Dahlberg and Dahlberg, 2020).

5.1.2. Initial wholistic readings (Stage 3)

Through the process of personally gathering the data with my co-researcher-participants through the four datasets, and manually transcribing the majority of the audio material myself, I recognized similar ideas and phrases appearing. I also observed, particularly at first within the **Radius / Making, gifting, solidarity interviews**, commonalities of words and phrases across two or more of the three over-arching research themes of **making, gifting** and **solidarity**, which surprised me.

The links between **solidarity and gifting** are clear from the research literature (Douglas, 1990; Komter, 2005; Purbrick, 2014), as are the links between **making and gifting** through the concept of the handmade (Komter, 2005; Fuchs et al, 2015), and of the, ‘artwork’ (as handmade), crossing the traditional divide in anthropological theory (Mauss, 1954; Hyde, 2012) between the commodity (impersonal) and the gift (personal), as there is always a part of the maker in the artwork, even if it has been purchased as a commodity (Purbrick, 2014). There is also a possible link between **making and solidarity**. For example, the selling of, ‘handmade crafts’, through women’s co-operatives and the consequent creation of a solidarity with buyers and fair-trade organizations which, in turn, supports the groups’ existence (Ferguson, 2009). For these reasons, I had not expected to see commonalities across all three over-arching themes.

Once the transcriptions were complete, I carried out initial wholistic readings of the four datasets to arrive at a set of phrases that, ‘may capture the fundamental meaning or main significance of the text as a whole’, and, ‘possible commonalities’ (van Manen, 1990, p. 93), across the different sources. These eventually became common themes with different nuances within them relating to a particular dataset – this will become apparent in this chapter. For rigour and transparency, I detail below how this set of common themes was formed over a period of time, initially through the process of transcribing, and then through repeated readings of the texts.

In the initial wholistic reading stage of my phenomenological analysis, *a collection of key phrases and possible commonalities* began to emerge from the **Radius / Making, gifting, solidarity interviews**. This collection of key phrases and possible commonalities was extended through the inclusion of the **Ulna / Lived experience case study, Carpus / Turnings workshop**, and **Fibula / Symbol of solidarity interviews**. I categorized this collection into the three over-arching research themes (**making, gifting, solidarity**) and noted the addition of, ‘words’, as key. From the collection of key phrases and possible commonalities, I devised an *emergent set of common themes* that had arisen through this, ‘wholistic or sententious reading approach’ (van Manen, 1990, p.93; van Manen, 2016, p. 320), of all the texts from the four datasets. The development of the initial collection of key phrases and possible commonalities into the emergent common themes may be found in Appendix 26.

I noted similarities in words and phrases used by the interviewees, the lived experience case study participants and the dancers *across* the over-arching themes of **making, gifting** and **solidarity** and grouped them accordingly. Following further readings and viewings of these four datasets, I zoomed out of the micro and *refined the emergent common themes* into,

As an organizational tool for the research material through, ‘the selective or highlighting reading approach’ (Van Manen, 1990, p. 93; Van Manen, 2016, p. 320), I returned to the **Radius / Making, gifting solidarity interviews** and started to utilize the *emergent common themes*. I started with this dataset as it included the most participants and perspectives. Although these themes had, in part, emerged from these interview texts (alongside the other datasets) I felt I was missing the particular nuances of individual interviewees’ voices, and richness of their material. Staying close to the detail of the original transcribed audio I considered important and to concur with my research approach of being person-centred. I

also saw this as more rigorously reflecting the restorative values of being respectful, honest and fair, and the restorative skill of active listening in terms of the interviewees' audio recordings and transcripts.

5.1.3. Selective and line by line re-readings and viewings (Stage 4)

Consequently, I decided to zoom in again on the **Radius / Making, gifting, solidarity interview transcripts** and analyze them more closely, line by line ('the detailed or line by line approach', Van Manen, 1990, p.93; Van Manen, 2016, p. 320). It was at this point that I additionally introduced the Interpretive Phenomenological Analysis (IPA)(Smith, Flowers and Larkin, 2009), producing initial and then secondary codes. This helped to achieve a more layered understanding of the dataset, semantically as well as hermeneutically (Spiers & Riley, 2019). The coding process is evidenced in Appendix 27.

Through this more detailed process I noticed *similar emergent common themes appearing*. I produced, at the end of my line by line thematic analysis, the following *common themes* for the Radius / Making, gifting solidarity interviews across my, 'over-arching', themes of **making, gifting, and solidarity**,

- Tangible, permanence, ongoing, measurable, solidity, strength, echoes (and opposites of permeable, moveable)
- Active, movement, embodied
- Bridges, bridging, equalizing, side by side, co-creation
- Personal, bespoke individual, relevant
- Sign, symbol, representation, place, point
- Sufficient, line, enough
- Articulates language, unwrapping, uncovering, language, words

I also utilized a, 'selective reading approach' (Van Manen, 1990, p. 93; Van Manen, p. 320), to order the research material from the **Ulna / Lived experience case study, Carpus / Turnings workshop**, and **Fibula / Symbol of solidarity interviews** using the *common themes* from the **Radius / Making, gifting, solidarity interviews**. I did this by re-reading the texts and highlighting the sections I considered corresponded with the common themes as a way of, 'identifying the synthesis, integration, or resonance between the findings' (Larkin et al, 2018, p. 186), or where they offered to, 'converge', or, 'complement' (Vogl et al, 2019). In this

sense, the process was subjective (Vagle, 2018; Van Manen, 2016), ‘intuitive’, and, ‘creative’, using myself as a research tool (Janesick, 2001). Consequently, some of the quotes and findings I provide in this chapter, as evidence for a particular theme, could be placed under more than one theme.

My selective reading approach, however, also revealed that there were other *contrasting and diverging thematic areas* (Larkin et al, 2018) and ones of possible, ‘dissonance’ (Vogl et al, 2019), that were unique to each of the four datasets. The common themes were, therefore, *individualized for each of the four datasets*. This may be seen in Table 11, where I show *how the common themes are related across the four datasets*. Where particularity and divergence appeared (Vogl, Schmidt and Zartler, 2019), I chose to *articulate the theme using a different name* of particular relevance to that dataset, even though the themes seemed to be conceptually related. The *[italicized]* theme names were not strong ones in those datasets. I included them, however, as through the triangulation process (see following section) they became stronger when seen in reference to the common themes from the other datasets. For example, *[Physical Language]*, in the Fibula / Symbol of solidarity interviews (Table 11, Column 4). This was in order to maintain the idiographic voice amidst the consensus (Larkin et al, 2018), ‘effect a more direct contact with the experience as lived’ (Van Manen, 1990, p. 78), and address the potential issue, despite its idiographic focus, of obscuring the, ‘fundamental individual differences by the focus on common experiences’ (Wagstaff et al, 2014). This enabled me to be as faithful as possible to the original transcripts, the language and words actually used by the research participants, whilst also providing a way to examine the spaces in-between (Larkin et al, 2018). The set of common themes across the four datasets became, therefore, as in Table 11, with each row representing a new theme. A selection of the interviewee originating words and phrases for the common themes may be seen in Appendix 27.

5.1.4. Triangulation, creation of phenomenological texts, and discussion (Stage 5)

In this section, I will briefly outline the particular analysis of each of the four datasets, followed by a triangulation of them (Hastings, 2012; Larkin et al, 2018; Vogl et al, 2019) using the correlating common themes as a tool to aid this, as in Table 11. I will also note possible dissonances (Vogl et al, 2019), and reference the contextual material and literature in Chapters 2 and 3, and in Chapter 6, in reference to solidarity.

Table 11*Related common themes as they appear across the four datasets*

Radius / Making, gifting, solidarity interviews	Ulna / Lived experience case study	Carpus / Turnings workshop	Fibula / Symbol of solidarity interviews
Common themes	Common themes	Common themes	Common themes
1. [Un]Blocking	Making as Metaphor	[Un]Blocking	[Physical Language]
2. Words and language	Words and language	[Communication]	[Non-offending language]
3. Personal and individualized	Bespoke and personalized	[Handmade]	Bespoke and handmade
4. Embodied, active and co-creative	Human and aert-kent	Embodied and [De]Humanized	Embodied, active and co-creative
5. [Un]Safe space and place	Community and place	Floor and place	[[Un]Comfortable spaces and objects of community]
6. Bridging	Out-casted to re-casted / (Cast to about-cast)	Bridging	Bridging
7. [In]Tangible and [im]permeable	[A material memory]	The solidus space / Ritual and ceremony	[A rite of passage / [Un]Used and evocative gifts]

Radius / Making, gifting, solidarity interviews

My selective and line by line re-readings (Stage 4) of the interview transcripts, and coding process, produced *secondary codes* (see Appendix 27). I grouped these secondary codes together to create *subordinate themes*. I did this by initially grouping together all the interviewee responses to the same question. For each interview question, I took what I considered to be the richest interviewee secondary codes and placed them into thematic groups. Following this, I divided the remaining interviewee secondary codes into the same thematic groups. Where there were divergences, I created a new thematic group, and repeated this process. These thematic groups became the subordinate themes, which I named based on words and phrases within the secondary codes. I chose to label many of the subordinate themes in terms of, ‘place’, as it was a word that was suggested in the people harmed interview as an alternative word to, ‘point’, within my proposed definition for solidarity in RJ (see 6.1.4.2.). In these ways, the original voices of participants are contained within the subordinate theme names and descriptors (see Appendices 27 and 28).

I also grouped the subordinate themes a second time. This time under the Radius / Making, gifting, solidarity interview common themes, as may be seen in Appendix 28. In

Appendix 27 are the descriptive phenomenological texts I wrote for the subordinate themes and in Appendix 6, the texts for superordinate themes (the interview questions) in this dataset. My writing and re-writing of phenomenological texts were part of the *vocatio* (van Manen, 2011) element of my research stance (see 3.1.1.2.).

Ulna / Lived experience case study

As with the previous dataset, I further divided the research material into subordinate themes, which I utilized to further understand, organize and group the material around the common themes. This may be seen in Appendix 28. The subordinate themes emerged through my selective and line by line re-readings and viewings, as described above (Stage 4).

Carpus / Turnings workshop

In this data collection group, the particular aspect of the phenomena was movement and gesture within the more general phenomena of making, gifting, and solidarity, within RJ encounters. As such, the workshop was about interpreting dialogue in gestural and movement form in the same way that the lived experience case study was, in part, about interpreting dialogue in visual form. Actor Juliette Binoche makes a link between painting and dance as expressing the, 'same thing', and coming from the, 'same place', in speaking about her collaboration with dancer and choreographer Akram Khan, 'In fact, painting is dancing on paper, it's got to dance and move, it's the same thing, it comes from the same place, just expressed differently' (Binoche, 2016). Or as van Manen (1990) states, 'we may have knowledge on one level and yet this knowledge is not available to our linguistic competency' (p. 113).

For the purposes of this dataset, by the word movement I intend bodily expression that is made by the weight bearing lower body, such as the legs and feet, and the word gesture to refer to bodily expression by the upper parts of the body, such as the hands and arms. This differentiation is based on Laban Movement Analysis (Laban, Ullman, 2011) (see 4.4.5.1.). For simplicity, I also include facial expression within the word gesture. Action is used as a generic term. I am not a movement analyst, which is why my analysis uses transcripts of the dancer's own descriptions and interpretations, alongside my own, of their gestures and movements. All quotes from the dancers are taken from these transcripts as described in Chapter 4.

Fibula / Symbol of solidarity interviews

As previously stated, this group of five interviews was additionally analyzed in terms of the criteria or, 'rules for unravelling symbols' (Collins, 2004, pp. 97-98), and in relation to material culture - see 2.3.

5.1.4.1. Triangulation of the common themes

I have placed research participant quotes from each of the four data collection groups to support each common theme. *Italicized* words within these quotes evidence the common theme, and I relate each theme to threads from 2.6.

Common theme 1

[Un]Blocking - Radius / Making, gifting, solidarity interviews

‘It’s about creative process *unblocking* things’

‘It began to kind of *unravel* this knot in their brain ...so, just using the materials and *unwrapping* that creatively definitely gave the, gave me, as a [R] and making] practitioner, an *angle in*’ [brackets mine]

(Arnett, Interview)

‘As a harmed party, you know, in an adversarial system, a victim is told, like, keep *blocking*, they’re both told, ‘*block* yourselves from that other person’...the act of a victim, harmed party, saying, ‘I’m open to receiving something from you’, is a, is a complete shift in what we think should happen to address a crime or a conflict’

(McGoey, Interview)

Making as metaphor - Ulna / Lived experience case study

Since this whole thing’s [R] process] started...I do look *deeper* at things...like, on the outside world, this is just me putting blocks into a box [wooden printing blocks], but...as I’m doing things, I’m thinking about what kind of *hidden meanings* it can have...this can quite easily have, it can quite easily symbolize, or can portray putting things back together after what’s happened’ [brackets mine]

(Session 8, Luke)

[Un]Blocking - Carpus / Turnings workshop

‘I sort of perceived these arms as a sort of a question, a question mark. And again, and the sort of *release* into these very hopeful - you looked incredibly hopeful - when you were looking up, *hopeful anticipation*, and your arms sort of growing bigger and then moving into this hug.’

(Dancer, Pair 1)

[Physical language] - Fibula / Symbol of solidarity interviews

Clair: we’ve talked about this a bit but how, if at all, did you see Luke develop and change over the course of the work?

Caitlin: he got a language, I mean a *physical language*, for what he’d done...*so, he could speak about it now*

(Caitlin, Interview)

Within the **Radius / Making, gifting, solidarity interviews**, the role of making was iterated as, 'it opened folk up and it began to kind of unravel this knot in their brain', and later, 'it's about creative process unblocking things' (Arnett, Interview). Liebmann stated of an art therapy client that, 'it was like discovering colour was, like, discovering a good bit of herself that she hadn't really known about or paid any attention to.' In this way, her use of colour led to an unblocking of something within her that meant that, 'she later went on to do an art class' (Liebmann, Interview). This unblocking through making can also lead to the opening up of what were described by Liebmann in her interview as, 'no-no', or difficult emotional, 'places', for the maker, which need to be carefully handled by the skill and knowledge of a creative RJ practitioner in, for instance, changing the materials (as in the example above) or discussing how much to reveal, whilst also keeping that person safe. If managed skilfully, however, the experience of using making materials was considered to build confidence, encourage and unblock profound work (Arnett, Colvin, Liebmann, McGoey, Toews, Interviews).

The dancers in the **Carpus / Turnings workshop** similarly described some of their movements and gestures as, 'release' ('Witness', Pair 1), 'letting go of intentions' ('Mover', Pair 2), 'emptying out' ('Mover', Pair 2), 'liberating' ('Witness, Pair 2), 'making space for something new to come' ('Witness, Pair 1), 'rubbing out stories' (Pair 1) and, 'rubbing out bits of the past' (Witness, Pair 1). I have chosen to iterate these as, 'unblocking', in the sense of releasing something, either potentially or actually, both within themselves, as well as towards the other. This release led to gestures towards the other, which created a greater openness and the possibility for new actions of bodily solidarity (see Chapter 2), such as a, 'hug' ('Witness', Pair 1), or a different, 'choreography' ('Witness, Pair 2). See Figure 288,

Figure 288

‘And your arms sort of growing bigger and then moving into this bug’



These were iterated as sometimes painful movements,

‘This is really quite painful, but do I want to continue with this, and this uncertainty? Or, should I just let go of this? Or, is this something that I need to work through...evolve it into something which was more pleasurable?’

(Dancer, Pair 1)

Pair 1 saw the approach of, ‘a flat hand’, as, ‘too cutting’, and that, ‘all the other gestures had more space, more open-ness’. They continued that, ‘it was really nice to be shown it [the gift] before being sort of offered it’, and that, ‘it felt really important’, to do that, which was also iterated as unravelling that built trust, as in Figure 289, and this quote,

‘At one point, there was still quite a bit of distance between us and [she] sort of unravelled this thing and then showed me both sides, and then it was clear this is for you, so it immediately pulled me into her space and established a level of trust’
[brackets mine]

(Dancer, Pair 1)

Figure 289

'Unravelled this thing...so it immediately pulled me into her space'



Equally, stillness and a lack of movement, or tiny gestures and repetitive actions of, 'scratching', or, 'rubbing', were seen as spaces, 'niches' ('Witness, Pair 3), in which to think, 'trying to, like, understand' ('Mover', Pair 3), prior to making the next move. Under this theme of, '[Un]Blocking', therefore, I have also placed the instances of either a lack of movement, 'there was almost an unwillingness to move' ('Mover', Pair 2), or very subtle movements and gestures, as moments of space and thinking through what happens next - an unblocking. These moments of stillness and a lack of movement or only slight movement or gesture were viewed as, 'unique', and, 'mesmerizing,' ('Witness', Pair 2), 'taking me somewhere' ('Witness', Pair 1), 'trying to, like, understand' ('Mover', Pair 3) and of, 'something deep' ('Witness', Pair 2). Equally, movement was sometimes seen as unable to be articulated, 'You see, when I think about the movements, my words stop' (Witness, Pair 2),

Figure 290

'When I think about the movements, my words stop'



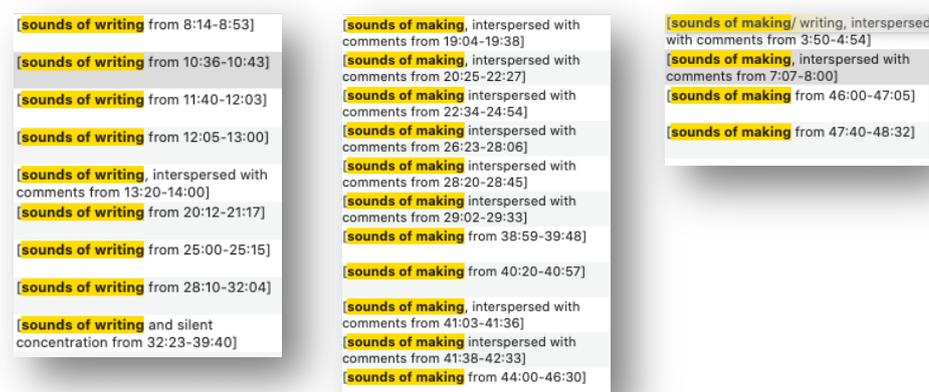
This is comparable with the, 'sounds of making / writing', (See Figure 291) in the **Ulna / Lived experience case study**. Here, there are periods of oral silence filled only by the sounds of the repetitive movements of Luke making or writing. The use of, 'positive', oral silence is a key component of RJ practitioner training (Rossner, 2013, p. 88), which is what van Manen (1990) articulates as, 'out of this space of silence a more reflective response often may ensue than if we try to fill the awkwardness of the silence...' (p. 113). Within the phenomenological research literature, different types of verbal silence are described. For example, the, 'literal silence', which is the lack of speaking, and the, 'epistemological silence', of the, 'unspeakable' (van Manen, 1990, p. 113), such as the silence and withdrawal following atrocity (Barrett, 2014; Ataria, 2015), and the limited ability of verbal language to express this (van Manen, 1990, pp.112-113). True meaning and articulation of something, 'lies just beyond the words, on the other side of language. Speech rises out of silence and returns to silence' (van Manen, 1990, p. 112).

It is, in part, this non-verbal, 'physical language', of Luke's making activity that enabled him to find the verbal language (see Common theme 2) he needed to speak about the offence, and its consequences (Caitlin, **Fibula / Symbol of solidarity interviews**). Caitlin described this as, 'rebuilding somebody who's been traumatized by a process and actually needs some private, safe space to think about that, and accept some of that, and lay it bare, and then, move away' (Session 6, Luke, Caitlin). This correlates with Barrett's (2003, 2014) articulation

of trauma in the body through image making and word (see Chapter 2). Luke had, ‘already experienced a great deal of shame’ (Session 4, Luke), as articulated here, ‘someone rolled their window down as they were driving past and swore at me and called me an, ‘asshole’ (Joint Meeting 1, Luke, Sally, Alyson). Broudehoux and Cheli (2021) describe memorial architecture arising from trauma as a physical, ‘non-verbal language apt to translate, into material form, a reality that is too harsh to otherwise communicate’ (p. 1).

Figure 291

Screen shots of transcript search for, ‘sounds of making/writing’, from sessions 12, 13 and 17, Luke



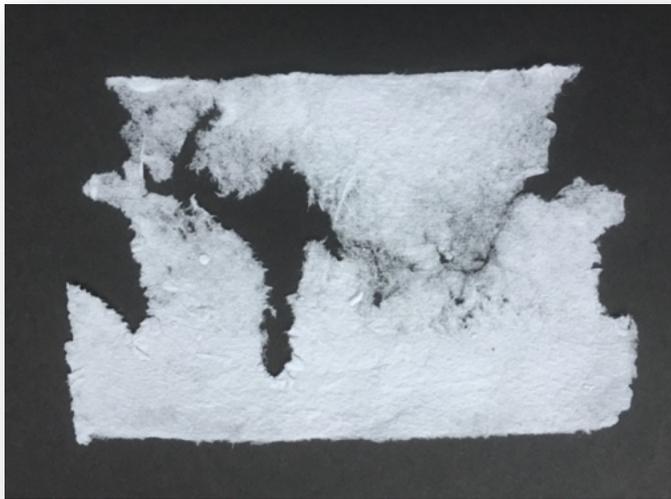
The making process became a metaphor (*Making as metaphor*) for the RJ process, gave me an, ‘angle in’ (Arnett, **Radius / making, gifting, solidarity interviews**) in the **Ulna / Lived experience case study**, and as such unblocked spaces for conversation. For example, Luke seemed to lose concentration on the papermaking (see Chapter 4) when talking about difficult things. Consequently, the sheets of handmade paper became ragged or torn as, during these times, he rushed peeling off the fragile sheets of wet paper pulp from the frame. This may be seen in the following quote, where Luke alleges that he had not been alone in committing the offence,

‘and it also made me feel like they didn’t care what happened to me as long as they were ok, as long as they were happy and safe, that was all. That one’s not done so well [the sheet of paper on the mesh]’ [brackets mine].

(Luke, Session 1)

Figure 292

One of the torn handmade paper sheets



The making process also became an assessment tool for me, and unblocked a better understanding of Luke, informing the materials we used and the tasks we did together, and those we did separately. For instance, I observed Luke experienced difficulty with coordination in fine motor tasks using his hands. This was confirmed through a conversation with Caitlin, and by a diagnosis Luke revealed to Sally in Joint Meeting 1.

There is an understanding that the co-created design thing takes time and effort, and that the physical thing itself represents the time taken to understand the other. In this, the thing unblocks feelings towards the other. Colvin, in the **Radius / Making, gifting, solidarity interviews**, stated that the making of the gift, ‘shows time, it shows thought, it shows care, it shows bravery’, and the gift’s physicality (its physical language) unblocks time for the recipient to reflect,

‘something you can display and you can reflect on really often, or you can put away and tak out and reflect on when you’re ready, it gies you a more flexible timeframe for, for acceptance...I think, if you can store something away, it gies that person the power back tae reflect when they’re ready and when they choose tae’.

(Colvin, Interview)

Luke observed that the gift could be, ‘an even bigger slap in the face’, for the person harmed if its making did not take, ‘time and effort’ (Session 8, Luke). The time and effort that

is taken in the making process, the resulting quality, and longevity of the gift, and the timing of the gifting, are important in unblocking not only the maker's responses and thinking processes, but also the recipient's. The gift's permanence, rather than impermanence (such as with a consumable gift), also unblocks the time, space and power for the recipient to reflect on it within their own timeframe – see Colvin's quote above. Similarly, within the **Radius / Making, gifting, solidarity interviews** the acts of gifting and receiving are seen as unblocking different forms of communication (Toews, Interview), and specifically as challenging the blocking actions that people harmed and responsible are advised to do towards one another in an adversarial justice system (McGoey, Interview).

As Luke stated (Session 6, Luke), 'anyone can say the word sorry, whereas if you were to, if I...were to make something, then there was a lot more thought that's gone into it, a lot more time, a lot more feeling'. Likewise, Robbie in the **Fibula / Symbol of solidarity interviews** stated that the bench he had made and gifted to the people harmed was an, 'icebreaker', in terms of his relationship with the people harmed and that it was the making process and the co-created gifted design thing that had unblocked his relationship with them. In these ways, Luke's and Robbie's making processes unblocked a, 'thinking through making', process (Gray and Malins, 2004; Nimkulrat, 2012; Marshall and Wallace, 2017), or thinking in movement (Sheets-Johnstone, 2015, p. 105); 'as I'm doing things, I'm thinking about what kind of hidden meanings it can have' (Session 8, Luke).

This references the following threads from Chapter 2:

- *Co-creative making activities within criminal, and restorative, justice act as conduits for the potential for change within participants*
- *Things, things, and co-creative making are conduits for dialogue, negotiation, and potential change*
- *Image making has a powerful function in the aftermath of trauma through enabling word making, alongside a re-embodiment of the person, and a re-connection with place.*

Common theme 2

Words and language - Radius / Making, gifting, solidarity interviews

‘Thinking they are working towards solidarity would be, would be counter intuitive to most people, I think. But, if you described it as reaching this point or this place...I think folk would absolutely buy into that immediately. I would hate for a *term* to, to have a negative effect on what people were expecting’

(Person Harmed 2, Interview)

Words and language - Ulna / Lived experience case study

‘You’re [Luke] so less likely to ever to use *words* inappropriately again because you can think of this [points to *walk a mile in my shoes* exercise – see 4.3.4.2.]’ [brackets mine]

(Caitlin, Session 6 with Luke)

[Communication] - Carpus / Turnings workshop

‘We had to move our hands in some way, but neither of us were allowed to, like, lead it, it was more like a *communication* through, through that hand, like a kinaesthetic thing’

(Dancer, Pair 3)

[Non-offending language] - Fibula / Symbol of solidarity interviews

‘I thought it was very interesting that what you [Clair] did was all to do with *words* because actually what he [Luke] also did was find his *non-offending*, I don't know, find a *language* to describe what he'd done and, and speak about it without it being too much to bear...but because he was working on stuff [making], it's a different, it's a healing way of speaking, or a non-threatening way of speaking the words so that in the end he could say the words. So, I think it helped him to know what he was taking responsibility for, in a kind of a way. And then take responsibility for it, and then say sorry and move on’ [brackets mine]

(Caitlin, Interview)

Words and language, positively and negatively, ran as a current through my work with Luke and Sally in the **Ulna / Lived experience case study**. For instance, Luke and Sally's shared interest in words, the offence being about words, and Luke's enjoyment of language. Words were seen to be an important part of Sally's work with the community organization as she relayed that she spent a lot of time in meetings and conversations with people explaining or challenging the use of language surrounding her service users. This influenced and informed decisions we made about the content of the co-created design thing that was ultimately gifted to Sally's organization. Like Luke, Sally had a natural and, perhaps at times, unusual use of language. This emerged in her use of the word, 'messenger', to describe her role within the RJ process – see 4.3.4.4.

Luke's choice of words was never casual and his use of them was his own form of creative expression. For instance, regarding his creative writing, 'it's good to kind of get it out of your head sometimes and almost give yourself a bit of relief from it as well' (Luke, Session 4). People felt that Luke, at times, was using language that was variously described as, 'scripted' (Caitlin), 'learned', or, 'rehearsed' (Sally), which, for Sally, made her wonder, 'ken, is du [Luke] just saying all the right things?' [brackets mine] (Session 4, Sally). Sally acknowledged, however, that she thought Luke was, 'remorseful', and, 'obviously was mortified', by what he had done, but that she felt that, 'with kenning I was coming he maybe researched me' (Sally, Session 4). Although Luke's use of language could seem, 'scripted', as Caitlin had intimated, 'what he [Luke] said on that last day [Joint Meeting 3], nobody could have thought that of it'. As she continued, 'so that was a real change, and I don't think it was [scripted] because, you know, like we both said, he wasn't ever being insincere...but somehow, that's how it felt to people' [brackets mine] (Caitlin, **Fibula / Symbol of solidarity interviews**). In the same dataset, Lyall confirmed this by saying that Luke was, 'sincere', in, 'speaking about what he had done'.

Equally, Sally had a concern around her own use of words within the first joint meeting with Luke, and a fear of making it worse for him through not getting her words right. Sally repeated this in all our sessions together, and expressed it as, 'I mean, I'm no lying, I'm no trying tae rehearse anything', and as wanting to, 'get it right, I just want tae mak sure I get it right, cos I dunna want it tae no be, like, be helpful for him, and it, it's I dunna want tae put him back' (Sally, Session 2). This highlights the important role words play in RJ processes and of using appropriate terminology and language, as emerged in the **Radius / Making, gifting,**

solidarity interviews. As one of the people harmed commented in their joint interview, in relation to solidarity as a term, ‘I would hate for a term to, to have a negative effect on what people were expecting’ (Person harmed 2, Interview).

It was Luke’s so-called, ‘physical language’ (see Common theme 1 above), of making that unblocked his, ‘non-offending’, verbal and written language, in Caitlin’s words (**Fibula / Symbol of solidarity interviews**). An example of this is in Session 17, where Luke changed his earlier phrase (from Session 3, Luke) of, ‘felt sorry for...’, and replaced with, ‘thankful for family, friends, girlfriend’, indicating his language had changed during his RJ making process and he was no longer seeing everything in relation to the offence, or to himself as an offender.

Figure 293

Luke’s, ‘non-offending’, language; ‘a non-threatening way of speaking the words’



Both Caitlin and Sally, independently, referred to the gifted book, as a, ‘tool’ (Caitlin, Interview; Joint Meeting 3, Luke, Sally, Lyall), and Luke described his book as, ‘things like this can be tools for learning’ (Session 11, Luke). Message sticks are iterated as, ‘semiotic tools’ (Kelly, 2019, p. 145), and boundary objects as being able to be translated across different contexts (see 2.3.5.2. and 2.3.5.3.). Caitlin conflates these two ideas in this quote, ‘it’s [the book] a tool to achieve something by which means it’s different for each person when it’s in their hands’ [brackets mine] (**Fibula / Symbol of solidarity interviews**). Thus, the communication of the book as a tool through its material physicality potentially lasts beyond the moment of the RJ encounter, as each person makes it their own,

‘everything is never just one thing, it’s how you perceive it to be. So, it’s just a thing and you may have a different perception of what that thing is than I have a perception

of what that thing is...and somehow, whatever it was for Luke, and whatever you imagined it was going to be, Luke made it his own, and then they are, the community organization, are making it their own, so that's what I think I mean by it being a tool'

(Caitlin, Interview)

The, 'An Apology', book was also an embodiment of Luke (see also Common theme 4), which extended from the handmade paper containing, in shredded form, some of Luke's story, the marbled paper containing the colours Luke felt conveyed his message of, 'hope', and the words he wrote within it (see 4.3.4.2. and 4.3.4.6.). Through the co-creation process it was also, in part, an embodiment of me, Sally, and Lyall, as joint creators. Thus, its message was as much in its materiality, as within its written words; 'to receive a gift, is to accept the giver along with their offering; it is to allow the giver a part in the receiver's future...' (Purbrick, 2014, p.12), and that a person can themselves be a restorative artefact (Carrascosa, 2020).

The gifted co-created design thing was similarly described by Alyson in the **Radius / Making, gifting, solidarity interviews** as being a language in and of itself through being there when the word of sorry was not enough. Sally in the **Fibula / Symbol of solidarity interviews** also iterated the, 'An Apology', book as creating a sense of solidarity with her organization through being about the, 'power of words', as well as about Luke being able to put his process, 'into words', and to, 'showcase his understandings of his actions'. I would iterate this as an example of his, 'non-offending language'.

The dancers in Pair 3 (**Carpus / Turnings workshop**) examined communication through embodiment further, 'it was more like a communication through, through that hand, like a kinaesthetic thing' [*italics mine*].

Figures 294 to 296

'A kinaesthetic thing' – communication through the hand

Figure 294



Figure 295



Figure 296



Reading the body language of participants and being aware of your own is a skill RJ practitioners are required to have (see Chapter 3). For example, 'Demonstrate effective communication skills, which includes the ability to...be aware of and be able to read non-verbal signals' (Scottish Government, 2017, p. 13). Rossner (2013) refers to the importance of a RJ facilitator being able to recognize their own, as well as participants', 'micro facial, verbal, and paralinguistic cues', in ensuring a, 'positive interaction ritual', arguing that this would lead to higher solidarity joint RJ meetings and so RJ conferencing seen, 'as a viable alternative to courts and prosecution' (pp. 142-143).

This references the following thread from Chapter 2:

- *Image making has a powerful function in the aftermath of trauma through enabling word making, alongside a re-embodiment of the person, and a re-connection with place*

Common theme 3

Personal and individualized - Radius / Making, gifting, solidarity interviews

‘I think it’s pretty wonderful [gifting] because I think *if you give the right gift to the right person, it’s like a piece of magic*’ [brackets mine]

(Liebmann, Interview)

‘To me, the word that comes when I think of gift, indeed, is the word, ‘entanglement’... cos you are entangled into a very *complicated web of relations* that are not seen’

(Pali, Interview)

Bespoke and personalized - Ulna / Lived experience case study

‘The word, ‘targeted’, in this, when we’re talking about here and in other things, it’s always being used as a negative word, whereas there, it can be used as a positive, cos if it’s something that he [Kenny] knows was made for him, then it’s *targeted*, and it’s *bespoke* in a good way’

(Session 6, Luke)

‘Yeah, I think we can make the paper, cos that gives it a bit more of a *personal touch*... I think the edges [of the printing blocks] give it a bit of a more *handmade* feel’

(Session 8 Luke)

[Handmade] Carpus / Turnings workshop

‘After a couple of exchanges with the wrapping, we went with stripping it back to, to feeling of it, the gift being of, if it was a *handmade* gift, being of ourselves, it being giving, exchanging and receiving, *something of us*’

(Dancer, Pair 2)

Bespoke and handmade - Fibula / Symbol of solidarity interviews

‘We have not actually done anything *bespoke* with it...people there couldn’t help but be moved by his [Luke’s] story. I think it’s that sort of, that *personal kind of approach*; I’ve done something wrong and this is what I’m going to do about it’ [brackets mine]

(Lyall, Interview)

The value of the handmade was illustrated within the **Radius / Making, gifting, solidarity interviews** through people sewing scrubs for NHS workers, and placing symbolic homemade rainbows in their windows during the COVID-19 pandemic. These were seen as having value within communities through being home and handmade (Colvin and Arnett, Interview) (see also Chapter 6). The Pair 2 dancers in **Carpus / Turnings workshop** referred to the, ‘handmade gift’, as, ‘being of ourselves’.

The concepts of something being bespoke and personalized ran throughout the **Ulna / Lived experience case study**. Luke describes himself as individualizing his own RJ Making process and uses this as evidence that he is being genuine in his desire for the book to be, ‘bespoke’, and, ‘personalized’, for Kenny, and subsequently for the community organization. For Sally, the personalization of the questions in Joint Meeting 1 is important as she is anxious about, ‘getting it right for him’ (see Common theme 2). The length of time the process took is considered to be a reflection of the bespoke nature of the RJ making work. This is discussed with Caitlin and Alyson and commented on by Luke as contributing to the quality of the, ‘apology’, ‘it’s definitely an effective and different approach to take to sort of say sorry with someone...than simply just saying the word sorry, that kind of thing, or taking five minutes just to, to apologize.’ (Luke, Session 6 with Caitlin). Robbie confirms this in the **Fibula / Symbol of solidarity interviews**, ‘it wasn’t like a sorry card. It took for ages, a lot of thought.’ The time taken for a bespoke process was also discussed with Alyson as being, rather than unrealistic, as a more economic alternative to custody, as this had been a realistic option for Luke (see 4.3.). Caitlin in the **Fibula / Symbol of solidarity interviews** elaborated on the word, ‘tool’, she had used to describe the book (see Common theme 2) by stating that, ‘I saw it also as a tool because it was handmade and handprinted and a piece of art, so it’s not just a book’, suggesting that its hand produced qualities helped it qualify as a tool.

Luke used the words, ‘homemade’, and, ‘bespoke’, in reference to the gift and saw these as important criteria in order for the book to be of, ‘value’ (Session 8, Luke). The word, ‘bespoke’, is used in the fashion world to denote a tailor-made piece of clothing. Bespoke services, more generally, are highly personalized and branded for the individual. ‘Bespoke’, derives from its older, ‘bespeak’, with a variety of old English meanings of to, ‘speak up’, ‘oppose’, ‘request’, ‘discuss’, ‘arrange’, and to, ‘order goods in advance’ (Harper, n.d.; (3) Merriam-Webster, n.d.) In other words, in choosing to create a bespoke gift, Luke was also

selecting a thing that speaks, discusses, arranges and challenges, and therefore, is a thing that is a communication tool in its own right.

Luke reported to Caitlin (Session 6, Luke, Caitlin) that he had found the work positive and helpful and that he had tried to add, ‘individuality’, and, ‘a personal touch’, to it through inserting his own ideas and ways of doing things, such as showing the edges of the wood blocks around the printed letters, as in Figure 297, and handwriting the contents of the book - see Figure 298,

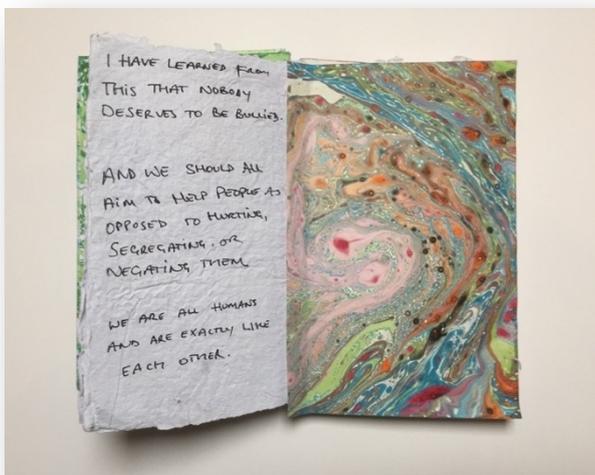
Figure 297

Luke’s printed letters with edges of the wood blocks visible



Figure 298

‘An Apology’, book with Luke’s handwriting



Luke saw this as evidence that he was not just going through the motions or following instructions. This was a mitigating factor against my own, and others', concern in the early stages about whether or not he was being genuine, and the possibility he was using, 'scripted', language (see Common theme 2),

'so, that's why I've tried to bring a bit of *individuality* to the process, that's why I've done things like things that weren't instruction, things like words around the side of the edge [*walk a mile in my shoes*' – see 4.3.4.2.], things like trying to turn negative words to positive and things like making a key for the graph [*timeline*' – see 4.3.4.2.], for example' [brackets and *italics* mine]

(Luke, Session 6)

Sally felt that (Session 4, Sally, Alyson) a few of the words Luke had used in the unfinished book (as revealed in Joint Meeting 1) were inappropriate. Sally was hoping that this would change through the co-creation process with her and Lyall, and the book being made more of a bespoke gift with them. Lyall later expressed regret at not having used the book for a, 'bespoke', purpose, but stated the value of the, 'personal touch', of Luke's work (**Fibula / Symbol of solidarity interviews**). In this, 'designerly ways of engagement', were 'usefully employed within RJ contexts' (Gamman and Thorpe, 2016, p. 9) in which Luke worked alongside Sally and Lyall (Joint Meeting 2) as part of his Community Payback Order (CPO) (Luke attended his Space2face appointments voluntarily as part of his CPO). This references Gamman and Thorpe's (2016) suggestion to replace community service with a, 'design led model of community collaboration', with people responsible working with members of the community (p. 96). See also 2.1.1.

There was a discussion in the **Radius / Making, gifting, solidarity interviews** around whether the co-created design thing was more likely to be successful as a gift and, therefore, solidarities formed if there was a prior personal relationship to be mended. For example, within families, or in small communities,

'It's probably easier to think in terms of solidarity, in, in our experience, because its family members, and you always, on two levels, you always feel solidarity, I think, for your kids, because you do have so many common things, and you have common hopes... and so, I think, when it's a relationship that has a past and a present and a future, then having solidarity is easier than if it was a victim and a crime'

(Person Harmed 2, Interview).

And with person harmed 3, 'I think it, well, in my situation, and in both cases, solidarities were formed, certainly with [name of son], he gave it to me, he gave the gift to me'. In these very personalized contexts, making and gifting were seen to have particular value, as Rossner stated, 'I can kind of imagine how gift giving might be a more powerful symbol between intimates of some sort, compared with strangers'. She elaborated on this later in the interview,

'I wouldn't necessarily think that it's appropriate for all restorative interactions, but, but, it would seem like entirely appropriate, and in fact, an improvement, I think, in many, many circumstances, and possibly, you know, especially in these types of cases, where people are in small communities, are known to each other, have had a prior relationship'

There was also a concern about the entangled complexities of gifting cross-culturally within RJ processes and the importance of contextualizing and personalizing contexts with participants (Pali, Interview).

This references the following threads from Chapter 2:

- *Rurality and islandness bring into focus the particular; the intimacy, innate activity, and personalization of island life*
- *A mutual beneficial interest amongst islanders to restore relations is a profound and relevant one for RJ*
- *Things, things, and co-creative making are conduits for dialogue, negotiation, and potential change*
- *Gifting is not so much about the individual, but about the community through its involvement of obligations, reciprocities, and duties, and thereby the formation of solidarities*

Common theme 4

Embodied, active and co-creative - Radius / Making, gifting, solidarity interviews

‘For me, the lack of *embodied* practice is a huge missing element from restorative justice practices right now. Like our process is very verbal - people sit in a circle for a long time talking and I know that that is - that’s limiting in terms of like people’s comfort, their cognitive capacity, their ability to integrate the experience’

(McGoey, Interview)

‘I think there’s a huge role for it [making] because, ultimately, just the very nature of restorative justice processes are organic and making oriented, in the sense that you’re *co-creating justice* by everybody contributing their experience, and then you kind of weave it together into this, this justice experience’ [brackets mine]

(Toews, Interview)

Human and aert-kent - Ulna / Lived experience case study

‘I’ve kind of made a third category...and these are ones that are kind of in between, the in between ones are things that look on the surface negative but, so you’ve got, ‘embarrassed’, ‘devastated’, ‘ashamed’, ‘remorseful’, ‘apologetic’, and why I’m glad I’ve felt these things is ‘cos they’re basic *human* emotions and that if I hadn’t felt those things, about this whole thing, it would have been pretty robotic of me and also pretty *inhuman, inhuman*’

(Luke, Session 3)

Embodied and [de]humanized - Carpus / Turnings workshop

‘I was kind of thinking about, like, a scenario of, like, a victim and a perpetrator but, like, it’s actually about what happened before where, when we got into the states of trying to *impersonate*, like, each, or *embody* each one, that there is a weird point of *crossover*’

(Dancer, Pair 3)

Embodied, active and co-creative Fibula / Symbol of solidarity interviews

‘I dunno, it’s not really the bench, *it’s more* [names of the people harmed and recipients of the bench]...that’s it, it’s done, it’s done its piece, it’s done what I thought it wouldn’t do’ [brackets mine]

(Robbie, Interview)

With regards to the kind of *working together* [co-creation] on the book...it wasn’t just a case of sitting down and kind of trudging through the bad stuff, it was a case of *doing* something else at the same time so my mind was on what had happened and what we were talking about, but also my mind was also on something else, something productive and positive’ [brackets mine]

(Luke, Interview)

Luke's desire to be seen as, 'human', as opposed to being, 'robotic', ran as a theme throughout the **Ulna / Lived experience case study**. For example, during Session 3 with Luke, we cut up the feeling words from his *Timeline* (see 4.3.4.2.), and Luke suggested a collection of words that represented both positive and negative emotions. In other words, although they were negative emotions, if he had not felt them after what he had done, he felt he would not have been, 'human' – see quote above. He saw this humanity as important, 'cos it has shown me...that this was a mistake and that the remorse that I felt has been genuine and not feigned or anything.' Luke also explained this exercise to Caitlin (Session 6, Luke, Caitlin), where he again used the word human, stating, 'I am human now', which came after, 'I've seen the effects it's had on Kenny, on his family, my family, Allana, and that, and obviously that's a very, very big deterrent'. Here, Luke linked feeling he was human with a deterrent for re-offending, as he emphasized later in the same dialogue, 'like feelings and things that I've learned, learned from it as well, and, so the kind of things that also will prevent re-offending'.

I was interested in Luke's differentiation between being, 'human', and being, 'inhuman', or, 'robotic', (Session, 3, Luke) regarding his feelings around the offence, both etymologically and from within a Shetland context. The etymology of, 'human', is from the PIE root for, 'earthly being',

Human
 from PIE *(dh)ghomon-, literally, 'earthling, earthly being', as opposed to the gods (from root *dhghem-, 'earth').

(Harper, n.d.)

In Shetland, people describe themselves as living, 'in,' and not, 'on', Shetland (Morton, 2017), as in being part of the landscape rather than living on top of it. The Shetland dialect for someone being known widely (often with notorious connotations) is, 'aert-kent' ((1) Graham, n.d.). The literal meaning of this is, 'earth-known'. The etymology of, 'human', is very close to, 'aert-kent', which suggests a correlation between the earth, place, being known, and being human. The Shetland dialect often reflects this strong association with place through many of its words being linked with the weather, land and sea (Scott, 2017; Aldington, Wallace, and Bilby, 2020, pp. 166-167). Thus, in Luke's desire to be seen as human he was also implicitly

expressing a desire to be re-connected with place, and to be known for the right reasons, as opposed to, 'aert-kent', for the wrong ones through his offending.

In the **Carpus / Turnings workshop**, a need emerged for the dancer to be embodied and grounded within herself in the moment, in order for an understanding of both her own self as well as the other's. This built on Common theme 1 as it iterated, not only unblocking movements and gestures towards the other but also an embodiment of the other into oneself, as empathy. It also suggested the need to see the other wholistically, and to fully humanize them through hearing their story, in order to be able to understand and move beyond empathy to action (see also Chapter 6). There were questions asked about the ease with which we can project our own selves onto the other, which could be described as de-humanizing as we are seeing others in terms of ourselves and not in terms of themselves. The acts of the dancers taking a gesture into themselves were described as not, 'shifting', having an, 'embodiedness', being, 'purposeful', and of containing, 'sensitivity', and an, 'activeness' ('Witness', Pair 3). This may be seen in this quote, following an offering of connection through the hands, where the gesture is witnessed as being, 'grounded', within the, 'Mover's', body, perhaps as a way of accepting it as an action; '...and then as, as you drew back, it was almost a sense of okay, so, you offered that and now I saw you sort of more grounded with it in yourself' ('Witness', Pair 1).

Figure 299

Dancers listening to podcast about RJ



Thus, there was also an understanding of embodiment, not only within oneself, but of embodiment with the other, even to a point of, ‘crossover’ (‘Mover’, Pair 3), with the other where the lines of division become blurred, generating an understanding of the other, as in the quote at the start of this theme. Following this, the, ‘Mover’, in Pair 3, recognized through the podcast we had listened to as a group, as in Figure 299 (see 4.4.5.), that the perpetrator had a, ‘bigger story’, that was, ‘the direct cause of, like, what happened’. She felt that whilst the process had, ‘tried to generate empathy between these two people about what had happened and seeing each other’s point of view’, it was, ‘de-humanizing’, not to hear what she described as those, ‘missing stories’ (‘Mover’, Pair 3). She felt the RJ process as documented in the podcast had not done that. The implication of her comments is that the hearing of the stories behind actions humanizes participants. The dancer takes this point of, ‘crossover’ (‘Mover’, Pair 3) further - see her drawing in Figure 300 - as, ‘I am you and you are me’, with her inference that in embodying and humanizing the other, ‘criminal becomes the victim/ victim becomes the survivor’, there is an actual change of labelling that occurs within the person (see also Chapter 3).

Figure 300

Dancer response to podcast about RJ (names as used in the podcast)



Similarly, in the **Fibula / Symbol of solidarity interviews** Robbie and his foster parent independently suggested that they were each embodied within the gift of the bench. Robbie through the making of it, and his foster parents through being entwined with the substance of the bench. For instance, in response to why the bench had been placed in a particular place, Robbie's foster parent stated, 'we wanted something of you there'. Robbie's quote at the start of this theme was in answer to how he would feel if something happened to the bench. His response in the quote changed the gift into its recipients.

Part of this point of crossover ('Mover', Pair 3) between RJ participants is through storytelling, which is an intrinsic part of RJ. Liebmann, for example, discusses the comic strip as a creative format in which people can tell their stories in RJ processes (Liebmann, 2007, pp. 397-398), and van Hoek and Wolthius (2020, pp. 89-113) that, 'storytelling can indeed be a tool for personal change. It can be healing for both victims and offenders and help them restore their identity' (p. 109). This is the, 'bigger story', of the person responsible; the reason behind what happened that could, 'generate empathy', between the participants that the, 'Mover', in Pair 3 referenced. For the person harmed, 'narrating their [the person harmed] experience is an interpersonal endeavour, in which social support and acknowledgement is of pivotal importance' (Pemberton et al, 2017). This touches on Varona Martínez's (2020) concern that storytelling and narratives can become too individualized and ignore the overlapping narratives of social injustice (Aldington, Martínez, and Liebmann, 2020). Thus, storytelling in RJ needs to be a macro, as well as a micro act (see 6.1.5. and 6.1.6.).

In line with this, Luke longed for his, 'bigger story', to be acknowledged and for him to be humanized and, 'accepted', again by the community he had lived in for all of his life, as opposed to being, 'out-casted' (Session 2, Luke). Luke, for example, felt affirmed when he was referred to as a, 'great human being', on a social media post (Session 4, Luke), as it indicated that his actions since the offence had been human, and therefore provided evidence as to how he had changed. These are examples of parts of the, 'missing stories', and the, 'bigger story', referred to by the, 'Mover', in Pair 3 above. Luke referred a couple of times during his sessions to the Greg Holden song, 'we are all humans' (Holden, n.d.). Sally, coincidentally, used the same phrase in Shetland dialect, and saw Joint Meeting 1 as an opportunity to show, 'wir aa humans', (Session 3, Sally), despite her attending in a professional capacity. As was seen 2.5.3., Souhami (2020) emphasizes the importance of being human and of humanizing in island communities and that, 'remote island police work', for instance, encourages a, 'striking

empathy and humanity' (p. 2), meaning that, 'people who offend are humanized' (p. 16). My research suggests this is also true of RJ.

In, 'The Meeting', a film based on a real-life RJ encounter after a serious sexual assault, the person harmed, Ailbhe Griffith plays herself, and says to the person responsible, 'meeting you here today was about making you a human, making you less than a monster, because I know that I can only feel compassion for you if I believe that you are human.' His response to this was, 'I didn't know why you wanted to meet me, cos I'm nothing'. At the conclusion of the encounter, Ailbhe states, 'you didn't know me on that night. My hope is you now realize who I am.' In this, Ailbhe both needed him to see her as a human being, as well as to see him as a human being (humanizing), rather than as a monster (de-humanizing), in order to feel compassion for him and meet with him. In turn, the person responsible de-humanized himself by stating he was, 'nothing'. Ultimately, this humanizing of them both, led to an apology which Ailbhe had not asked for or expected, but which she received afterwards as a result of the meeting (Parzival, n.d.; see also 2.2.1.).

I consider the following instances to suggest a humanization and acceptance process for Luke by others, and of him re-connecting with the community and place of Shetland. At the end of Session 12, as Luke was leaving, he shook my hand for the first time. The handshake followed a session where Luke had recounted two significant interactions with me. Firstly, at a recent community event, he had unexpectedly (on both their parts) shared a beer with Kenny. Secondly, after our previous week's session, he had shared a drink with his former manager, who had made him redundant following the offence. Also, in this session, Luke and I had begun to put the, 'An Apology', book together and he chose this as the element he had enjoyed most about the session, 'good was getting this kind of done, it's looking quite good now that we're making progress with it.' In terms of interaction ritual, a handshake is derived from a moment of high emotional energy, as an expression of solidarity (Collins, 2004; Rossner, 2013) – see 2.3.2.1. I interpreted Luke's handshake as a sign of solidarity not only with me but also, symbolically through me, with the wider community.

Caitlin confirms in the **Fibula / Symbol of solidarity interviews** that, 'any change, and self-esteem building, and mending of trauma is only achievable if there is a relationship I think; I know, I know.' This was particularly in reference to Luke's RJ making process, which she saw as relational and co-creative. Caitlin stated that it was through the activity of, 'working

on stuff', that Luke discovered, 'a healing way of speaking', which, 'helped him to know what he was taking responsibility for...and then take responsibility for it, and then say sorry and move on'. As is evidenced in the quote from McGoey's interview (**Radius / Making, gifting, solidarity interviews**) at the start of this theme, the static and verbal emphases of many western RJ practices are not enabling for people to fully engage with the process. She suggests that more embodied, active, and kinaesthetic approaches would be more conducive to learning and integration for participants. This concept of, 'thinking in movement', based on phenomenological philosophy and the lived body, particularly in relationship to dance, can be taken a step further in the suggestion that the movement itself is the thought (Sheets-Johnstone, 1981). This is suggested by the, 'Witness', in Pair 1 through her description of a delicate hand movement as, 'perhaps thinking', in the **Carpus / Turnings workshop**. Dance movement is divorced from everyday functional actions and so forces the dancer to re-appraise her awareness of self, and to, 'become one with the dance and the other for whom it is intended' (Horton Fraligh, 1987, pp. 30-31), suggesting an embodiment with the other through movement and activity.

Varona Martínez (2020) describes RJ as having, 'always been connected with bodies, for example, physical and emotional well-being, where to sit for an encounter, who speaks first, how to value silence, emotions...' (p. 467). This is taking embodiment further and speaks of a kinaesthetic and active embodiment, as Toews (**Radius / Making, gifting, solidarity interviews**) suggests in her quote at the start of this theme. It seems to be through movement, gesture and action that learning about oneself, as well as the other, is accomplished, and via which change can be achieved, and, 'that a recognition of humanity in the other ...enables an opening for dialogue, an encounter with the other.' ((1) Aldington, 2020, p. 129). Linked to this, the potential value of the person harmed and the person responsible co-creating a design thing together emerged in this dataset (Arnett, Halcrow, Rossner). There was a presumption amongst many of the interviewees that the gift was co-created by the person responsible for the person harmed. This was not stipulated by me in the interviews, and one of the people harmed in the **Radius / Making, gifting, solidarity interviews** was both a recipient as well as a giver of a gift. I have once facilitated a case where the person harmed created a gift for the person responsible, and once where there was a joint exchange of co-created gifts as part of a joint face to face RJ encounter. Prior to this PhD, I have suggested both scenarios, but there has been reticence around this from RJ participants.

This references the following threads within Chapter 2:

- *Image making has a powerful function in the aftermath of trauma through enabling word making, alongside a re-embodiment of the person, and a re-connection with place.*
- *Rurality and islandness bring into focus the particular; the intimacy, innate activity, and personalization of island life*
- *A mutual beneficial interest amongst islanders to restore relations is a profound and relevant one for RJ*

Common theme 5

[Un]Safe space and place - Radius / Making, gifting, solidarity interviews

'I remember once having a client who was in such a state that I didn't do a proper assessment, cos she was crying and I gave her some paints - *she found it all too overwhelming and, and left*. And then, after many discussions, I said, 'well, we don't have to use paint, we can use the simplest of art materials', and *she came back and she just used a black felt tip pen*'

(Liebmann, Interview)

'Making is a way of *articulating some of the feelings around the event* but gifting is separate because it *contains ideas of making good and reparation*'

(Munro, Interview)

Community and place - Ulna / Lived experience case study

'Because in Shetland you mak...you mak connections immediately with folk, even just walk in a room and you go, 'oh I ken her face', and I would have gone, 'oh I ken her face', and you are thinking, 'how do I ken them?'...but it happens all the time and I think it's just *living in Shetland and being a local in Shetland*'

(Sally, Session 4)

Floor and place - Carpus / Turnings workshop

'And then, you came down to the same level as me so then that was very suddenly, that sense that you were echoing me, echoing my kneeling, and that we both had the sense of connection. So, I felt my sense of the connection to the *floor*, I think, strongly, cos I saw you connecting with the *floor*. It was very stilling. Obviously, it was just two minutes, a very short time, but it was very quality time...'

(Dancer, Pair 1)

[[Un]Comfortable spaces and objects of community] - Fibula / Symbol of solidarity interviews

'I suppose that I think that these things, objects, whether it's picture here, or a bench or a book [gifted co-created design things as part of a R] process] are *community*, something, it is community, it's a bit of community and love and acceptance and history' [brackets mine]

(Caitlin, Interview)

The common theme of community and place was a fertile one within the **Ulna / Lived experience case study**. For instance, Luke regularly referred to a trip to Glasgow that he and Allana had taken and contrasted it with how he felt about walking down the street or going out in Shetland (since his offence), as in this quote,

‘One of the reasons why I enjoyed it so much was the fact that I was anonymous for that weekend...I walked down the street and there was no sense of judgment or that, or go to the pub and not have to worry about prying eyes, or anything like that’

(Luke, Session 1)

Feelings like these had made Luke, as well as Kenny (as reported by Luke from the court), consider leaving Shetland as a result of the offence, ‘this has given me a bit of, not so much a fear of staying, but more of a reason for leaving, kind of thing.’ (Luke, Session 1). This was also, in part, due to the media and social media attention the case attracted which, at times, Luke felt had been unfair reporting, a view Sally concurred with. As Luke stated of one media outlet,

‘so it wasn’t like they said things that weren’t said in court but the things they left out, that were said in court, were the things that were said in my defence...that kind of put things into a bit more perspective and, which may have made some people think twice about being really judgmental about it.’

(Luke, Session 1)

Souhami (2018) refers to a particular media outlet as one of a number of, ‘powerful tools of social control’, in Shetland as it, ‘lists in excruciating detail every misdemeanor of everybody’, almost word for word as it was stated in court.

It was Luke’s mention of the fact that he felt he had additionally indirectly offended a particular community of people through his offence that ultimately led to us inviting Sally and her organization to participate in the RJ process – see 4.3.4.4. Sally speaks of the fact that everyone is kent (known) and operates in Shetland with a high, ‘density of acquaintanceship’ (Freudenberg, 1986) - see her quote at the start of this theme. Implicit in Sally’s quote is the need for everyone in Shetland to be placed, either in relationship with someone else, a family, or a community. This becomes most obvious when people are introduced for the first time. When I first moved to Shetland I misunderstood this greeting ritual as intrusive and unsafe. I

now know the introductory questions are relational, and about being able to place someone in order to establish a relationship; the person may not know me personally, but they may know a family member or neighbour of mine and, thereby, place me. Souhami (2019) quotes a police officer in a Scottish island community stating, ‘we police by consent here’ (p. 17), in other words, in relation to one another. Goffman (1959), in the context of a hotel kitchen in Shetland, similarly discusses what he describes as the, ‘crofter employer-employee’ (p.118), relations as being a, ‘pattern of intimacy and equality’ (p.118), which was contrasted with the behaviour of the same staff in the presence of guests. This highlights the intricacies of island and small community living, and that, ‘place informs our identity as individuals or as members of groups, such as gangs, and that a sense of, ‘emplacement’, (a strong attachment to and defence of a place) acts as a crime deterrent (Kim et al, 2012), making places safer (Aldington, Wallace, and Bilby, 2020, pp. 166-167). As was seen in Chapter 3, Whaley (2018) suggests we co-create place with our bodies.

In answer to how she had found the co-creative aspects of our work together, Sally expressed (**Fibula / Symbol of solidarity interviews**) that she had found it an uncomfortable space, both due to a lack of relationship with Luke, and because of her prior relationship with Kenny and Louise. She highlights the potential difficulties this kind of relationality creates for a RJ process in a small community,

‘I didn’t find it the most comfortable circumstances to be honest. I felt the meetings were too far apart and meant we didn’t have enough of a, ‘relationship’, to be comfortable. I thought the process itself was good and the facilitators were really good at making everyone feel at ease...It was difficult due to Shetland and the small community we live in, to not identify people who were involved in the incident, etc.

(Sally, Interview)

In the lack of relationship, she is referring to the gap between Joint Meetings 1 and 2 (from 2019, March 25 – July 3). This delay was unfortunate, and was due to Luke’s work shifts being only available one week in advance. This was understandably problematic with Sally’s prior diary commitments, but it is significant that she needed this relationality in order for it to feel a comfortable space. In the **Ulna / Lived experience case study** she also iterated the tensions of her role as, ‘messenger’, due to her prior relationship with Kenny and his family, and the problems of involving Luke visually in her organization,

'but I couldn't hae him [Luke] being visually involved for the sake of Kenny and his family, because then I'd feel like I'd almost betrayed them a bit. That's just a personal feeling' [brackets mine]

(Sally, Session 4)

Thus, whilst smaller communities have a pre-disposition to restore stable relationships after conflict (Dinnen, 2006 – see 2.5.5.), from this study, it was this lack of a comfortable relationship with Luke and because of her prior relationship with Kenny that made this perhaps less likely to occur for Sally.

In a different way, a making space can be made (un)safe and (un)comfortable for the participant depending on the practitioner's initial suggestions of materials or equipment. For example, a careful and skilful change of making materials is iterated in Liebmann's quote from the **Radius / Making, gifting, solidarity interviews** at the beginning of this theme as transforming the making space from an unsafe to a safe one. As a practitioner I have observed this many times in my work with others; too many, or the wrong kind of materials, can be overwhelming or frightening for some participants. For instance, some people find it stressful getting their hands messy, such as through using clay - an example that Liebmann gave in her interview. This highlights the significance of making skills and knowledge (Halcrow, Interview), of using trained making practitioners (Bilby et al, 2013), and the need for a person-centred and trauma informed approach (see 3.1.2.). As Caitlin stated about my role in the **Fibula / Symbol of solidarity interviews**, 'but you have this safe space where you are, you have the power, because you have the knowledge, but that's the bit that keeps the person safe'. This is the importance of hearing the voice of the design expert in co-design/ creation processes (Manzini, 2016) – see 3.1.3.2.

For the emotional safety of participants, it was also considered important within the **Radius / Making, gifting, solidarity interviews** to separate out the making process from the gifting one. The gifting / making separation allows the gifting to continue even if the gift is not wanted by the other party. For example, other options for gifting elsewhere (such as to the community), rather than to the other party, need to be explored with the maker at the beginning of the process. Gifting is viewed as being separate from making as it is seen as containing ideas of making good and reparation, whereas making is perceived as a way of the

maker articulating feelings around the harm, as may be seen in Munro's quote at the start of this theme. This also avoids any potential coercion of the other person into accepting the gift.

Caitlin in the **Fibula / Symbol of solidarity interviews** articulated co-created design things gifted to communities, as in Luke's case, as, 'objects of community' – see quote at the start of this common theme. In this, she embodies the history of the person gifting it and the offence within the thing given. In return, the gift is also embodied with the love and acceptance of the community, and as an object containing a, 'past, present, and future', suggesting the expected reciprocities of gift giving (see, for example, Douglas, 1990; Turney, 2012; Purbrick, 2014; and 2.3.6). Caitlin also suggested that such objects would become lost in larger communities, such as cities, and that the community's acceptance of them reflects well on that community as being an accepting and forgiving one, 'if you did this in Glasgow, it would just disappear, you know, into all the other stuff...whereas here it can't go unnoticed...the more this happens, the more objects exist for Shetland people to see that we forgive people and people are sorry for what they did.'

Figure 301

Connecting with the floor



Descriptions of, or connections with, place/ the floor seemed to be related to, 'being still', 'calm', or having a, 'stilling', effect in the **Carpus / Turnings workshop**. They also

appear to open up, ‘more possibilities’, result in, ‘quality time’, and allow the body to, ‘find its own way up’, in, ‘different’, ways. At these times, the connection with the floor and moments of stillness are, ‘waiting for something’, ‘moving away from’ (‘Mover’, Pair 2), turning over (‘Witness, Pair 2), which was described as, ‘like a butterfly having to come out of a cocoon’, or, ‘like when a seedling sprouts from a seed’, as if, ‘you’re rubbing out bits of the past’ (‘Witness’, Pair 1). For example, witnessing a dancer, ‘being still’, was described as a, ‘land’, and a, ‘place’, and the ‘Witness’, in Pair 1, speaks of the, ‘connection’, between them as being not only about the mirroring of body postures, but also due to the shared connection with the floor, as in the quote at the start of this common theme. Thus, a connection with the floor seemed to be linked with being still, and creating the time the body needs to find its own way back up again, ‘without the choreography of knowing’ (Witness’, in Pair 2). This, in turn, allowed for something new to emerge.

This association between our bodies and place (with the dancers this was through the floor) is important in the trauma literature for recovery (Barrett, 2003, 2014) – see 2.4. Although Ataria (2015) posits that a level of dissociation, and so a balance between agency and ownership of the body, is necessary in order for the individual to survive trauma, and the body to find its way back up again (2.4). This links with Common theme 4 and the significance of embodiment.

This references the following threads within Chapter 2:

- *Things, things, and co-creative making are conduits for dialogue, negotiation, and potential change*
- *Gifting is not so much about the individual, but about the community through its involvement of obligations, reciprocities, and duties, and thereby the formation of solidarities*
- *There are desired conditions, and therefore power, that go hand in hand with the homemade gift*
- *Rurality and islandness bring into focus the particular; the intimacy, innate activity, and personalization of island life*
- *Tradition based systems view justice as active and co-creative and dependent on community*
- *There is a risk inherent in this thesis of causing offence, as I am living in and amongst people who have generously donated their time to the research*

Common theme 6

Bridging - Radius / Making, gifting, solidarity interviews

‘Say, if it was two lines [person responsible and person harmed], and that was each person and then, somehow, they *crossed* and met on that, on that *bridge*? [brackets mine]

(Arnett, Interview)

‘I think, in creating the gift, then they’re [the person responsible] also *getting themselves mentally tae the other side a bit more*, by thinking about what happened, and thinking about it fae the other person’s side. So, I think that process in creating it, is massive for getting them, *getting them tae meet in the middle* wi a mindset, and I think creating it, is also boosting them there wi the confidence that they can bring something forward tae visualize their understanding of that other person’s feelings and emotions’ [brackets mine]

(Colvin, Interview)

Out-Casted to re-casted (Cast to aboot-cast) - Ulna / Lived experience case study

‘My family and I had already felt a great deal of worry, and one of the things I feared was being *out-casted* from a community I’d been a part of for all/most of my life.’ [brackets mine]

(Session 4, Luke)

‘So, ...‘*accepted*’, over, ‘*out-casted*’

(Session 17, Luke)

Bridging - Carpus / Turnings workshop

‘It wasn’t like you were touching, you weren’t physically touching, but *you were touching through the gift*’

(Dancer, Pair 2).

Bridging - Fibula / Symbol of solidarity interviews

‘Solidarity is like coming together and bringing people together...so, in terms of *bridging* the, kind of, *re-building the bridges*, it’s true’ [referring to role of the gifted book]

(Luke, Interview)

Under this common theme, I am using Arnett's (**Radius / Making, gifting, solidarity interviews**) and Luke's (**Fibula / Symbol of solidarity interviews**) metaphor of bridging as referencing the solidarities formed between people in RJ processes through actions taken towards each other.

I was interested in Luke's choice of the word, 'out-casted', in the **Ulna / Lived experience case study** and have added its opposite of, 're-casted', as descriptions of the start and end point of his bridging process. I have used the Shetland dialect words of, 'cast', and, 'aboot-cast', to reflect the meaning of the English words of, 'out-casted' ('cast'), and, 're-casted', ('aboot-cast') respectively, as Sally also used the Shetland word of, 'cast'. For definitions and understandings of these words, please see Chapter 7. I was interested that Luke had used the past tense, 'out-casted', and as a verb, not a noun, an action, suggesting someone or something, or indeed he himself, had, 'out-casted', him, as Sally questioned with me about Luke, 'wha [who] are you cast by?' [brackets mine] (Session 2, Sally). In Session 1 with Luke, over the papermaking, he stated that he had always felt a bit of a, 'social outcast', and struggled to make friends. In the aftermath of the offence, Luke felt abandoned by the friends he alleged had been part of the offence. This theme of being an out-cast ran through our initial appointments, and which he wrote about in a piece of creative writing which concluded Session 4 - see quote above and 4.3.4.2. Acceptance and re-casting was one of Luke's desired outcomes from his RJ process, which he saw as having achieved through his RJ making process. This is evidenced in the quote at the start of this theme where, in our last session, he placed the word, 'accepted', over, 'out-casted'.

During Session 6 with Luke and Caitlin, Caitlin interjected insightful comments around Luke being, 'out-casted', and examples where this was not the case, such as Luke being a team player – evidenced by his attitude and teamwork within his unpaid hours (Community Payback Order) placement, which was with a community project. Luke also talked about a recent situation where he had refused to be involved in committing further offences whilst with a particular group of people, which we interpreted as a positive out-casting; Luke choosing to be out-cast, rather than feeling it was forced upon him,

Caitlin: 'you know so, actually, it sets you [Luke] apart and isolates you and potentially ou-casts you from the group

Clair: but, in a different way, becaues you've chosen it [brackets mine]

By choosing to be out-casted from this particular group, Luke was actually choosing to be re-cast into the wider community again. Braithwaite (1989) also uses the words, ‘shame’, and, ‘out-casting’,

‘...*shaming* controls crime when it is at the same time powerful and bounded by ceremonies to re-integrate the offender back into the community of responsible citizens. The labelling perspective has failed to distinguish the crime-producing consequences of stigma that is open-ended, *out-casting*, and person- rather than offense-centred from the crime-reducing consequences of shaming that is re-integrative.’ [*italics mine*]

(Braithwaite, 1989, p. 4)

Referencing the trial of the artist Andrei Siniavsky in Moscow, 1966, Braithwaite (1989), also talks about the person responsible being stigmatized as an, ‘outcast’. Braithwaite’s theory of re-integrative shaming is a debated one (for example, Ahmed, 2004), which is outside the scope of this PhD, but briefly, he argues for a positive *shaming*, rather than a negative *stigmatization* of a person responsible in order for them to be re-integrated into the community following an offence. Similarly, Souhami (2020) refers to the stigmatization of offenders by the police being viewed as ineffective in island policing; instead officers saw the importance of seeing the, ‘whole person’, outside the offending behaviour (p. 15). This also references Common theme 4 and humanizing.

I considered, ‘re-casted’, to illustrate the shifts that occurred in Luke and the re-connections he made throughout the year of the lived experience case study. It also references the re-casting role the co-creation and the gifting of the book played in helping form those re-connections. I see way-markers for Luke’s re-casting as his achievement of public recognition through regaining full-time employment, the joint meetings, his gifting of the book, the latter positive encounters with Kenny in the community, his, ‘Words’, speech during Joint Meeting 3 with the community organization, and being able to live independently again (he and Allana got a tenancy together in 2019, July). Luke also reported that a friend had approached him recently for a chat, who had previously shunned him after the offences became public, and that another friend had mentioned that he had, ‘matured’, a lot (Session 16, Luke, Alyson). Allana in the **Fibula / Symbol of solidarity interviews** stated that prior to the offence, Luke, ‘didn’t really consider the consequences, whereas now he does a lot more’, and that he, ‘considers things before he actually does it’. I agreed with this, and at the end of my work with

him, I considered he had learned from the consequences of his actions, as Caitlin also expressed (Session 6, Luke, Caitlin), and also Luke and Sally in their joint meeting (Joint Meeting 1, Luke, Sally, Alyson). Sally suggested this was two way,

Sally: ‘...it sounds to me like you have learned from it, cos I am a great believer in things happening for a reason and taking positives from every awful situation. There’s usually something you can take from it and something you can learn from it and it sounds like, it sounds like you have

Luke: yeah

Sally: so, I mean, well done for that, and I think we can, our organization can probably learn from it, as well’

Likewise, Robbie’s foster parent, in the **Radius / Making, gifting, solidarity interviews**, iterated that Robbie’s RJ co-creative making and gifting process had been beneficial for both of them (see also **Fibula / Symbol of solidarity interviews**),

‘I would say, in, in our circumstance, it [the gifted bench] did all these things [solidarities], I think, actually, it did all these things, quite apart from what it did for him [Robbie] in the making of it, through the whole year - the making of it and the interaction [co-creation] while there was making of it and all that’ [brackets mine]

(Person harmed 1 / Robbie’s foster parent, Interview)

This quote resonates with Colvin’s from the **Radius / Making, gifting, solidarity interviews** at the start of this common theme – that the making process of the gift offers the person responsible (the maker) the time and space to think about the person harmed (the recipient), and is an equalizing activity. This equalization is not only through the side by side co-creative act with the practitioner, but also potentially with the receiver of the gift through, ‘thinking about it fae the other person’s side’ (Colvin, Interview). This enables the person responsible to find a middle ground within which to meet the person harmed. In this way, Colvin states that the gifted co-created design thing becomes the person responsible’s understanding and visualization of the person harmed’s feelings, and a bridging towards them.

Similarly, Person harmed 2 in the same dataset stated the importance of the making process in focussing and bridging towards the other person,

‘the making, as I was saying before, sort of, really focuses your thoughts and you’re actually focusing on the other person as much as yourself, and I think that’s really, it’s really valuable to try and, try and understand’

(Person harmed 2, Interview)

In these ways, making a gift for the other person in a RJ process is innately about solidarity as it focuses the mind of the maker on the recipient, and bridges towards them. In the same interview, making and gifting are described as the, ‘ultimate solidarities’, and the importance of having preparatory bodily gestures of solidarity, prior to the gifting, was discussed,

‘If you used the term, ‘solidarities’, as things like you mentioned, things like eye contact, or a touch, or a, some sort of communicative thing, then obviously, the making and gifting are the sort of ultimate solidarities, one of these [pointing to the gesture words on the *Furoshiki wrapping cloth series / Bodily symbols of solidarity* cloth – see 4.6.5.2] if, if it’s accepted, if it’s offered and, and accepted.’ [brackets mine]

(Person harmed 1 / Robbie’s foster parent, Interview)

Here, Person harmed 1 reflects on their own lived experience of receiving a gift in a joint meeting with Robbie, in terms of bodily symbols of solidarity,

Person harmed 1: and the bench [the gift] was there...So that was like the ultimate one, one of these [pointing to the gestures of solidarity iterated on the wrapping cloth above]. And so, in that sense, to have something like that, but you need to have all these first, I think [referring to the same cloth]

Clair: these, these, these gestures, movements first?

Person harmed 1: before, yes, the sort of, the more subtle ones, so, before, to, to sort of, cos otherwise it’s, it could be artificial, or rote, or yeah, ‘I accept this, but’ - you need all this stuff [pointing to the same wrapping cloth]

Clair: so, you would see these, ‘solidarities’, in inverted commas, being necessary before the gifting?

Person harmed 1: I would, I would have thought that [brackets mine]

Further evidence for this from the **Radius / Making, gifting, and solidarity interviews** is Halcrow describing the gifted bench in Robbie's case as being a symbol of solidarity, Rossner and McGoey stating that there is great potential for the gifted thing to be a symbol of solidarity, Johnstone stating that the gifted thing is an important symbol of a time that people came together and understood one another which epitomizes the connection between them, and Toews considering that the gifted thing captured the RJ process, 'so much with these processes, stuff is in the air, and it's a way of capturing all that stuff that's in the air into one thing'. Caitlin in the **Fibula / Symbol of solidarity interviews** also described the community organization as, 'they extended a hand of solidarity or friendship and took the book'.

Robbie and Luke independently in their **Fibula / Symbol of solidarity interviews** described their gifts to people harmed as being about solidarity. Robbie, of his gift as symbolizing, 'togetherness', which is a synonym for solidarity (Schmale, 2017 – see 6.1.3.), and Luke as the role of his gift as, 'bringing people together', and, 're-building the bridges',

'solidarity is kind of like coming together and bringing people together. It [the gifted book] kind of did that because I've usually been kind of alienated from that part of society and that group, after what happened, but the fact that, the fact that they can see that a lot of work went into the book, and the fact that it was well accepted kind of helped with what happened.' [brackets mine]

(Luke, Interview)

Within Lyall and Sally's **Fibula / Symbol of solidarity interviews**, a sense of solidarity for them was that in the co-creation of the book, Luke had demonstrated his learning. For instance, Sally described the gifted book as enabling Luke to, 'put into words and to showcase his understanding of his actions', which she linked with solidarity, and as, 'taking on board what Lyall and I said in relation to the impact of his words'. Lyall additionally thought there was a sense of solidarity between Luke and the volunteers of the community organization during Joint Meeting 3, as some were moved by his *Words* speech and the book. Lyall also stated he felt the book was a,

'symbol of handing over...of let me move on...He'd [Luke] done obviously an awful lot of work...it was clear he didn't really want to revert back to how he was then, if you like. I felt it was him trying to draw a line under it, and get on with his life.' [brackets mine]

Similarly to, ‘draw a line’, Sally said that the gifted book symbolized, ‘a collection of sorrys that is now closed’. The drawing of the line for Luke was about being, ‘un-cloaked’, and, ‘walking taller’, with a new, ‘non-offending’, (Caitlin, Interview) language of, ‘equality’ (Lyll in Joint Meeting 2, Luke, Sally, Lyall), in order to play a different role (Goffmann, 1959) in the community. This about-casting of Luke, in part through the co-creative making and gifting process, could be iterated as Luke giving himself up to the void of the community, and thereby, fulfilling his obligations and duty to it in return for its acceptance; what he owed to the community, rather than what it owed to him (Esposito, 2010, 2012, 2013; Tierney, 2015; see also 2.3.6.2). For Sally, however, it was a re-casting with conditions as, out of respect to Kenny’s family, she felt Luke could not be involved in a public role with the community organization as he had offered – see her quote under Common theme 5.

In the **Carpus / Turnings workshop**, bridging actions between people are seen to be complex, highly nuanced and open to interpretation but, if understood and received, could open up more, ‘possibilities’ (‘Mover’, Pair1; ‘Mover’, Pair 3) in the space between people. The size of the gesture whether it was small, such as eye contact, or more expansive, such as the hug, seemed irrelevant in terms of its (in)ability to communicate or bridge with the lived other. Where someone placed their body was acknowledged as having implications for how an interaction would both proceed as well as be understood. The, ‘Mover’, in Pair 1, realized that in order to achieve a connection with the other, she needed first to move her own body down to the other’s level, and secondly, to synchronize with the other’s bodily position; in this case, of kneeling. Once these two things had been accomplished, the, ‘Mover’, felt the space between them was, ‘a lot more friendly’, and, ‘like there were more possibilities’, within the space (‘Mover’, Pair 1). In the synchronization of their movements, both dancers in Pair 1 had bridged the space equally, as dancer (‘Mover’) and perceiver (‘Witness’). These are important gestures of solidarity, and are the kind of actions Person harmed 1 was referring to as needing to happen in the bridging process prior to the gifting in a RJ encounter. In the, ‘Group video conversation’, one dancer described, ‘the gift’, itself as, ‘a kind of mediator’, of, ‘touch once something’s been handed over and the two parties have got their hands on the object’. This touch through the gift enabled distant hand gestures and negated the need for physical touch, ‘when we had, like, the gift exchanges...you could kind of make gestures far enough away from the individual’ (Pair 2). This was seen as possibly being useful in cases, for instance, where touch might be inappropriate, such as in sensitive and complex cases – see footnote 10.

This references the following threads within Chapter 2:

- *Co-creative making activities within criminal, and restorative, justice act as conduits for the potential for change within participants*
- *Things, things, and co-creative making are conduits for dialogue, negotiation, and potential change*
- *Gifting is not so much about the individual, but about the community through its involvement of obligations, reciprocities, and duties, and thereby the formation of solidarities*
- *Community involves the sacrifice and loss of oneself*
- *There are desired conditions, and therefore power, that go hand in hand with the homemade gift*

Common theme 7

[In]Tangible and [im]permeable - Radius / Making, gifting, solidarity interviews

‘It’s a *tangible* thing [the gift] that we can see, but... it could be quite easily viewed differently if, if things change and something happens which...if this person causes harm again, more severe, or the same thing or, or there’s an interaction which is negative, then it could be thrown in the bin, so it could have a negative consequence’ [brackets mine]

(Johnstone, Interview)

‘It’s [solidarity] also more belligerent than that it, it also defines boundaries and defines communities, doesn’t it? I’m a bit, maybe it’s just too *solid*, maybe, maybe there may be needs to be a sort of *permeability*’ [brackets mine]

(Munro, Interview)

[A material memory] - Ulna / Lived experience case study

‘Obviously it would be *difficult not to associate with the negative side of things*, but a lot of that work is come from positivity, so I think *I would be positive when I see it* [his material memory – see 4.3.4.6.] because, for starters, *it does look nice* and also...this whole process has been the more positive side of things. There’s been the whole negative side, with the Courts and everything else, but this has been the kind of more positive aspects to it’ [brackets mine]

(Luke, Session 16)

The solidus space, ritual and ceremony - Carpus / Turnings workshop

‘I was thinking about...the *solidus* and the *liquidus* lines, like, kind of existing above me and in this, like, this fabric of place that, like, I don’t know, actually, it was like kind of, like, existing underneath it and then it kind of felt like it kind of started to transform and it started to, like, almost like see it in the opposite way, like it, it being a *space of movement and flexibility*, but actually within that, it was, like, above me there could be more possibilities within that space’

(Dancer, Pair 3)

[A rite of passage, [un]used and evocative gifts] - Fibula / Symbol of solidarity interviews

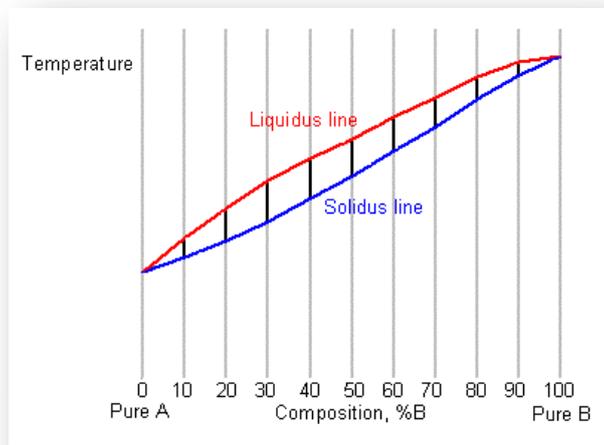
‘I must apologize, I haven’t given it the thought that perhaps I would have liked to...I think it would be like a *tangible thing*. This is what’s happened as a consequence...it could be potentially be used as a training course, I have *not been able to use it yet*... it’s very relevant to a particular time, a setting, a time, a location...and then sometimes, I’ve done it myself, I’ve gone back to pieces...and it’s *evocative*...having it in words, you know, you capture a sentence, you capture the feelings of the time and all of that, it allows you to, I suppose, *take time and reflect* on it’

(Lyll, Interview)

This theme focuses on the ability of making, gifting, and solidarity to simultaneously be seemingly opposing things; solid as well as fluid. For instance, the, ‘Mover’, in Pair 3 of the **Carpus / Turnings workshop** described the space between the liquidus and solidus lines within the chemical definition of solidus (see 6.1.2.1.) as a, ‘fabric of place’, which transformed into a space of, ‘more possibilities’ (See *Furoshiki wrapping cloth series / Chemistry* cloth in 4.6.5.2).

Figure 302

Phase diagram and the repeat pattern image for Furoshiki wrapping cloth series / Chemistry¹



The same dancers also described the space for resolution as, ‘precious’, because it was time limited. The definition of the word, ‘precious’, is as something of value (Harper, n.d.). Laban (2011), speaks of movement as also about containing tangible and intangible elements. Tangible in that movement aims at, ‘something of value’, to the individual, but can be motivated by intangible values. He states that it is easier for us to understand a movement towards a, ‘tangible object’,

‘Man moves in order to satisfy a need. He aims by his movement at something of value to him. It is easy to perceive the aim of a person’s movement if it is directed to some tangible object. Yet there also exist intangible values that inspire movement.’

(Laban, 2011, p. 1)

¹ Image downloaded from Phase Diagrams and Solidification. University of Cambridge. <https://www.doitpoms.ac.uk/tlplib/phase-diagrams/printall.php> under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales License.

Collins (2004) and Rossner (2013) iterate solidarity as momentary connections ('the time is, like, very small', 'can be lost so quickly', 'Mover', Pair 3). Collins (2004) additionally describes, 'the energy of movement and change', within face-to-face interactions as, 'the glue of solidarity', but that these interactions also contain, 'the conservatism of stasis' (p. 3) ('the alive object that had breath and movement in it, like, against this thing that isn't shifting', 'Witness', Pair 3). This suggests tangible ('stasis') as well as intangible ('movement and change') aspects of interactions relating to solidarity. As such, the solidus space as explored and articulated by the dancers became an iteration of solidarity and the space of the RJ encounter as simultaneously tangible and intangible (see 6.1.6.2.).

Toews in the **Radius / Making, gifting, solidarity interviews** responded to my proposed definition of solidarity in RJ (see 6.1.4.2.) in relation to (in)tangibility,

'...the idea of, 'symbolized by gesture and movement', kind of gets at that active stuff, and I'm really fascinated by this, the idea of symbolizing, there's always stuff that's so slippery with restorative justice, because of how intangible so many things are that, sometimes, symbolizing stuff is all we can do...'

(Toews, Interview)

Toews later clarified this, in reference to the potential for the co-created design thing to become a symbol of solidarity as, 'a way of capturing all that stuff that's in the air [intangible] into one thing [tangible]' [brackets mine]. Earlier, she described the RJ process as, 'there's nothing tangible, necessarily, that comes out of that', whereas the gift, 'a creation of some kind, that's a real tangible artefact' (Toews, Interview, p.20). Other interviewees variously described the gift as a, 'tangible object' (Rossner), 'tangible thing' (Johnstone), 'tangible expression' (McGoey). Whilst these are words for the gift as an object, as Toews suggested, there is a symbolization (Collins, 2004; Rossner, 2013) that the gift seems to fulfil. In other words, the gift symbolically, 'captures', within itself the solidus space, the intangible within the tangible, and the movements and gestures by and between the two parties within that space.

McGoey also suggests that there is more concrete closure when there is an object to touch, 'I think there's the potential for it to be even like more concrete closure, in a sense, when there is that, that artefact piece available for seeing and touching'. The gifting process was described by McGoey variously as a, 'cycle', 'handing off', and an, 'arc', that completed

the RJ process. Likewise, as we saw, Sally described the gifted book as, ‘a collection of sorrys that is now closed’, when asked what it symbolized, and Lyall as the book drawing a line (Fibula / Symbol of solidarity interviews). Similarly, the dancers in Pair 2 in the **Carpus / Turnings workshop** described their walking movement as enabling them to develop a ritual, mediating process for which the dancers, ‘dressed ceremonially’ (Dancer, Pair 2), in the *Wrapping capes* (see 4.6.1.) in order to undertake the gifting. They also described the gifting as a way of ending the RJ process, as in Figure 303 (see also 2.1.3. and restorative walking),

‘...and so the physicality, the movement was helping to, to facilitate a moving into some kind of ceremony. So, I could put something on [*Macro solidarity wrapping cape / Lines of unification* – see 4.6.1.] and once I’d put it on, I felt like I was dressed ceremonially, and felt really empowered by it and, and, well, you felt, you said you felt it was a matter of I took control – I felt like I was listening, I felt like I was part of a ceremony at that point and I could, I sort of felt like this, something was happening, and I was helping that to happen. So, the gift became something we then, it became between us, an action, so it felt like there was an [breathes out sharply] out of the process...’ [brackets mine]

(Dancer, Pair 2)

Figure 303

Getting dressed ceremonially for the gift giving using the wrapping capes



Solidarity is described as solid like glue, but also of needing to have a permeability if used within RJ processes. Arnett in the **Radius / Making, gifting, solidarity interviews**, for instance, suggested that, ‘the practitioner is like the glue in the middle ... and maybe that’s connected with solidarity’, between the participants, facilitating the process as well as the

gifting. Collins (2004), describes our everyday, 'face-to-face', interactions as containing, 'the energy of movement and change', which he refers to as 'the 'glue of solidarity.' (p. 3). Stjernø (2005) also refers to a Catholic and political concept of solidarity, 'that could glue together different social classes that otherwise could be posed against each other' (pp. 245-264). See also 6.1.3.

Person harmed 1 described the importance of the solidity of their gift from Robbie at the same time as it having an ongoing and active role in their relationship with him,

Person harmed 1: 'because it's a solid piece of work, rather than some of the other things that you've suggested [a piece of writing, a piece of music, performance, piece of dance], it's absolutely a reminder of the good aspects of it all

Clair: ok, rather than the more difficult ones?

Person harmed 1: yeah, yeah, I mean it's still, it's still an ongoing, it's still doing it, it's still helping to maintain and repair the relationship' [brackets mine]

Person harmed 1 further elaborated on the gift being a solid, tangible thing, yet containing the activity of the making process within it,

'yeah, I think it is [ongoing], because, because it was a bench, because when we sit on it...it's still a reminder of something good, of something really good and something, what went, what went, into the making of it' [brackets mine]

(Person harmed 1, Interview)

Caitlin in the **Fibula / Symbol of solidarity interviews** similarly spoke of things in the community gifted by Space2face clients as being tangible (see Common theme 5), and yet also having a continuing and active presence in people's lives, as it contained the rite of passage of its making and gifting process (see quote at the beginning of this common theme). For instance, Caitlin articulated the time and effort Luke put into his RJ making process as unblocking a rite of passage that enabled him to change, '[Luke] enjoyed putting in the effort, it allowed him to go through the rite of passage and get better' [brackets mine]. She defined a rite of passage as, 'that difficult journey from one concept of being to a new concept of being',

and she articulated the change from one concept of being to another as, ‘their perception of self as an ex-offender and not an offender’. Caitlin elaborated on this and described objects as defining rites of passage – she emphasized the word define each time she spoke it,

‘and that’s a fundamental part of a rite of passage, is the objects – they define, they define it...and that’s what this is – it’s a rite of passage of making and thinking and creating and making and then giving it away...and that’s the rite of passage in a way, is having a process and then they’re free, like Luke was that day [Joint Meeting 3]’
[brackets mine]

She continued by saying the following regarding the significance of gifting the design thing,

‘they’ve said sorry...and a sense of relief...it’s also, if at any point I, as the participant, was lacking the belief that I was worth being forgiven, then somehow giving that thing away and it being accepted, is me seeing it’s, ‘I’m forgiven’’

(Caitlin, Interview)

Caitlin states in these quotes that the intangible, ‘rite of passage making and thinking and creating and making and then giving it away’, is defined through the tangible gifted thing which, with time and effort, aids the participant in being able to transition from offender to non-offender, which is the process of desistance (Bilby et al, 2013). In this, Caitlin is giving significance to *seeing* a tangible forgiveness through acceptance of the gifted thing rather than, for example, just hearing the words being spoken. It is an active tangible acceptance and one which can aid change from offender to non-offender. Maruna (2011), similarly describes desistance as a rite of passage, and like Luke, uses the word, ‘outcast’ (Common theme 6),

‘Like the commission of a crime, the reintegration of the former outcast back into society represents a challenge to the moral order, a delicate transition fraught with danger and possibility’

(Maruna, 2011, p. 3)

Drawing on Durkheim’s work, Maruna (2011) argues that the significance of ritual is to nurture social solidarity, but that there is a lack of a re-integration ritual for ex-prisoners despite the heavy ritual and symbolism of the punishment and court process (see also Rossner and Bruce, 2016; Pointer, 2020). Caitlin’s remarks suggest that she saw the co-creation and gifting processes as just such a ritual. The dancers also saw the gift giving as ritualistic and

ceremonial, and McGoey as providing a tangible end to the RJ process and encounter. In this, though, as Maruna (2011) suggests, there is inherent risk, as iterated in the following.

Person harmed 2 in the **Radius / Making, gifting, solidarity interviews** described the gift they had been given by the person responsible as containing the possibilities for being both a symbol of, 'hope', whilst simultaneously being a, 'trigger', for anger for other members of the family. In this, Person harmed 2 also articulated the gift as a, 'reminder', that,

'you're on a journey and when the item is made and gifted and received and everybody is happy with it, that doesn't mean that everything is going to be rosy from then on, and there's been many bumps since then, but when I look at it, it is a reminder that there is a lot of good in him, and, and he might slip off the tracks, and he might do some things that, if you're reading it in black and white, it's shocking and horrible, but that doesn't sum up who he is, and it's important to remember that, it's really, it's actually a really positive thing to see it and think, 'yeah', there's still hope'

(Person harmed 2, Interview)

Regarding the gift becoming a trigger for anger, Person harmed 2 explained that,

'you work through a [RJ making] process and it's fixed – that doesn't mean it's the last harm done, and almost, the next time that harm's done, it's almost, like, well, you're angry at the object, because you, your initial thought is that means nothing, nobody's moved on, and then, my ex-partner's home, alcohol is still an issue, and particularly when people are drinking, an object like that would not have survived, and that would be a terrible thing.'

(Person harmed 2, Interview)

Within the same dataset, Arnett similarly described gifts as a trigger for emotion,

'if you were given an object that reminded you, that, that gave you, that brought you a bit of happiness, or brought you some joy, it was something that you felt meant something, that you were connected to, that feeling doesn't actually go away, and that sentimentality kind of lives with that object...you do you have an *emotional trigger* with that object which could, when you look at it, yeah, then, it kind of, brings that feeling out again... especially if it's...an object that you feel, like a piece of jewellery, it feels nice, it, it's made of a nice material, it's got a nice texture, you know, something that not only looks nice, but also, it's tactile, you're using your senses, I suppose, can be really powerful' [*italics mine*]

In relation to the gift within sensitive and complex cases², and drawing on her experience of working with Rape Crisis (see Chapter 4), Arnett considered gifting and the RJ process in these situations as, ‘far more challenging’, but not impossible,

‘if somebody has been traumatized, all different things can really trigger them...so having an object that is directly related to it might not trigger things in a bad way...I think it would just very much depend on the person, how they were affected...how they felt the RJ process went and where on the journey they got to with it.’

(Arnett, Interview)

In other words, in a person-centred and trauma informed way (see 3.1.2.). These quotes illustrate the meaning of the gift as being contained both within its solidity, impermeability, and tangibility, as well as in its active, and fluid, more intangible qualities that may change over time if the person responsible (the gifter) continues to harm. In this sense, the gift creates a permeability in any solidarity it may have created with the recipient (the person harmed) – see also Munro’s and Johnstone’s quotes at the beginning of this common theme. Equally, from the person responsible’s perspective, the gift needs to be accepted and used. This was significant for Luke in the **Fibula / Symbol of solidarity interviews**, and was possibly the most important criteria for him, ‘it [the book] was a way to help, kind of almost rehabilitate...not just myself, but others who might have been affected as well’, and later, ‘I hope they [community organization] are using it [the book] in some form or another’ [brackets mine]. When this does not happen, there is a sense of guilt around the obligation, ‘I have a slight guilt that I have not done anything more with it [the book], when I said that I would, and so, that’s a shame’ (Lyll, Interview). Sally, however, was more positive and stated that the organization had rethought how they would use the book, and decided to redirect it to another strand of their training and educational work, ‘we hope that we can use the book when talking about the power of words in relation to [our client group]’ [brackets mine] (Sally, Interview). Lyll also did not feel that the community organization could discard the book or pass it on to another organization at some point in the future without reference back to me and Space2face, emphasizing the implicit obligations and permeability that accompanies the gift (Douglas, 1990; Turney, 2012; Purbrick, 2014).

² See footnote 10.

This references the following threads within Chapter 2:

- *Co-creative making activities within criminal, and restorative, justice act as conduits for the potential for change within participants*
- *Things, things, and co-creative making are conduits for dialogue, negotiation, and potential change*
- *Gifting is not so much about the individual, but about the community through its involvement of obligations, reciprocities, and duties, and thereby the formation of solidarities*
- *There are desired conditions, and therefore power, that go hand in hand with the homemade gift*

5.1.5. Final common themes

In conclusion, through the process of conducting this analysis, I have filtered the common themes into a final set, as in Table 12. I see this set of common themes as, ‘fasteners, foci, or threads’ (Van Manen, 1990, p. 91), and do not intend them to be generalizations about the meaning of my over-arching themes and phenomena of this study - **making**, **gifting** and **solidarity** - as they manifest themselves in RJ. Rather, to assist analysis and gain, ‘plausible insights’ (Van Manen, 2016, p. 66), as a means to, ‘point to’, ‘allude to’, or, ‘hint at’, ‘an aspect of the phenomenon’ (Van Manen, 1990, pp. 90-93). I saw the writing of the descriptor texts as a creative exercise and, as such, another form of thinking through making (see 3.1.3.2.).

The phenomena of **making**, **gifting** and **solidarity**, therefore, manifest themselves within RJ processes and encounters as actions, things, and spaces that are characterized by the following commonalities,

Table 12

Final common themes and descriptors

FINAL Common Themes	Common theme descriptors
1. [Un]Blocking	<p><i>Co-creative making activities can unblock a physical language that enables solidarities in RJ</i></p> <p>Co-creative making activities, movements and gestures unblock thinking processes through moments of stillness and oral silence which can lead towards the formation of solidarities between participants in RJ processes. This is because they create the space and time in the aftermath of an offence for an articulation of trauma and shame. They achieve this through the creation of a physical language of making. The gifted thing symbolizes the time taken to understand the other person, and its permanence empowers the recipient beyond the RJ encounter through unblocking the time needed for its processing.</p>
2. Language	<p><i>Co-creative making activities can formulate a non-offending language that enables solidarities in RJ</i></p> <p>For the person responsible co-creative making activities can aid the formation of a new verbal/ written non-offending language as an extension of the physical language of making. A lack of authentic language and care in the use of terminology in RJ processes may hinder the formation of solidarity. Communication through movements and gestures within RJ processes potentially enables the formation of higher solidarities between participants, and the gifted co-created design thing can become a communication tool in its own right within and beyond the RJ encounter.</p>
3. Bespoke	<p><i>A bespoke making and gifting process in RJ values time and the handmade</i></p> <p>A bespoke gift, is a thing that speaks, discusses, arranges and challenges, but care needs to be taken around the potential cultural entanglements regarding gifting. A personalized RJ making and gifting process and the co-creation of a bespoke design thing takes time and effort, but is one in which the handmade is valued. The hand/homemade gift is seen as being of oneself, and communities as particularly valuing this in crises. Making, gifting, and the consequent formation of solidarities are possibly made easier by a prior relationship being broken - within families, and small communities, for example - relationships with a past, a present and a future.</p>
4. Kinaesthetic, human and co-creative	<p><i>Kinaesthetic and co-creative RJ humanizes and aids solidarities, and the gifted thing embodies both maker and receiver</i></p> <p>The humanization, rather than stigmatization, of RJ participants is significant in preventing re-offending, and links people with place and community. This is especially so in small communities. Humanization also creates empathy which can lead to a place of crossover and acts of solidarity between people in RJ encounters. This is most powerfully enacted through embodied and kinaesthetic RJ encounters, as the healing of trauma is via relational and co-creative processes. RJ processes are innately co-creative and making oriented, and the gifted co-created design thing is an embodiment of both gifter and receiver.</p>
5. [Un]Safe space, community and place	<p><i>A gifted co-created design thing is an object of community and enables solidarities in RJ</i></p> <p>The greeting ritual of, 'placing', someone within a family, neighbourhood, or workplace in small communities is an indication of the high value placed on community. The island practice of being kent and in relation to others at all times is potentially fraught with complexities within a RJ process, as well as within the reporting of court cases. These affect the ability to form solidarities with the other within a RJ encounter. The creation of unsafe as well as safe spaces within RJ making processes is influenced by the choice of making materials, and the skill, and knowledge of the practitioner, and connection with the floor/ ground as a place of stillness which rubs out the past, and enables new un-choreographed movements. Gifting is viewed as being separate from making as it is seen as containing ideas of making good and reparation, whereas making is perceived as a way of the maker articulating feelings around the harm. A gifted co-created design thing is an object of community leading to the formation of solidarities, as it is about the love, and acceptance of that community.</p>
6. Bridging	<p><i>Co-creative making and gifting are innately about solidarity, with the gifted thing as the ultimate symbol of solidarity in RJ</i></p> <p>Solidarity in RJ is described as a bridge between people. The making process of a gift is entwined with thinking about the recipient and so helps form a bridge towards the other. The gifted co-created design thing is a reminding and bonding thing that enlivens connections, and forms bridges between people and, as such, has an ability to become a material symbol of solidarity between people in RJ encounters, and to draw a line under the offence. In these ways, making and gifting are innately about solidarity, with gifting as the ultimate solidarity as a mediator of [in]direct touch between gifter and receiver. Bridging actions between people are complex, nuanced and open to interpretation but, if understood and received, can open up possibilities for bodily symbols of solidarity to be exchanged between people in RJ encounters. This happens particularly through a synchronization of body language and height differences, and it is thought important that these occur prior to a gift exchange as part of a RJ encounter.</p>
7. [In]Tangible and [in]permeable	<p><i>The gifted thing is a tangible expression of an otherwise intangible RJ process but is entwined with obligations and a permeable solidarity</i></p> <p>The RJ making, gifting and accompanying thinking process form a rite of passage which is defined as the transition by the person responsible from seeing themselves as an offender to a non-offender. This rite of passage is defined by the thing made, with gifting in a RJ encounter seen as ritualistic and ceremonial. The co-created gifted design thing is a tangible act of acceptance and closure of a RJ process and encounter. Making, gifting, and solidarity in RJ processes are simultaneously about solidity as well as fluidity. The gifted thing is a tangible expression of an otherwise intangible RJ process. The tangibility of the gifted co-created design thing is its permanence and longevity, but its gifting is accompanied by obligations with giver and receiver. If the giver is the person responsible, there is an obligation to cease from offending. If the recipient is the person harmed, there is an obligation to utilize the gift. If these obligations are not fulfilled, this can change how the gift is viewed over time by the other person; from a symbol of hope to a trigger for anger. Solidarities formed through making and gifting within RJ encounters need to be articulated as impermeable as well as permeable; tangible and solid through the gifted co-created design thing as a material symbol of solidarity and its representation of a concrete moment in time, and as an intangible, fluid space of transition and permeability to allow for people changing over time.</p>

For each of these final common themes, I have composed more detailed interpretive phenomenological texts, which may be found in Appendix 6. I intend these ultimately to inform the lexicon in Chapter 7.

5.2. Additional analysis – Fibula / Symbol of solidarity interviews

As previously stated, this dataset was designed to address my particular research question of, ‘**What is the ability of the co-created design thing to become a symbol of solidarity between participants in a restorative justice encounter?**’, and this final section is the additional analysis I carried out with this dataset.

Whilst it emerged in the analysis above of the four face to face datasets that gifted co-created design things were perceived as a material symbol of solidarity (see Common themes 5-7), did it fulfil Collins’ (2004) *rules for unravelling symbols* (see Chapter 2)?

In 2.3.5. it emerged that Chapman (2014) correlated love objects (Moran and O’Brien, 2014) with *emotionally durable design* principles. Caitlin described the gifted book as, ‘made with love’, by Luke in this dataset, and others in the Ulna / Lived experience case study commented on the care with which it had been made, and the amount of work involved (Joint Meeting 3). As an extension of this, I wondered if a material symbol of solidarity as a co-created design thing could also be correlated with emotionally durable design. Through examining the different criteria for things as detailed in 2.3., I additionally realized that the categories for *love objects* (Moran and O’Brien, 2014) and the criteria for *evocative objects* (Turtle, 2007) shared certain characteristics between them and that one of the criteria for an evocative object was a *boundary object* (Star and Griesemer, 1989). I noted that Lyall independently articulated the gifted book as, ‘evocative’, in his interview for this dataset, and Caitlin referred to the, ‘An apology’, book as a, ‘tool’, which she defined as becoming different things in different people’s hands – essentially a boundary object. I, therefore, compared Collins’s (2004) rules for unravelling symbols with the categories and criteria for love and evocative objects, alongside emotionally durable design criteria. In Table 13 I have noted the shared characteristics. It is these shared characteristics with which I analyzed this dataset.

I utilized the same phenomenological method as detailed at the start of this chapter. I carried out initial wholistic readings, followed by selective line by line readings (van Manen, 1990). The difference, however, with this dataset is that I was applying theories about objects and symbols (Collins, 2004; Turtle, 2007; Moran and O’Brien, 2014; Chapman, 2014) to the research material (Dahlberg and Dahlberg, 2020) rather than allowing commonalities to emerge. In doing this, I was examining the, ‘rational intention’, of the gifted thing alongside

its, ‘living inherence’, within the datasets (Merleau-Ponty, 2014, p. 53 – see quote at the start of this chapter).

Table 13

Shared characteristics between evocative, and love objects, emotionally durable design, and rules for unravelling symbols (collectively, ‘things’)

Shared characteristics	Criteria Evocative objects (adapted from Turkle, 2007)	Categories Love objects (adapted from Moran & O’Brien, 2014)	Criteria Emotionally durable design (adapted from Chapman, 2014)	Rules for unravelling symbols (adapted from Collins, 2004)
1. Transitional and symbolic things	How do the objects demonstrate, ‘the power of boundary objects’ (in times of transition)?	Objects that play a role in the different types of love	Fiction (the product inspires interaction and connections beyond the physical relationship)	How intensely symbolic is the item?
2. Active and durable things	Are the objects, ‘active life presences’?		Consciousness (products are autonomous) / Surface (the product ages gracefully)	Is it regarded as incommensurate with merely utilitarian values?
3. Narrative and biographical things	Are the objects, ‘able to catalyse self-creation’? Does the recipient/ giver have, ‘a feeling of being ‘at one’, with an object’?	Objects that create biographies Objects that represent identities	Narrative (users share and develop a personal history with the product)	
4. Embodied things of emotion / Things of negotiation	Do the, ‘objects bring together thought and feeling’?	Objects that embody emotions or negotiate relationships	Attachment (strong emotional connection to the product)	Is it emotionally and vehemently and self-righteously defended? Conversely, does it attract vehement attackers, also self-righteous in their attacks?
5. Shared things				Is it treated as an item of more than personal value, proclaimed as a value that is or ought to be widely shared?
6. Respected and dividing things				Is it treated with respect, as a sacred object, as a realm apart from ordinary life? Is it given a special separate zone, a special physical location that is approached only with care? Are there special conditions as to who can approach, and who is excluded?

5.2.1. Shared characteristics of significant things

In this section, I offer quotes from participants to support each of the shared characteristics as in Table 13 and then make concluding remarks. To save repetition in the quotes used in this section, the word, ‘it’, refers to the gifted co-created design thing; a book in Luke, Sally, and Lyall’s case, and a garden bench in Robbie and Person harmed 1’s case. Luke also speaks of his, ‘material memory’, of his co-created design thing (the same paper it was

made from) – see 4.3.4.6. Caitlin makes reference to different gifts she has experience of through referrals to Space2face, such as the one in Figure 304.

Figure 304

Gifted co-created design thing by Space2face client to a community he had harmed (prior to PhD)



5.2.1.1. *Transitional and symbolic things*

Luke

‘Solidarity is kind of like coming together and bringing people together. It kind of did that because I’ve usually been kind of alienated from that part of society and that group, after what happened, but the fact that, the fact that they can see that a lot of work went into the book, and the fact that it was well accepted kind of helped with what happened’

‘Well, they [Luke’s, ‘material memory’] were just a sign that, obviously, I was having a hard time when we were making them...and now I’m not, or certainly not nearly to the extent I was before, so they could be used as a kind of sign that when things are bad, then you can work, and put the work in and they can get there’ [brackets mine]

Caitlin

‘It’s [Luke’s book] a tool to achieve something by, which means it’s different for each person when it’s in their hands’

‘I suppose I think that these things, objects, whether it’s a picture here, or a bench or a book are community...It is community...it’s bit of love and acceptance and history’

Sally

‘It is a collection of sorrys that is now closed’

Lyll

‘I believe, I think, that giving over the book was a symbol of handing over’

Robbie

‘I don’t know, it could be, ‘togetherness’, I mean, it’s a great, it’s a good word’

‘I suppose it in some ways...it’s a symbol...When I see it, every time I walk past it, and then, and then a symbol as in I can speak to [foster parent] without worrying’ [brackets mine]

‘It’s a symbol of...I know it would be a different story of me and [foster parents]’

5.2.1.2. *Active and durable things*

Luke

‘Given what they [Luke’s, ‘material memory’ – see Chapter 4] kind of symbolize to me now, then I’m glad that they’re here, and I do have them, and that they’re, cos like I said, that if things were to become bad for whatever reason, then I still have that to remind me of a time when hard work, etc. got me through a bad situation’ [brackets mine]

‘It’s one of those things where it might prevent things from happening in the future, like what happened with, before, and so, not just that, but I mean it might help people who might’ve gone through it as well so, if that happens, then it’s obviously a positive’

Caitlin

‘It’s a really beautiful thing [the book] and people can’t help but be instantly somewhat impressed, and it’s tactile, and it’s, yeah beautiful and artistic, and you’d never have known that it was going to be used in the future as an important tool, you know, is so much more than it is’

‘This [the book] is a legacy of my [Luke’s] forgiveness...legacy of my [Luke’s] effort’ [brackets mine]

Sally

‘We hope that we can use the book when talking about the power of words in relation to [the community organization’s work and client group]. We had hoped to use it as a resource for our [...] training. But it doesn’t fit with our current training outcomes. We could use it for [...] awareness instead however’ [brackets mine – to remove identifying content]

Lyall

‘Ideally, you would, with something such as we have been discussing [the gifted book], ideally you’d have some time for reflection...if you are going to use it...say, well, this person has gone through this kind of process and, as I say, it could potentially be used as a training course’ [brackets mine]

Robbie

‘It will bring us together, sort of, more’

‘When I see it, every time I walk past it, and then, and then a symbol as in I can speak to [foster parent] without worrying’ [brackets mine]

‘It’s done its piece, it’s done what I thought it wouldn’t do...I can’t really get the word out that’s in my head. It’s done its job, cos it always does its job’

‘It wasn’t like a sorry card, it took for ages, a lot of thought’

5.2.1.3. *Narrative and biographical things*

Luke

'I'd say it symbolizes the kind of realization of wrongdoing'

Caitlin

'It's us [gifted co-create design things] – so someone will say one day about that bench [see Figure 304], 'oh, that bench was made because, you know, to make up for something sad or bad', or, you know, when people will appreciate they're, how lucky they are, or how nice that was, or that there is a past and a present and a future of the thing'

'So, the paper, the letters [emails – see 4.3.4.2.] started the process, and they finished the process, and that's really amazing, and Luke was proud of the materials, you know, because he made it all – that's quite mind blowing' [brackets mine]

Sally

'It joined up the process for Luke, for him to put into words and to showcase his understanding of his actions'

'It was clear to see that Luke had benefited from doing these sessions, and creating the book to gift, as well as feeling sorry for what he did and taking on board what Lyall and I said in relation to the impact of his words'

Lyall

Robbie

Robbie: 'Maybe it was, it was you or, what's his name [a Space2face colleague], that said about that, that book [a book of photos and Robbie's thoughts documenting the making process] helped because it's not just, 'here's a bench', but then that was really showing how I'd made it and stuff' [brackets mine]

Person harmed 1 clarified: 'Yeah, that's when the conversation really began when we had that meeting [R] joint meeting] and you were showing the book...it's still very special'

5.2.1.4. *Embodied things of emotion / Things of negotiation*

Luke

'I'd say it was pretty therapeutic because in a way then it did help with that kind of thing and it did help me with kind of putting things into context'

Caitlin

'It's an object of forgiveness in a community which is hopeful, or something, and you can see that in Shetland...because that book has gone to [community organization] and that's going to be used in that community, whereas other things sit in THE community...the fact that that community knows that bench is there and uses that bench (see Figure 304), I think it infiltrates their being, and their thinking, to make them that type of folk...it goes round and round...it's a circle of change, it's a cycle of change' [brackets mine and EMPHASIS original]

Sally

Lyll

'I don't think I'd destroy it...not without liaising with you anyway, but you know, if we can't use it at the material end, we might have other agencies that could use it...but, no, I wouldn't think about, certainly not without speaking to you'

Robbie

'I don't think [partner Person harmed 1] would have spoken to me again...I think it helped actually a lot, a very lot, in that category'

'Yeah, I think, thought it was like a good idea, but in my head I didn't know it was going to be a thing'

'It maybe gave me a bit of relief...it may have helped me break the ice'

5.2.1.5. *Shared things*

Luke

'I'm hoping they've [community organization] had use out of it. I'm not entirely sure exactly what they've done so far, but I'm hoping they've got use of it and if they are then it's definitely worthwhile' [brackets mine]

'So, something happened that shouldn't have done and the book was a way to, kind of, not so much redeem, but it was a way to help...almost rehabilitate, and also to help, not just myself, but others who might have been affected aswell'

Caitlin

'So, that's [Luke's book] a real legacy for the community which I think is a really, really big outcome, a big, unexpected, really lovely outcome, and when the [community organization] team, they were quite obviously touched, but they quite obviously saw it as a *thing* which was useful, which was great' [brackets mine, *emphasis* original]

'And that would be the same for any of the things people make, whether it's sitting in a family's household, but someone says, 'what is that?', and then, that conversation starts again, that healing conversation where people feel, remember something good, a process of healing, and talk about that process and feel healed again...which is why it's so great that the book is going to be used...every time it's used it heals again, or forgives again, or opens up'

Sally

'They (the organization's management Board) were happy for Lyall and I to be involved and could see the value in us utilizing the gift for training / educational purposes'

Lyall

'As I say, it could potentially be used as a training course. I have not been able to use it yet'

Robbie

'It's a really nice design, and I like it. I would love to be able to sort of make them, to sell them, or give them to charity...cos it's a nice design and I've not seen anything else like that'

'Yeah, Restorative justice is really good. I've said to anybody about it, if you get to go and do it, don't dodge it. It makes a lot of difference. I wouldn't be seeing [foster parents] probably'

5.2.1.6. *Respected and dividing things*

Luke

'I think I'd unpack them [they'd recently moved]...so, I think once I get to them, then I'd like to put them up somewhere, or put them in a frame or something'

'I don't think I'd get rid of them [Luke's, 'material memory']...If, for example, if they were present in like the flat, framed, or if they were on display, and if they were drawing the negative stuff, then I might have put them away somewhere, but it wouldn't be a case of destroying them I don't think'

Caitlin

'It was really brilliant that you and he [Luke] managed to find a positive place for that [the book] to go. Like, think of it, if it had just, he just had to accept that and the book was made and that was great, thanks very much, we'll put it in a cupboard now. It would have still been a, a great process but it wouldn't have been as forgiving' [brackets mine]

'And that's a fundamental part of a rite of passage, is the objects...they define it...and that's what this is – it's a rite of passage of making and thinking and creating and making and then giving it away'

Sally

'It is located in our resource cupboard [in our offices] currently with our training materials' [brackets mine]

Lyll

'I wouldn't want it to be like a tokenism thing for members'

'We have a set of filing cabinets, which is actually where all of our resources are kept so, at the moment, once I received it, that's where I put it...it's a secure environment...it's a locked room and a locked filing cabinet, it's safe place'

Robbie

'Well, it's [gifted bench] already been painted what twice now by me?'

'I've painted it [gifted bench] in the garden, then maybe in the shed as well...three times I've painted it'

Robbie: 'it [gifted bench] comes and goes'
Person harmed 1 clarified: '[partner] puts it in, in the winter and brings it out in the summer' [brackets mine]

'It's in a little place there in front of the garden, well, in front of the house, a little gardeny bit. We sit, we've sat on there and had a coffee'

5.2.2. Discussion and conclusion

All five interviewees considered the gifted co-created design thing to be **transitional and symbolic, respected and dividing, active and durable**, and **shared**. Sally and Lyall's comments, however, regarding **active and durable** and **shared things** were *hopeful*, rather than actual, which is why I have *italicized* them. They *hoped* to use the book for training purposes but as Lyall articulated, at the time of the interview, had not yet found the time to create an appropriate and respectful way to include it in their educational work. One of the reasons the book had not been used, more latterly, may have been due to COVID-19 restrictions, which Lyall alluded to in his interview, but he also acknowledged that they had received it prior to COVID-19.

All responses under **respected and dividing** suggested that the different gifted co-created design things were highly respected, cared for, and set apart. For instance, Robbie and his foster parent spoke of painting the bench several times, and of it being placed inside over winter to protect it. This was alongside Robbie's foster parent speaking of taking their gift of the bench to a place of particular significance for them, which meant limited access to it for others. Sally and Lyall spoke of keeping the book in a safe and secure environment. Person harmed 2 in the **Radius / Making, gifting, solidarity interviews** corroborates this. He spoke of putting the gift they had received in a separate location in order to keep it safe from other family members. For these members of the family, it had become a, 'trigger for anger', rather than the, 'symbol of hope', that Person harmed 2 saw it as (see Common theme 7).

Sally's comments in **narrative and biographical things** were about more of Luke's biography and narrative being contained within the gifted book than hers, Lyall's, or the community organization's, although she does state that Luke had taken on board, 'what Lyall and I said in relation to the impact of his words' – see quote above. In other words, Sally seemed not to perceive it as an equally shared biography or narrative. This maybe reflected Sally's comments that she found the co-creation process uncomfortable due to the time lapses between appointments which, 'meant that we didn't have enough of a relationship to be comfortable' – see Common theme 5. It is possibly also reflective of the fact that the book was a gift to an organization rather than to an individual, and thus, not so personally invested. I emboldened and italicized *Lyall's* name in 5.2.1.3. to indicate that his voice, in my analysis, was silent under this characteristic. More significantly, building on Sally's comments about the lack of a relationship, this could also have been due to a confusion around the co-creation

process. This was possibly evidenced in Joint Meeting 2 in the **Ulna / Lived experience case study** when I asked if Sally or Lyall would like to be involved in physically completing the book with Luke. Lyall responded by saying,

‘I, I’m not sure it’s necessary, I, Luke has the answers anyway...I’m not sure there’s any input that I can give that would, that’s not come from you [Luke] anyway’
[brackets mine]

And Sally responded by saying,

‘no, I, I completely agree, I do, I, I think you can easily, you’re using the right language aa the time, it’s no that I would worry that you’d relay the wrang message, ken, so, yeah, I completely agree’

Equally, through these comments, Sally and Lyall could have been meaning that they saw the co-creation process as having been completed through this meeting with Luke, and that he would just be enacting within the book the mutually co-created language. As Halcrow commented about Luke in her **Radius / Making, gifting, solidarity interview**,

‘the young person responsible [Luke] has not reached that point of solidarity yet, but I can imagine that working through with the other people, Sally...where they’re coming from, will actually, hopefully...reach that point of solidarity where he [Luke] has that better understanding...or mutual understanding, of where they want him [Luke] to be...So, I can actually see it, almost in my mind’s eye, I can see it working with that...through the making and the making together, they will achieve that’ [brackets mine]

By their own later independent admissions, (Luke, Caitlin, Sally, and Lyall), as we saw in the common themes, this point of solidarity was felt to have been reached through the co-creation of the book’s content between Luke and the community organization.

I emboldened and italicized *Sally’s* name in 5.2.1.4. to indicate that her voice was missing under the **embodied things of emotion / negotiation**, although she did state that she would not consider destroying or removing the book from her organization, whereas Lyall did consider this but only with prior dialogue and negotiation with me – see his quote above. Lyall did not mention Luke in this negotiation, however.

The co-created design things referenced in this dataset were perceived as material symbols of solidarity by their gifters and receivers. This corroborates Common themes 5 – 7. They also fulfil the rules for unravelling symbols (Column 5, Table 13), although less robustly some rules than others, as evidenced in this analysis. There were, however, caveats attached, which emerged strongly in the interview with Luke and Allana,

‘I’m hoping that they’ve [community organization] had use out of it [the gifted book]. I’m not entirely sure exactly what they’ve done so far, but I’m hoping that they’ve got use of it and if they are then it’s definitely worthwhile’ [brackets mine]

(Luke, Interview)

When I asked him further about this, Luke clarified, ‘I’m glad they have it in the first place...after that...I hope they are using it in some form or another’. For Luke, it was important, even if secondary, that the gifted thing became an ongoing relationship with the community organization, ‘the joint work doesn’t have to just end when the process...if one person is helped...it’s a win’ (Luke, Session 16). He repeated this sentiment several times in this dataset and in the **Ulna/ Lived experience case study**.

Thus, I conclude that whilst the gifted book of the **Ulna/ Lived experience case study** was perceived as a **material symbol of solidarity**, it was momentary, and perhaps, ‘for its time’, (Lyall, **Fibula / Symbol of solidarity interviews**), unless it is utilized in the ways mentioned by the community organization, and hoped for by Luke, in its educational programme. As the dancers corroborated,

‘I think, was thinking about, like this thing of the solidus [see 6.1.2.], and like how this is like a temporary state and so like in, like, so, you’re wanting forgiveness, or you’re wanting someone to do, you’re wanting someone to help you, or they might be able to help you but maybe the time is like very small so like you will lose it, like there’s this space but like the resolution or something, but it can, it can be lost so quickly’ [brackets mine]

(Pair 3, Carpus / Turnings workshop)

Collins (2004) and Rossner (2013) also iterate solidarity as momentary connections, but which can be extended through material symbols – see Chapters 2 and 6. Whilst this extension may not be happening through the gifted book, it is happening for Luke through

his, 'material memory' (4.3.4.6.), of the process, which he said he would return to if things became bad again (**Fibula / Symbol of solidarity interviews**), suggesting it has an **active and durable** role in his life – see Luke's quote above. The garden bench, conversely, has become a longer term symbol that is respected and maintained and is, 'an ongoing, it's still doing it', thing (Person harmed 1, **Radius / Making, gifting, solidarity interviews**), and one which is a, 'togetherness', thing, which, 'will bring us together, sort of more' (Robbie, **Fibula / Symbol of solidarity interviews**). In this way, the co-created design thing that becomes a material symbol of solidarity could simultaneously be described as being evocative, about love, and linked to emotionally durable design.

Chapter 6. Vertebra / Solidarity

Vertebra

A bone of the spine

From PIE root *wer-(2), to turn, bend

From Latin *vertebra*, 'joint or articulation of the body, joint of the spine' (plural *vertebræ*). It is the hypothetical source of/evidence for its existence is provided by: Sanskrit *vartate*, 'turns round, rolls'; Avestan *varet-* 'to turn'; Hittite *hurki-* 'wheel'; Greek *rhatane*, 'stirrer, ladle'; Latin *vertere* (frequentative *versare*), 'to turn, turn back, be turned; convert, transform, translate; be changed', versus, 'turned toward or against'; Old Church Slavonic *vrŭteti*, 'to turn, roll', Russian *vreteno*, 'spindle, distaff'; Lithuanian *verčiu, versti*, 'to turn'; German *werden*, Old English *weorðan*, 'to become'; Old English *-weard*, 'toward', originally, 'turned toward', *weorthan*, 'to befall', *wyrd*, 'fate, destiny', literally, 'what befalls one'; Welsh *gwerthyd*, 'spindle, distaff'; Old Irish *frith*, 'against'.

Solidarity as the spine and hinge around which this research turns.

*‘There’s something about the word solidarity that goes deeper
and I can’t quite figure out what that is...’*

(Toews, Radius / Making, gifting, solidarity interviews)

As stated in Chapter 1, I see the phenomenon of **solidarity** as the spine and hinge around which this research turns, which is why I have dedicated a chapter to it, rather than including it in Chapter 2, and why it is placed in the central volume within this thesis. The purpose behind this chapter was to gain a more comprehensive understanding of the meaning of solidarity, and so its (in)appropriateness, for use within RJ practice and research. As detailed in 1.1.3.1., I have chosen to view RJ through the lens of interaction ritual theory (Collins, 2004; Rossner, 2013) within which solidarity plays a key part.

Whilst recognizing the particular micro-sociological and ritual environment regarding the use of solidarity within interaction ritual and its application to RJ (see 1.1.3.1. and 2.3.2.) I still had questions around the usage of the *word*, ‘solidarity’, in a RJ process. Through my experience as a RJ practitioner I was concerned that participants in RJ processes would not welcome being described as being in solidarity with one another or even see it as such, particularly from the person harmed’s perspective, especially in sensitive and complex cases. This was corroborated by Person harmed 2 (see 5.1.4.1., Common theme 2). The idea that such moments of solidarity within the ritual context generated, ‘symbols of group membership’ (Collins, 2004, p. 7), I found equally problematic as a practitioner. Additionally, whilst the positive emotional energy generated by interaction rituals can be short lived without a repeat of the ritual, the feelings of group solidarity when invested in material symbols can be longer term (Collins, 2004; Rossner, 2013; see also Chapter 2), as seen in Chapter 5. How appropriate was this in a RJ process? For these reasons I decided to focus in on, ‘solidarity’, as a concept and a word, and embarked upon a practice and desktop based, ‘etymological investigation’ (Trisno et al, 2019).

The research within this chapter is intrinsically interwoven with the Patella / Thinking through making dataset (see 4.6.). This chapter and that particular dataset were informed, as well as formed, by each other, and I intend for them to be viewed as one. To reflect this

interweaving, throughout this chapter I will reference the corresponding made works (*in italics*) as they are detailed in 4.6. I additionally see this chapter as leading towards my proposed, 'Lexicon for restorative making and co-creation', (see Chapter 7) as the word of solidarity inspired the, 'etymological journey' (Alexander, 2013), that I have continued throughout this thesis with other significant words.

6.1. Solidarity / An etymological investigation

The etymological method, as outlined in 3.1.1. is part of an interpretive phenomenological research stance. As King (2007) states of Heidegger's etymologies, 'rather than seeking to discover an *original* meaning...the etymological method's purpose ...is to *open up* the word' (p. 278), or to find, 'clues', as to the meaning of the phenomenon (van Manen, 1990). I have based the structure of this chapter on examples of etymological research, which are variously called, 'etymological method' (King, 2008; Trisno et al, 2019), 'etymological investigation' (Trisno et al, 2019), and, 'etymological journey' (Alexander, 2013). Broadly, they follow similar structures; 'the research engages etymology at the offset while studying theory from the origin of the words and its historical meanings by using dictionaries and literature' (Trisno et al, 2019, p. 260). Or it is described as the study of, 'definitions and then cross checks with etymologies' (Terzidis, 2007), accompanied by, 'a selective review of the literature' (Alexander, 2013). The aims of this method are about providing insight into the word in order to inform its modern usage and possible (in)appropriateness, alongside providing historical continuity (Alexander, 2013). It can also be about an examination of, 'the rift between academic and practical work' (Alexander (2013).

Thus, I include within this chapter, dictionary definitions, etymologies, a selective literature and contextual review of solidarity, followed by a discussion, my proposed definition for solidarity if utilized within RJ, and the core qualities of solidarity.

6.1.1. Dictionary definitions

Contemporary dictionary definitions of, 'solidarity', include the following. From Chambers English Dictionary (Chambers Harrap, 1998),

'solidarity. noun (solidarities). mutual support and unity of interests, aims and actions among members of a group.'

From Collins English Dictionary ((3) Harper Collins, n.d.),

‘noun. plural -ties. unity of interests, sympathies, etc., as among members of the same class.’

From the Oxford English Dictionary online ((3) Oxford University Press, n.d.),

- ‘1. The fact or quality, on the part of communities, etc., of being perfectly united or at one in some respect, esp. in interests, sympathies, or aspirations; spec. with reference to the aspirations or actions of trade-union members...
2. Community or perfect coincidence of (or between) interests.
3. Civil Law. A form of obligation involving joint and several responsibilities or rights.’

Such English dictionary definitions with their consensus around, ‘unification’, and the appearance of obligation as a concept concerned me, as did the synonyms for solidarity,

accordment, commoning, accord, unity, consonancy, accordance, convenience, correspondence, answering, conformity, consonance, congruity, concordance, consonant, agreement, monochord, conveniency, agreeance, agreeableness, concinnity, congruence, harmony, concert, tunableness, agreeing, answerableness, concert, consent, sympathy, concord, symphonia, correspondency, atone, coherence, respondence, symphony, sortance, coherency, symbolizing, coaptation, composition, sympathizing, comportance, compliance, syntax, symmetry, homology, consistency, consentaneousness, consistence, comportment, harmoniousness, symbolism, congruousness, accordancy, sameness, consentaneity, consilience, chime, consensus.

((3) Oxford University Press, n.d.)

Predominantly, the synonyms further reflected solidarity’s meaning of unity and agreement. See *Furoshiki wrapping cloth series; Solidarity / Usage*, and *Furoshiki wrapping cloth series; Solidarity / Trade Union* in 4.6.5.2. I turned to the word’s etymology to gain a fuller understanding.

6.1.2. Etymology

Etymologically, the English word, ‘solidarity’, comes from French, ‘solidaire’, and, ‘solidarité’, which first came into popular usage in 1840s France, arising out of that revolutionary period. The word’s component parts, however, are much earlier and derive from the Latin, ‘solidus’, meaning, ‘solid’, and, ‘-aris’, meaning, ‘relating to’. Broadly, from this etymology, solidarity means relating to solidity. See *Furoshiki wrapping cloth series / Sol / Meanings* in 4.6.5.2.

6.1.2.1. *Solidus*

I examined the root word of, ‘solidus’, itself, to gather a deeper meaning. This revealed it to have a diversity of meanings. I have divided these into two subject areas; finance, and chemistry,

1. Finance – the solidus was a gold coin of the later Roman era. Thus, in many of our cultures and languages, it has come to be related to finance, debt and currency. For example, the word, ‘soldier’, is derived from, ‘solidus’, as Roman soldiers were paid in, ‘solidi’, and the origins of the word, ‘sou’, meaning penniless. The solidus is also the historic name for the slash mark which relates to the division sign between old British shillings and pence (1/-) and in other currencies, such as the, ‘Sol’, in Peru. It is also sometimes used to describe the division line between our mathematical fractions. See *Furoshiki wrapping cloth series / Coinage and Sol / Meanings* in 4.6.5.2.

((1,2,3, Wikipedia, 2021, Merriam-Webster, n.d.; Butterfield, n.d.).

2. Chemistry – the solidus line is the line below which the solution in a phase diagram is solid. The liquidus line is the line above which the solution is liquid. There is a gap between these two lines in which the solution is in a transforming state. Thus, it is different from the, ‘eutectic point’, which marks the particular point at which the change from liquid to solid occurs. See *Furoshiki wrapping cloth series / Chemistry* in 4.6.5.2.

(Schaschke, 2014; Rennie and Law, 2016).

The Latin root of solidus, therefore, added the notions of payment and division, alongside transitioning from one state to another, to the dictionary definitions of unification and obligation.

***Sol-**. A deeper delve into the etymology of solidus revealed the PIE root to be, ‘*sol-’, meaning ‘whole, well-kept’,

‘It is the hypothetical source of/evidence for its existence is provided by: Sanskrit *sarvah*, uninjured, intact, whole; Avestan *haurva-*, uninjured, intact; Old Persian *haruva-*; Greek *holos*, whole; Latin *salvus*, uninjured, in good health, safe, *salus*, good health, *solidus*, solid; Armenian *olj*, whole, healthy.’

(Harper, n.d.)

See *Micro solidarity wrapping cape / Points of connection* in 4.6.1.2.

The PIE root of *sol-, added concepts of being whole, solid, well-kept, safe, uninjured, intact, and in good health, to the dictionary definitions of unification and obligation, and the notions of payment, division, and transitioning from one state to another, from the Latin root of solidus.

Slash. In English, ‘slash’, is a synonym for the, ‘solidus’, mark /. From the Collins ((1) Collins, n.d.) and Oxford ((1) Oxford University Press, n.d.) English dictionaries, the word, ‘slash’, in English as a verb, a word of doing, means,

1. to cut or lay about (a person or thing) with sharp sweeping strokes, as with a sword, knife, etc
2. to lash with a whip
3. to make large gashes in
4. to reduce (prices, etc) drastically
5. mainly US - to criticize harshly
6. to slit (the outer fabric of a garment) so that the lining material is revealed
7. to clear (scrub or undergrowth) by cutting

As a noun in English, a word of naming, it refers to,

8. a sharp, sweeping stroke, as with a sword or whip
9. a cut or rent made by such a stroke
10. a decorative slit in a garment revealing the lining material
11. In US and Canadian - a. littered wood chips and broken branches that remain after trees have been cut down; b. an area so littered
12. Also called: diagonal, forward slash, separatrix, shilling mark, solidus, stroke, virgule; a short oblique stroke used in text to separate items of information, such as days, months, and years in dates (18/7/80), alternative words (and/or), numerator from denominator in fractions (55/103), etc.
13. British and Australian slang - the act of urinating (esp in the phrase ‘have a slash’)
14. a genre of erotic fiction written by women, to appeal to women
15. Mainly in US - a tract of swampy ground

Each of the cloths in the *Furoshiki wrapping cloth series* contained within 4.6.5.2. is based on one of these meanings for slash. These cloths were used by the dancers in 4.4.5.

Etymologically, from the PIE root word of *sol-, therefore, there are meanings of being whole, solid, well-kept, safe, uninjured, and in good health. From the Latin root word of solidus, however, there are meanings of payment, division, and transitioning from one state to another. The use of the word slash for the solidus line introduces further meanings of slashing, cutting, lashing, reducing, slitting, and clearing. As such, within its root words, the

word of solidarity contains seemingly diverse and conflicting notions. For example, wholeness / division; intact / cut; uninjured / slashed, lashed, alongside the transitioning from one state to another, and payments. Added to this, are the dictionary definitions of unification and obligation.

6.1.3. Selective literature and contextual review

When I began examining solidarity, ‘Solidarność’, the Polish trade union, came to mind (<https://www.solidarnosc.org.pl/en/about>), and I realized I associated the concept with politics of the left. See *Furoshiki wrapping cloth series / Trade union* in 4.6.5.2. As Featherstone (2012) states,

‘Solidarity is a central practice of the political left. It is indispensable to the activity of radical social and political movements. It has, however, rarely been the subject of sustained theorization, reflection or investigation. Here I define solidarity as a relation formed through political struggle which seeks to challenge forms of oppression.’

(p. 5)

Whilst Featherstone (2012) concurs with its political nature, and defines solidarity as a way of relating created through, ‘political struggle’, he simultaneously suggests that solidarity is under researched and assumed to be about similarity. This comes from the traditional view of socialism regarding the working-classes, ie. that they share a common stand, expressed through solidarity, against the capitalist middle classes (Featherstone, 2012). This argument is taken further, stating that solidarity’s potential for more creative ways of relating is largely unrecognized,

‘Solidarity has often been understood as being about likeness. This approach obscures the importance of solidarities in constructing relations between places, activists, diverse social groups. This can involve the cementation of existing identities and power relations. It can, however, as frequently be about the active creation of new ways of relating. It is through being attentive to such relations that the dynamism and inventiveness of solidarities can emerge.’

(Featherstone, 2012, p. 6)

Durkheim (1984) famously viewed solidarity as being mechanical and organic, which he considered helped maintain social order. Mechanical solidarity is characteristic of societies where social structures are simpler. For example, where many people do the same jobs (less

division of labour), are more cohesive, perhaps more religious, and are typically found in rural areas with smaller communities. Organic solidarity, is typically found in societies which are more complex, industrialized and urbanized, where there is a greater division of labour and where people tend to be more individualistic, more secular and act less cohesively. For Durkheim, the progress of societies, and symbol of their social solidarity is the law and the form it takes, either as repressive (in mechanical social solidarity) or restitutive (in organic social solidarity)(Clarke, 1976; Deflem, 2008; Lukes and Scull, 2017). As Stjernø (2005) states,

‘early social philosophers and sociologists in the nineteenth century observed that traditional feelings of togetherness and social bonds were torn apart in the process that gave birth to modern society, and they saw solidarity as a means for social cohesion and integration’

(p. 1)

An understanding of solidarity as about obligations and, ‘mutual responsibility’, emerging from the Roman Law of Obligations, ‘obligatio in solidum’, ‘where each individual vouches for the community and the community vouches for each individual’, is presented by Bayertz (1999, p. 3). This marked a move away from vengeance to financial compensation, and thus from revengeful to compensatory justice. He argues that this understanding has resulted in a concept of solidarity as containing two levels, rather than a twofold categorization,

“Solidarity”, is now comprehended as a mutual attachment between individuals, encompassing two levels: a factual level of actual common ground between the individuals and a normative level of mutual obligations to aid each other, as and when should be necessary.’

(p. 3)

Bayertz (1999) suggests that these two levels of solidarity have not been clearly differentiated in recent years and that the, ‘common ground’, is now assumed to not always be objective, but to have, ‘an emotional dimension’, which inspires mutual obligations, ‘bridging the gap between what is and what ought to be’ (p. 3). Within this, he iterates, ‘four uses of solidarity’, which he terms as universalistic (solidarity as a moral duty), civic (solidarity without personal connection or reciprocity), social (solidarity within particular societal groups), and political (solidarity in response to inequality in society)(Gaztambide-Fernández, 2021).

Group solidarity, however, can contain an element of risk (Komter, 2005); both for those within a solidarity group regarding threats to its cohesion from outsiders (pressure to conform within the solidarity group, for example), as well as risk to those external to the group (ingroup favouritism within the solidarity group, and intolerance to outsiders, for example) (pp.133-134). The latter of which he considers to be under-researched (Komter, 2005, p.133). In this way, Komter (2005) iterates solidarity as having negative, as well as positive dimensions, and as not always being for the, 'common good', and a, 'shared identity' (p. 133).

Stjernø (2005) describes, 'the phenomenon of solidarity', as existing, 'before the idea was formulated', (p. 25), views solidarity as a key concept in European politics, and articulates the concept of solidarity in Europe as being primarily divided into two similar broad categories; one, a system of norms and values that connect people and second, the interpersonal connections made between people within certain groups. He also suggests that, in this way, solidarity can be about division, and exclusion, as well as inclusion, and that there is a connection between emotions and solidarity, in that they, 'reinforce the commitment to solidarity' (Stjernø, 2005, p. 36).

A semantic and historical research project into the use of the phrase, 'European solidarity', within the five languages of Spanish, Italian, English, French and German (solidaridad; solidarietà; solidarité; solidarity, solidarität) revealed a quantitative increase in the use of the phrase within a selection of six European newspapers from 2007 – 2016 (Schmale, 2017). Usage peaks differed, but corresponded with political crises within each country (Figure 1, p. 856), with its use in, 'La Monde' (France), being the highest. Schmale (2017) suggests that due to the peaks and troughs of its usage, solidarity is emotionally related to the political crises in European nation states during the same timeframe, and that this corresponds with the word's historic usage. The usage of solidarity peaked across all five languages during the various European revolutions in the 1840s, the least so in English, and the most in French. Indeed, solidarity first entered the European political vocabulary as a key concept following the French Revolution (Schmale, 2017, pp. 861-864). Schmale (2017) also refers to solidarity as a, 'gesture', stating that the phrase, 'European solidarity', 'appears in special, often highly emotional, contexts due to the presumed impact of the situation in the future, a gesture of solidarity.' (p. 872). He concludes that the meaning of the phrase, 'European solidarity', is contained within this context of requests for gestures of solidarity, as this was the most

commonly used environment since the 1950s, although this phrase was used less frequently than the solitary term of, 'solidarity'. Further results revealed other nouns most often used with, 'solidarity', which were correlated with European political turmoil within the four time periods of the research (1800-1850; 1851-1900; 1901-1950; 1951-2008). The most frequently used nouns were: mutuality, identity, love, reciprocity, fraternization, fraternity, togetherness, discipline, unity, liberty, friendship, community, justice/equity, equal rights, equality, helpfulness, co-operation, assistance, dignity, subsidiarity, support (Schmale, 2017, Table 5, p. 871). The most commonly occurring nouns were broadly, 'responsibility', 'unity', and, 'equality', (reflecting different understandings of solidarity in different languages and cultures), which Schmale (2017) suggests are synonyms for, or express the, 'nucleus', or the, 'quintessence of the meaning' (pp. 869-872) of solidarity. Furthermore, he suggests that the phrase 'European solidarity', does not reference the institutions of Europe, but rather the behaviour of European nation states and their governments. Thus, he posits that solidarity, although, 'solidly anchored in the five languages' (p. 872), is not a stable value base for a political system, but, 'belongs to the history of emotions and propaganda', as its use follows the peaks and troughs of political and social upheaval in individual nation states rather than more broadly across Europe (p. 864).

Pali (2017 (1)) and Ryngbeck (2015), discuss a trend in Europe for personal and NGO (non-governmental organizations) acts of solidarity towards immigrants being criminalized by nation states. One of the effects of the refugee crisis in Europe has been the creation of a correlation between fragility and solidarity. In other words, the notion of solidarity with displaced peoples threatens the sovereignty of nation states. This results in fragility, and leads to a relationship, at state level, between greater fragility and less solidarity (Pusterla and Pusterla, 2017).

An overview and evaluation of the historical geographies of solidarity, articulates research that reveals an ability of solidarity to, 'cross both social and geographical boundaries' (Kelliher (2018, p. 7). Thus, the potential for solidarity to divide is highlighted, and Kelliher (2018) states that, historically, the concept of solidarity has continued a discourse of division through its use in excluding and supporting repression and inequalities, such as through colonialism and racism.

Solidarity also has strong faith threads. For instance, it appears in Judeo-Christian, Islamic (Haredy, 2016), and Buddhist (Woods, 2017) theologies, and in these contexts it mostly relates to the concept of solidarity as compassion for the other and standing together, either in the face of adversity and inequality, or as a way of expressing care for an individual. It is particularly prevalent in Catholic teaching (Stjernø, 2005), and Pope John Paul II has been described as, ‘the Pope of Solidarity’ (Rzegocki, 2020). It is also a strong strand in, ‘Liberation Theology’, due to the latter’s affiliation with the poor and oppressed, and call to ecclesiastical political and social action (Gutiérrez, 1973).

The concept of solidarity is a key one behind the European Union (Commission to the European Communities, 2008) – hence, Schmale’s (2017) research - and the United Nations. For instance, there is a United Nations originated International Human Solidarity Day on 20 December each year (<http://www.un.org/en/events/humansolidarityday/>). From my own observation and consumption of media in relation to the regional and global crises of the last ten years, the usage of the word solidarity has become prevalent in commentary, and community responses to them. For example, in reference to the refugee crisis in Europe, #MeToo campaign, Donald Trump, #BlackLivesMatter, and most recently COVID-19 (Gaztambide-Fernández, 2021). I evidence this with the following examples, amongst the myriad that could be used.

The, ‘Museum of Solidarity’ (<http://museumofsolidarity.eu/project/>), is a European partnership project between six countries (Albania, Poland, Hungary, Serbia, Macedonia, Bulgaria) which aims ‘to explore, stimulate debate and advance solidarity as a crucial topic within European societies’. There is a solidarity research centre based in the US, which works, ‘at the intersection of racial justice and solidarity economies’ (<http://solidarityresearch.org/about/>). The United Nations called for a response of, ‘monumental solidarity’, (United Nations 2016, April 15), and described the European refugee crisis as a, ‘crisis of solidarity’ (Gaynor, 2016). The, ‘Science Solidarity’, campaign (Adhopia, 2017) encouraged its members to offer practical assistance (such as sharing an office, laboratory space or offering accommodation) to those amongst its scientific community affected by Donald Trump’s Executive Order of January 2017, which prohibited the entry of citizens into the US from seven, mostly Muslim, countries. See *Macro solidarity wrapping cape / Lines of unification* in 4.6.1.1.

There are also a multitude of organizations, agencies, universities, and departments who have issued, ‘solidarity statements’, in support of #BlackLivesMatter. These are just a few: Greenpeace Africa (Traore et al, 2020); Ruskin College Oxford, 2020); Museums in the UK (Z-Sharp, 2020). Nicola Sturgeon (First Minister of Scotland) frequently referenced the Scottish Government’s approach to the COVID-19 crisis as being one of, ‘collective solidarity’, alongside the phrase, ‘love, care, and solidarity’, in her daily corona virus briefing on 2020, September 14 (Sturgeon, 2020). The World Health Organization has also described their, ‘COVID-19 health technology pool’, as a, ‘Solidarity call to action’ (World Health Organization, 2021).

Craft and making activities have been used to respond to the same crises. The #MeToo social media campaign, and the women’s solidarity marches that happened around the globe in protest at Donald Trump’s inauguration (for example, Khomami, 2017), inspired the, ‘PussyHat project’. The project is described as using, ‘design interventions for social change’, and their website includes a section where hat patterns for knit, crochet, or sew may be downloaded. They describe the hats as being, ‘a symbol of support and solidarity’, (<https://www.pussyhatproject.com>). The, ‘Craftivist Collective’, originated by Sarah Corbett (inspired by American writer and crafter Betsy Greer), has a, ‘Solidarity bunting’, project (Craftivist Collective, n.d.). The, ‘Knitting nannas against gas’, Facebook group (<https://www.facebook.com/KnittingNannasAgainstGas/>) hold regular protests, often using red lines of knitting, ‘inspired by the red line protest at the climate change conference in Paris 2015’. They frequently describe their activism as solidarity; for example, in a post of 2020, February 4, ‘Knitting Nannas and friends in solidarity with The Peoples Climate Assembly - Climate Action NOW’. The, ‘Solidarity book project’, was created by Sonya Clark, Professor of Art and the History of Art, Amherst College, US. Professor Clark began the project by sculpting a, ‘solidarity fist’, out of, ‘The autobiography of Malcolm X’ (Whittemore, 2021). There is also the suggestion that women’s co-operatives create solidarity with their buyers through the production of handmade crafts (Ferguson, 2009). These represent a tiny selection of the numerous solidarity craft projects that may be found online.

The PussyHat project’s, ‘design interventions for social change’, are intended as symbols of, ‘support and solidarity’. Other such symbols of solidarity (see 2.3.2.) in recent years, which have been described as such, include the kneeling of players before football matches in the UK in solidarity with the #BlackLivesMatter campaign, the raising of the so-

called solidarity fist ('a global symbol of fighting oppression', (Stout, 2020)) during protests, clapping for the NHS, and the placing of homemade rainbows in the windows of houses, and elsewhere, during the COVID-19 pandemic. This is an example of the latter from Shetland,

Figure 305

Solidarity rainbow during COVID-19 pandemic, 2020, Shetland



This brief selective literature and contextual review of the word and concept of solidarity, its usage, and understanding, reveals that, 'the term solidarity has a complex and diverse history' (Kelliher, 2018, p. 2). He further suggests, concurring with Featherstone (2012), that there is, 'potential for a greater engagement with theoretical debates around the nature of solidarity itself.' Bayertz (1999) agrees there is confusion around the term solidarity, arguing that there is no one clear definition and that the term is often used in contradictory ways. Stjernø (2005) states that the, 'unclear and sometimes deceptive use of the term solidarity', in political communication frequently leads to, 'misunderstandings, unfounded agreement and disagreement', both in politics as well as in our day to day language, and suggests that a study of the concept with clear contextual understandings and definitions of it within different user groups may improve this (pp. 2-6). Thus, there is a consensus that solidarity has become a confusing term due to it being used in many seemingly conflicting ways, and without its usage being accompanied by a definition or explanation of what is meant by the term within that particular context. It did, however, offer the common words of, 'responsibility', 'unity', and, 'equality', as potential synonyms for solidarity (Schmale, 2017).

6.1.3.1. *Findings from Radius / Making, gifting, solidarity interviews*

Findings from these interviews (Chapter 4) revealed understandings of solidarity and empathy as represented in the following descriptive phenomenological texts. I have formatted these texts differently to set them apart as a made thing in their own right. These were written as a collation of interviewee responses (Chapter 5) to Q. 5 and Q. 7 about their general understanding of solidarity, and how solidarity differed from empathy.

Understandings of Solidarity

The phenomenon of solidarity in society manifests itself as a steadfast and political concept, and as such, is a surprising concept to see with RJ. In action, solidarity in society manifests itself in people actively walking or standing alongside someone, shoulder to shoulder, against something. It also manifests itself in the micro and the macro; it is always a collective response but this can be at interpersonal, as well as at community and societal levels. In these ways, solidarity manifests itself in dynamic acts, strong and solid, like glue, in bringing people together, and as an embodied and reciprocal response between people.

Within the above text, it may be seen that the interviewee responses correspond with the findings of this etymological investigation, with the addition of seeing solidarity as a surprising concept within RJ. This concurred with my own response at the start of this study. I included empathy in the discussion with this interview group as Wallis (2014), for instance, considers *empathy* to play a role in closing the gap caused by crime, and Gamman and Thorpe (2016) believe design processes of *empathic*, ‘things’, to be ‘restorative’, and suggest they should be included in the management of people responsible – see 2.1.1. Congruently, victim *empathy* exercises are often seen as important in work with people responsible (Wallis et al, 2010), and are an intrinsic part of RJ work (see, ‘walk a mile in my shoes’, exercise in 4.3.4.2.).

Empathy and solidarity

Empathy and solidarity are inter-related phenomena through their leading of the one to the other. Solidarity and empathy, however, manifest themselves differently. Empathy is an ethereal, individual and inactive response, whereas solidarity is a more solid and girder-like, collective and active response. In these ways, empathy manifests itself passively looking in on someone from the outside and solidarity as actively being inside the situation with the lived other. Empathy particularly manifests itself in being understanding and caring towards the other but with the risk of being viewed as patronizing with such phrases as, ‘I know how you feel’. Empathy is about *imagining* someone else’s experience and what it would feel like, in contrast with solidarity which is *experiencing* it. Recognition is offered as a potentially more useful word and phenomenon in RJ than empathy or solidarity.

As in the previous text regarding understandings of solidarity, solidarity is considered to be active, strong, and solid. In contrast, empathy is viewed as an inactive, more ethereal response. Solidarity is also seen as a collective response, and empathy as an individual one, with the risk of empathy being potentially perceived as patronizing. I return to this in 6.1.5.

As a whole, through this chapter, the word and concept of solidarity is revealed to not only be about its dictionary definitions of unification and obligation, but also to contain meanings of being whole, solid, well-kept, safe, uninjured, and in good health through its PIE root of *sol-. Its Latin etymology of solidus, and its different usages, produced meanings of payment, division, and transitioning from one state to another, as well as slashing, cutting, lashing, reducing, slitting, and clearing. The literature and contextual review concurred with the dictionary definitions, synonyms, and examination of solidarity's etymological roots as revealing conflicting meanings. It added, however, to these understandings a development of the meaning of solidarity in relation to obligations, and the notion that solidarity is particularly present in situations of high emotion and political upheaval, and as, at times, a risky undertaking. Additionally, that solidarity can be about fragility as well as strength, and contains the concepts of responsibility and equality.

The curiosity of the word of solidarity is its ability to nurture within it these seemingly opposite understandings and meanings at the same time. As such, solidarity is as much about difference and conflict, as it is about unity and sameness. Thus, this etymological investigation has enabled me, 'to investigate some of the ways in which the modern adoption of the term³ could be problematic' (Alexander, 2013, p. 2707). I was curious, however, aside from interaction ritual, as to how solidarity was defined and applied to RJ practice.

6.1.4. Solidarity within RJ

The concept of solidarity can be discerned behind the phrase, 'engaging all those affected in coming to a *common understanding and agreement*' (*italics mine*), within the European Forum's definition of RJ, as cited in 1.1.2. This is confirmed within their, 'Practice guide on values and standards for restorative justice practices' (Chapman and Törzs, 2018) (produced concurrently with this etymological investigation), and on their website, where the forum lists, 'solidarity and responsibility', as a key value for RJ (p. 5). In these, they term solidarity within RJ practice as,

³ Alexander (2013) is referring to the term, 'resilience', in this quote, but his notion is equally applicable to this investigation of, 'solidarity'.

‘Restorative justice recognizes the interdependence and diversity of people and the critical importance of the quality of relationships to individual’s wellbeing and social cohesion. It provides an opportunity to reconnect and to learn how to fulfill one’s obligations to each other’s wellbeing. For this to be effective the restorative process should enable people to assume personal and social responsibility for their words and deeds.’

(Chapman and Törzs, 2018, p.12; European Forum for Restorative Justice, n.d.)

6.1.4.1. Findings from Radius / Making, gifting, solidarity interviews

To examine responses to the specific usage of solidarity within RJ further, the following descriptive phenomenological text is a collation of Radius / Making, gifting, solidarity interviewee responses to Q. 6 (see Chapter 5),

Solidarity in RJ

The phenomenon of solidarity in RJ is a challenging and an interesting one and as such, for some, an un-thought of place. Solidarity in RJ is an easier phenomenon when it manifests itself between practitioner and participants and between participants and their supporters. Both these manifestations are important for the RJ process. Solidarity manifesting itself between participants, a person harmed and a person responsible, is described as being squirlier and as a gift and not an obligation. As such, if a practitioner chooses to use the terminology of solidarity with RJ participants it should be used carefully, or the phenomenon described in another way, such as a point or place of convergence with the other (as in the RJ in solidarity definition proposed in this thesis). Highly skilled and sensitive practitioners are required to handle the negotiation of solidarity as it manifests itself within RJ processes and encounters. The particular manifestations of solidarity in RJ are at micro and macro levels and as balancing, evolving and fluid processes that go deeper than equal concern, care and respect for all involved and as tapping into the structural aspects of society.

The interviewee responses highlight some of the perceived issues in applying the concept of solidarity to RJ processes and encounters; that it is an easier phenomenon between participants and practitioners, and participants and supporters, and more complex and uncomfortable, ‘squirlier’ (Toews, Interview), between participants. This corresponds with the risk associated with solidarity (Komter, 2005). Solidarity is importantly seen as a gift within the responses, rather than an obligation. Although, whilst intrinsic within solidarity is a gifting element, obligations are also involved - see 2.3.6. (Douglas, 1990; Esposito, 2012, 2013; Purbrick, 2014). The macro, alongside the micro, manifestations of solidarity are also raised as being significant.

6.1.4.2. *A place of convergence / A solidarity in RJ definition*

As we have seen, there is a confusion around understandings of solidarity, particularly ones arising from solidarity being inadequately defined for use within particular contexts (Stjernø, 2005). Thus, I decided to address this potential, ‘problematic’, ‘adoption’, (Alexander, 2013), of the term, ‘solidarity’, within RJ due to its many understandings and its complexity as a word. To do this, I have proposed a definition of solidarity for use within RJ research and practice. I first presented this definition at a research workshop.⁴ This definition is to be viewed alongside *Point [Place] of convergence* and *Micro solidarity wrapping cape / Points of connection* (4.6.1. and 4.6.2.), and has been published as,

‘Etymologically, solidarity encompasses a range of meanings relating to wholeness and solidity whilst also embracing injury, harm and reparative obligations. It is an active word and in the context of restorative justice I would define solidarity as a point of convergence between two parties symbolized by gesture and movement. This can occur without them meeting but at its most profound it is reciprocal and in person.’

(Aldington, Wallace, and Bilby, 2020, p. 180)

The definition is in two parts – the first, to reflect the tensions within its etymology, and the second its use within RJ. I chose the word convergence, as to converge means, ‘to tend to meet in a point or line’, and avoided the concerns I had with the dictionary definitions of solidarity as unification. It is from the Latin, ‘convergere’, ‘to incline together’, and from the PIE root *wer-(2), ‘to turn, bend’. This etymology is shared with the word, ‘vertebra’, the title of this chapter (see 1.3.).

I further tested out this working definition as part of the Radius / Making, gifting, and solidarity interviews Q. 8 (see Chapter 4). I collated the interviewee responses (see Appendices 6 and 28) into this interpretive phenomenological text,

⁴ ‘Art in prisons: Talking restorative justice through artistic and narrative projects’, research workshop, Oñati International Institute for the Sociology of Law, on 2019, April 4, facilitated by Gema Varona, Basque Institute for Criminology.

Proposed solidarity in RJ definition

Overall, the proposed definition is viewed as a good interrogation of solidarity, if a complex statement of what solidarity looks like within the context of RJ. It is also seen as being provocative in terms of challenging people's understanding of how solidarity is currently used within society. The word and concept of solidarity is considered to contain a lot of baggage, and there are cautions around the concept seeming too solid and entrenched, alongside a desire for it to be seen as a fluid, moveable concept. This is because the RJ process is viewed as a journey, containing the energy and movement of solidarity. Due to these concerns, an alternative word to solidarity is offered of, '*recognition*'. Other concerns are around it potentially being seen as a required outcome for RJ, and as out of line with popular contemporary understandings and usages of the word. A point of convergence, as an understanding of solidarity, was further elaborated as a place of tension and middle ground that RJ participants are working towards. This place is not a permanent unification, but viewed as momentary and transformational, and as such, the word, 'point', is seen as being too small and specific, with, 'place', suggested as an alternative. This in between place of convergence is considered significant precisely because it contains tensions within it, and is viewed as a contrast to the perceived polarizing way in which the world often views people and situations. Symbols are seen as offering a tangibility, and as referencing the active component of solidarity. Solidarity is considered able to happen without people meeting physically, and that mediated presence (through technology, for example) needs rethinking in the context of post COVID-19 RJ.

Thus, two alternative words to solidarity for use within RJ arose within this investigation; 'recognition', and, 'empathy'. I discuss these in the next chapter section. As in the above text, the word, 'place', was suggested as an alternative to, 'point', in the solidarity within RJ definition,

'It's a process, it's a journey [solidarity in RJ], it's [long pause], I, I'm not sure, I'm not sure whether I would, but it just came to me as a thought, as a 'place' of convergence in the sense that a point implies that it's a, quite small and specific.' [brackets mine]

(Person harmed 1, Interview)

I return to my proposed definition in the conclusion of this chapter.

6.1.5. Discussion

The confusing array of sometimes conflicting meanings and usages of solidarity may perhaps, in part, be explained by Schmale's (2017) analysis that the use of the word solidarity is linked within European nation states to human behaviour, emotion and turmoil and as such, will not remain a steady concept that can be easily universally defined. The solidarity initiatives, protests, and craft projects that have emerged in response to the European and

global crises of recent years would seem to concur with the same analysis (Schmale, 2017) that solidarity rises with political uncertainty and emotionally charged events. Bayertz (1999) and Stjernø (2005) also confirm a connection between emotion and solidarity.

The craft work created through some of the solidarity projects, the kneeling before football matches, clapping for carers, and the raised solidarity fist are all symbols of solidarity (see 2.3.2.), which the interviewees viewed as important for a tangibility of solidarity, particularly within RJ. At the time of writing, these symbolic actions continue to happen, although some football players and teams have controversially made the decision not to kneel prior to matches, stating that whilst the action had been initially powerful it has lost its impact over time (Sky Sports, 2020). Similarly, a representative of care workers stated that, ‘the clap for carers’, was now seen as, ‘patronizing’, and not as meaningful as the first time round (during the original national lockdown in 2020, March-May) as clapping did not pay their wages, or keep them safe (Stalker, 2021). From these examples, it would seem that symbols need to have integrity, and be active, otherwise they lose their power, and become a focus for division, rather than unity (Collins, p. 95). Through these practical examples, and from the literature and interviews, it is confirmed that solidarity is always a collective response (Collins, 2004; Rossner, 2013), but that there are macro and micro concepts of solidarity. The macro as solidarity enacted at societal, national, or global level (for example, United Nations, 2015; Featherstone, 2012; Schmale, 2017; Sturgeon, 2020; World Health Organization, 2021; Stalker, 2021), and the micro enacted at the interpersonal level (for example, Stjernø, 2005; Craftivist Collective, n.d.; Rossner, 2013; Collins, 2004). See *Macro solidarity wrapping cape / Lines of unification* and *Micro solidarity wrapping cape / Points of connection* in 4.6.1.

The elements of protest, activism, risk, and subversion within acts of solidarity could be identified in the review. For example, the Solidarność trade union uprising in the shipyards of Gdansk, which ultimately overturned the Polish government, and the linking of solidarity with criminalization in the context of the recent European migrant crisis (Ryngbeck, 2015; (1)Pali, 2017). In these, there is a perceived threat to sovereignty by governments and nation states through acts of solidarity. This concurs with Komter’s (2005) analysis of solidarity as containing innate risk, according to which solidarity group an individual chooses to belong. As a word of activism and protest, it would seem to be a strong, powerful word, if risky, and yet there is a relationship at state level between greater fragility and less solidarity. Conversely, at societal level, the reverse would seem to be true; the greater the fragility experienced by

communities, the more solidarity is expressed. An example of this would be the #BlackLivesMatter protests in response to the then killing (now murder) of George Floyd in the U.S.A. (Douglas et al, 2021), or the #MeToo campaign. Solidarity also inspires collective and individual creativity as evidenced in the many examples of craft activities.

Held hidden within the word of, ‘solidarity’, therefore, is an environment of emotion and turmoil, which contains the concepts of unity, agreement, payment, division, transitioning, unification, obligation, whole, solid, well-kept, safe, uninjured, good health, injury (through the actions of slashing, cutting, lashing, reducing, slitting), clearing, responsibility, equality, risk, fragility, activism, protest, subversion, and inventiveness.

Regarding the use of solidarity and empathy within RJ, the alternative word of, ‘recognition’, was an interesting one. In the Radius / Making, gifting, solidarity interviews, Munro used the phrase, ‘sufficient recognition’, as a basis for a RJ encounter, and the Scottish RJ guidelines refer to the need for people harmed to have recognition (Scottish Government, 2017). In the Carpus / Turnings workshop, whilst the dancers in Pair 1 did not use the word, ‘recognition’, this was implicit in the statement and question of, ‘Hey, I’m here...why are you looking at my hands?’ (‘Mover’, Pair 1). As Munro stated in her interview, ‘recognition is...about the recognition of each other as particular whole individuals, complex individuals and not just a, ‘bad lad’, or a, ‘victim.’” In other words, seeing them as a human being (see 5.1.4.1., Common theme 4) through a reconstruction of their biography (Maruna, 2011). Zehr (2005) speaks of the, ‘recognition of the *subject’s* truth’, rather than an, ‘obligation to *my* truth’ [*italics* original] (p. 17), in terms of seeing photography as a receiving, rather than a taking act, as it is more commonly construed (see 2.1.2.). Komter (2005) suggests that the recognition of the other person and their identity is, ‘an essential precondition’, for gifting and exchange,

‘*Reciprocal recognition* of other human beings, of their general worth as well as of their individual person and identity, seems also to be the moral basis for solidarity, even though this is not stated explicitly in the theories on solidarity’ [*italics* mine]

(p. 191)

Recognition, gift exchange, reciprocity, and solidarity are seemingly intertwined as, ‘recognition of the other person as a potential ally’, is the basis for social ties and solidarity (Komter, 2005, pp. 195-196). Different levels of recognition are iterated as important within the desistance and rehabilitation of people responsible, and within this, the RJ process is

described as a trifold search for recognition by the person harmed, the person responsible and the community (McNeill, n.d.). Froggett (2008) similarly iterates the importance of, ‘recognition’, in the formulation of identity, self-respect and in gaining respect from others (pp. 355-356), and recognition is a part of positive person work, derived from the person-centred approach (Mitchell and Agnelli, 2015). Making can play an important role in the negotiation of recognition between people following trauma and adversity. Garnsey (2016), for instance, highlights the importance of art in transitional justice processes in communicating and recognizing, ‘diverse and often competing claims for recognition’, and that this recognition is vital for the complex comprehension necessary to be able to adequately respond to the collective and individual claims of people affected by conflict (p. 491). See 2.4.

From this evidence the power of recognition is highly significant, such as for a person responsible by their community. In this, recognition seems to play a role in the formulation of identity (Zehr, 2005; Froggett, 2008), assistance in desistance, and rehabilitation (McNeill, n.d.). I also believe recognition has an important role to play in RJ (McNeill, n.d.), but as a starting point, and that making can assist with this. Thus, in part, I agree with Munro (Radius / Making, gifting, solidarity interviews). To conclude, however, I concur with Komter (2005) that recognition of the other is a *basis* for the formation of solidarity, rather than as a substitute word for it.

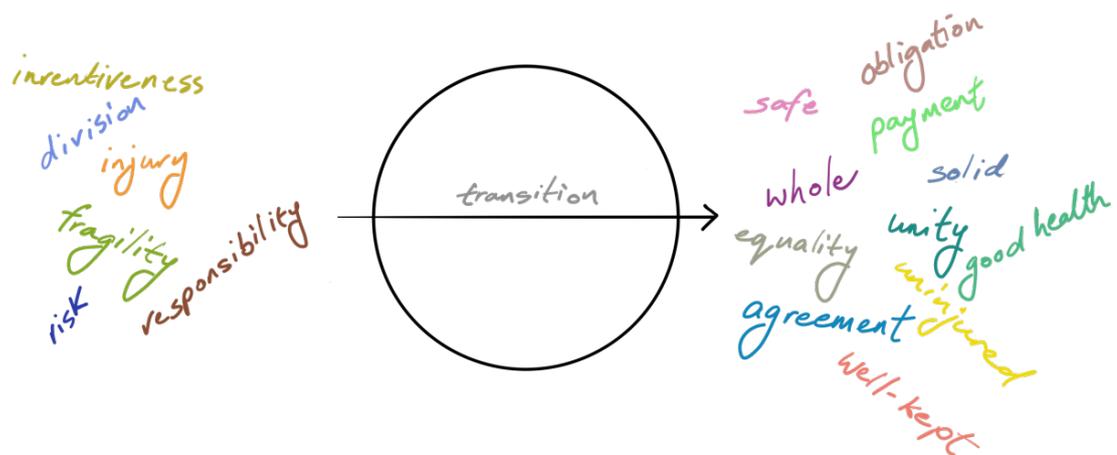
Regarding empathy, under Common theme 4, the dancers in 4.4. saw a need to move beyond empathy in order to fully humanize someone, through *actively* hearing their, ‘bigger story’ (see Chapter 5). Through all the face to face research material in this thesis, there was a consensus that *solidarity was more active than empathy*, and was about experiencing a situation actively *with* somebody, rather than passively imagining what it must be like *for* that person - the, ‘as if’, of the person-centred approach (Rogers and Stevens, 1967 - 3.1.2.1.). Gamman and Thorpe (2016) also saw the fostering of empathy through design processes as potentially useful in working with people responsible – see 2.1.1. I conclude that whilst recognition is a basis for solidarity, solidarity is the *active step* beyond empathy with empathy as solidarity’s, ‘emotional root’ (Harris et al, 2004, pp. 200-201). Recognition and empathy are thus important in the formation of solidarity.

Within my proposed definition of solidarity within RJ, I have tried to reflect the nuances, hold the innate tensions, and articulate the complexities within it that have been

demonstrated in this etymological investigation. It is these which, for me, are the delight and the profundity of this word of solidarity - that in one word, if we take the words collected through this etymological investigation, an entire understanding of a RJ process may be understood. I have represented this simplistically in Figure 306, and develop it in Figure 308,

Figure 306

The RJ process contained within the etymology of solidarity



The European Forum’s (n.d.) description of solidarity (Chapman and Törzs, 2018) starts to probe the macro aspects of solidarity within RJ, through its use of the phrase, ‘social responsibility’, and referencing, ‘obligations to each other’s wellbeing’. This understanding was also reflected in the interviewee responses in this research. For example, ‘tapping into the structural aspects of society’. These phrases suggest that solidarity within RJ is wider than purely the micro and the interpersonal, and that solidarity is also a tool in a more macro societal sense.

6.1.6. Conclusion

This etymological investigation has shown the word and concept of solidarity to be a complex, nuanced one. Aside from the consensus around solidarity being a confusing and under-theorized term (Bayertz, 1999; Stjernø 2005; Featherstone, 2012; Kelliher, 2018), I perceive other common elements. Solidarity can be about the *division* (Durkheim, 1984; Stjernø, 2005; Featherstone, 2012; Kelliher, 2018) of people into different groups (those who are included and those who are excluded), or even between citizens and the nation state

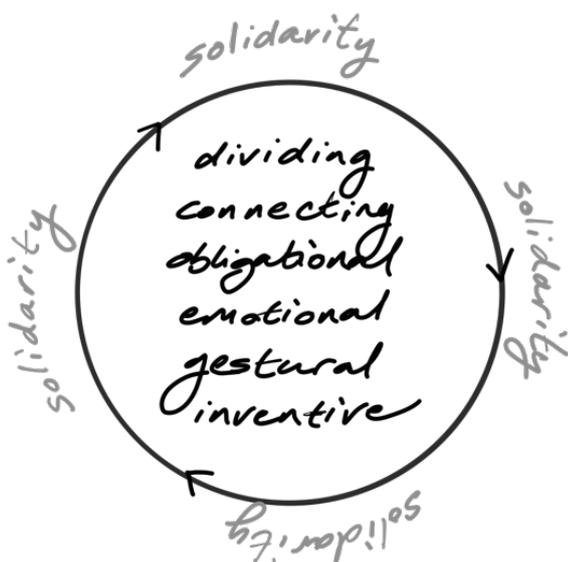
(Ryngbeck (2015); (1) Pali, 2017; Pusterla and Pusterla, 2017). Yet, at the same time, solidarity can also be about forging *connections* (Durkheim, 1984; Collins, 2004; Stjernø, 2005; Rossner, 2013; Featherstone, 2012; Kelliher, 2018) between people, and crossing traditional boundaries (Kelliher, 2018), which can make space for *inventiveness* and creativity; ‘the active creation of new ways of relating’, rather than being about sameness (Featherstone, 2012, p. 6; PussyHat project; Craftivist Collective, n.d., etc.). There are clear links between solidarity, law and justice, as these are seen as the expressions of social solidarity (Durkheim, 1984; Stjernø, 2005; Pusterla and Pusterla, 2017). Implicit within this, is that solidarity requires *obligations* (Bayertz, 1999) towards society and towards the other (Gutiérrez, 1971; United Nations, 2016), and often appears in highly charged *emotional* situations (Stjernø, 2005; Schmale, 2017; Bayertz, 1999; solidarity activism and campaigns), which would concur with its micro-sociological use within interaction ritual (Collins, 2004; Rossner, 2013). In addition to these five elements is movement and gesture, which I will iterate as *gesture* (Schmale, 2017); solidarity, from this etymological investigation, is unable to operate without activity (Bayertz, 1999; Gutiérrez, 1971; Schmale, 2017; solidarity craft projects; solidarity protests, etc.), as indeed no ritual or RJ intervention can (Collins, 2004; Rossner, 2013).

6.1.6.1. *Six core qualities of solidarity*

I see these six words, as *italicized* above, as the core *qualities* of solidarity, as in Figure 307,

Figure 307

Six core qualities of solidarity



Solidarity at its core, therefore, is about being...

Dividing - those who belong to the group and those who do not;

Connecting - creates connections between people as individuals as well as between groups;

Obligational - it can only happen co-operatively which places obligations on people through its requirement for reciprocal action;

Emotional - it can only occur as a result of highly emotional situations and often following turmoil, and as such is a fluid concept;

Gestural - it is expressed and symbolized through gesture, action, and movement;

Inventive - it is externalized through creative ways of being with others.

Some of these core qualities of solidarity correspond with the interaction ritual ingredients listed in Chapter 1, and thus, also with the core elements of a RJ process, if we accept Collins' (2004) statement that in RJ all the ingredients of a successful interaction ritual are present. I have abbreviated them here,

1. 'Physically assembled in the same place' - *obligation*;
2. 'Boundaries to outsiders' - *division*;
3. 'Focus of attention upon a common object or activity' - *connection*;
4. 'Common mood or emotional experience' - *emotion*

Solidarity as a value in RJ? I would hesitate, though, in line with Schmale's (2017) findings, to iterate solidarity as a *value* within RJ practice, as iterated by the European Forum (Chapman and Törzs, 2018). My reason for this is that solidarity is a potentially emotionally volatile place of convergence and tension that contains many different meanings and understandings.

The definition I am offering is one of a *concept and tool* for use within RJ as an understanding of what ideally occurs in a RJ encounter (Rossner, 2013) as a place of convergence between people. A variety of meanings within a definition allow for creativity, imagination, and flexibility in its application. In this sense, I see the flexibility within my

definition of solidarity in RJ as en-abling it to be equally applicable in RJ research as in practice. It also allows it to be utilized in practice on a case by case basis, and in a person-centred and trauma informed way (see 3.1.2.). When considering solidarity as a *value*, however, I see this same variety of meaning as dis-abling. This is because I think a value needs to be steady and consistent, rather than emotionally charged, volatile and shifting, in order to be applied as a moral principle, and as a tool for ensuring safe practice, such as in RJ; how a word is used linguistically is a reflection of reality as opposed to a, 'noble idea' (Schmale, 2017). As was seen in the interviewee responses to my proposed definition, the place of convergence as a place of tension was viewed as a positive rather than a negative. This evidences the fact that solidarity's tensions and it being seen as a changing, transitional and permeable place of convergence are upheld as strengths in terms of a concept for use within RJ.

Solidarity as a useful concept in RJ. I believe this etymological investigation into solidarity has provided contributions to inform both RJ practice and research. It has also revised my opinion at the start of this investigation that solidarity was possibly an inappropriate word for use within RJ. I now view it as a wholly appropriate word and concept for an understanding of what happens in a RJ encounter, precisely because of its conflicting meanings and understandings, its ability to hold difference, and its relationship with emotion. As a RJ practitioner, however, I would be cautious about using the word, 'solidarity', with participants of RJ processes. I might, however, use the phrase, 'a point', or, 'place of convergence', as a visual description of where a RJ process may lead. In the interview with people harmed (Radius / Making, gifting, solidarity interviews), 'a place of convergence', was considered a useful phrase for describing a RJ process with potential participants.

Macro and micro solidarity in RJ. As I stated in 1.1.2., RJ has been heavily criticized by black Indigenous, and people of colour (BIPOC), and others, for largely adopting a white western model of RJ, and for its neglect of the societal injustices, inequities, and racism that can relate to offending and victimization (Jenkins, 2006; Davis, 2019; Valandra and Hokšila, 2020; Pointer, 2020). For example, when I worked with the Oxfordshire Youth Offending Service RJ Team (Chapter 1; Appendix 1), young black, and young Asian males stated that they were frequently stopped and searched by the police, whilst their white friends were not, even when they were together at the time of the search. Statistics continue to evidence this; in 2019, Thames Valley Police, the local police force for Oxfordshire, were 4.5 times more likely to stop and search a young black male, and 2.6 times more likely a young Asian male than

their white counterpart (per 1000). The figures were similar in 2018 (Thames Valley Police, 2021). More broadly, in England and Wales, between April 2019 and March 2020 there were 54 stop and searches for every 1000 black people, and 6 for every 1000 white people (Home Office, 2021) - 20 years after the Stephen Lawrence Inquiry found institutional racism within the Metropolitan police (Macpherson, 1999; Souhami, 2014). In Scotland, there are similar concerns, although directly comparative data is hard to find online, and stop and search procedures have undergone recent review and change (Reid Howie Associates, 2001; BBC News, 2017; The Scotsman, 2018).⁵ McVie (2018), however, suggests that there is not national ethnic disproportionality but that this could not be confirmed in her report, due to not all stop and searches having their ethnic identity recorded by Police Scotland.

As a generalization, some western RJ processes may fail, however, to address the fact that the person responsible may also be a person harmed through racism and discrimination, and the systemic issues that underlie them. This is due to their predominant focus on the micro and the interpersonal, rather than on the macro and the societal. Until both the micro and the macro are addressed, the RJ process potentially serves to re-traumatize and re-victimize participants, ‘without exposing the social factors that lead to crime’ (Pavlich, 2005, and Wright, 2005, cited in Wheeldon, 2009, p. 92). I believe that the six core qualities of solidarity that I have suggested serve to cross this gap between micro and macro concepts of solidarity within RJ. For instance, as a RJ practitioner, I consider it anomalous to work with someone who does not have enough food to eat, or who is being repeatedly abused, or racially targeted, without also ensuring they have adequate support in these areas of their lives. This means working collaboratively with other agencies, alongside the participant (and only with their consent), and ensuring appropriate referral, and progression routes. Additionally, that as a human being, I work to address these societal injustices as a result of my work with participants (see 5.1.4.1, Common theme 4). This is truly enacting the *gestural* and *obligational* qualities of solidarity - that solidarity can only happen, ‘co-operatively’ (Collins, 2004, p. 48), and gesturally through action, not only at the micro interpersonal level (Rossner, 2013), but also at the macro level within RJ (Pointer, 2020). I return to the quote from my interview with Toews at the start of this chapter,

⁵ I recognize that disproportionality figures are fraught with potential difficulty (see, for example, Reid Howie Associates, 2001), and that there is not scope in this PhD to examine this further, but I include the statistics to make a general point about inequities and ethnicity.

‘there’s something about the word solidarity that goes deeper, and I can’t quite figure out what that is [pause]...when we talk about equal care, equal concern, like, it just sort of feels, you know, within the time constraints of this particular process we're doing, I’m going to be kind and compassionate and respectful of everybody who’s here, and the meaning of this is more than just the time that we have together, that my presence here is about how you guys change based on what happened and your ability to, you know, figure out how to make your way through this, but also, I think, I think of solidarity as that, a little bit more political, that my presence is also here because I believe we can just, generally, do things different all the time, that I want better for you, in all facets of your life, not just this one, so it’s kind of tapping into the societal and the structural, kind of, like, I can’t leave this meeting, and just say, ‘oh, well, that was a nice case that was done’, kind of, ‘what did I learn from the relationship between these two people that I can carry forward to make more of a change?’ [brackets mine].

Application of the six core qualities of solidarity to RJ. In other words, through being truly in solidarity with another person, the six core qualities I have extracted are generated, and a macro as well as a micro response is activated. To the list of the six core qualities above in 6.1.6.1., I offer an application to RJ processes,

Dividing - those who are participating in the RJ process and encounter, and those who are not; although it’s not a public meeting, it can involve representatives from the community;

Connecting – the forging of connections and convergences between RJ participants through a shared focus, and ongoing recognition as the beginning of social ties (Komter, 2005) in the community afterwards;

Obligational - RJ can only happen co-operatively with agreement from all participants, and there is reciprocity required in order for them to be successful (joint attendance - assembly, giving of time, presence, and ongoing action afterwards, for example, an, ‘outcome agreement’, or social justice engagement);

Emotional - the most successful RJ meetings are those that are the most emotional (Rossner, 2013) and where that emotion is shared. Crime and its aftermath produces strong, changeable emotions for all involved and affected, including communities;

Gestural - it is expressed in RJ through the interpersonal joint sharing of gestures, movements, action, and ongoing activity in the community (see also Chapter 4);

Inventive - in RJ, the encouragement of inventive, person-centred approaches to the process, and, ‘the active creation of new ways of relating’ (Featherstone, 2012, p. 6), between individuals and groups.

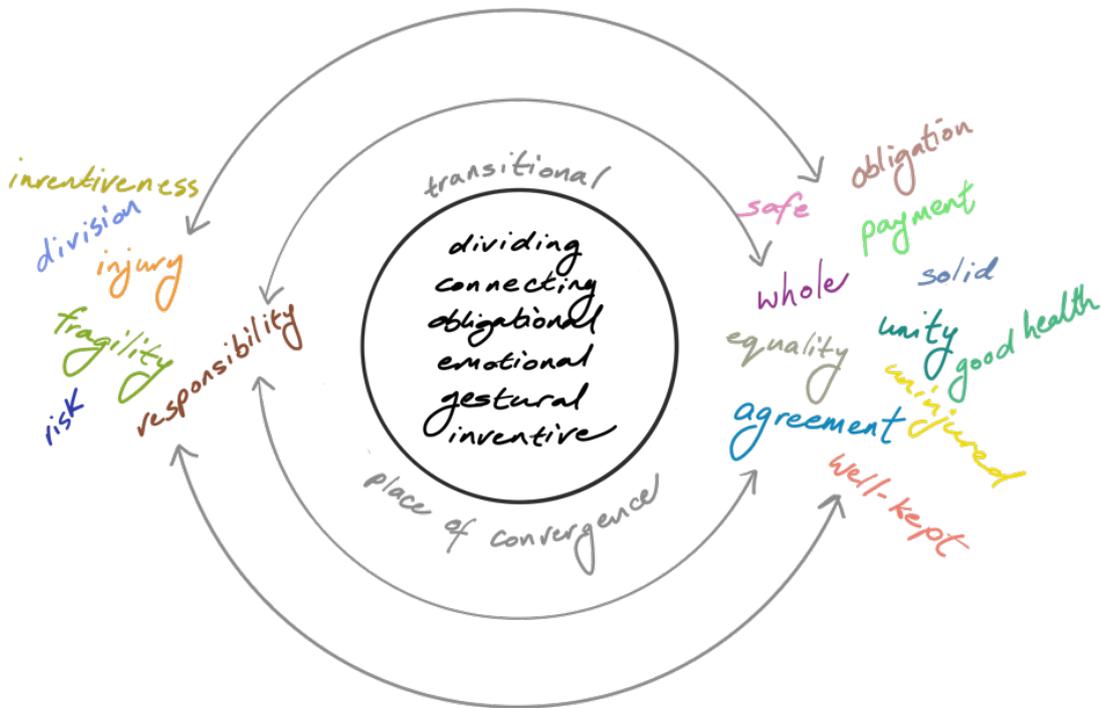
This, for me, is truly enacting the six qualities of solidarity within RJ, if I believe RJ is a way of life, and, ‘more than the time we have together’ (Toews, Interview), as well as a practice (see Chapter 3). Or that RJ facilitation is, ‘*more than* skill and knowledge. Indeed, for Mayer (2012) it is ‘a skill, a vocation, a profession and a cause’ (Mayer, 2012, p.vii, as cited in Bolitho and Bruce, 2017, p. 5 – *italics* original). It also starts to enact some of the more nuanced concepts behind unity, responsibility, and equality (Schmale, 2017). In this sense, solidarity in RJ moves from the micro to the macro level, and requires true thinging and infrastructuring, and an engagement with agonistic public spaces through such concepts as the restorative city (Designing Justice + Designing Spaces, n.d.; European Forum for RJ, n.d.; Mouffe, 2007; (1) Bjögvinsson, Ehn, and Hillgren, 2012; (2) Bjögvinsson, Ehn, and Hillgren, 2012; Hillgren, Seravilli, and Eriksen, 2016; Gamman and Thorpe, 2016; see also Chapter 2). Through these six core qualities, as RJ practitioners and researchers, we can begin to address in a small way some of the deserved criticisms of RJ (Jenkins, 2006; Davis, 2019; Valandra and Hokšila, 2020; Pointer, 2020); see also Chapter 1), and that at the heart of any, ‘micro-sociological explanation’, should be the, ‘situation’, and not the, ‘individual’ (Collins, 2004, p.3). If enacted in this way within RJ processes and encounters, the evidence presented here reveals solidarity to be a rich place; a place to enable participants to reach towards, and converge within, with potentially long lasting, pro-social effects (Rossner, 2013, p. 36), as well as a challenge to existing infrastructures that sustain the risk factors for offending and victimization, and the pipeline to prison (Toews, 2016; Designing Justice + Designing Spaces, n.d.; MASS, n.d.).

6.1.6.2. *A place of convergence / Solidarity as fluid, permeable, liminal and transitional in RJ*

I have amended and combined Figures 306 and 307 to reflect more realistically the RJ process and its relationship with solidarity, and its six core qualities. The move from the states on the left side of the diagram to those on the right, in reality, is obviously not as clearly defined as that. Rather, solidarity in RJ is a fluid, moveable concept that shifts between all the words in Figure 308, around its six core qualities. I have expressed this fluidity through the circles and arrows, as in Figure 308,

Figure 308

A place of convergence / The RJ process within the etymology of solidarity, and the concept's six core qualities



As was seen in Chapter 5, through Common theme 7, Munro (Radius / Making, gifting, solidarity interviews) spoke of the need for a, ‘permeability’, in an understanding of solidarity within RJ, and used the imagery of a leaky boundary. Similarly, in Chapter 2, van Buren (cited in Toews, 2016) iterates the need for a permeability, and porosity within the design of restorative spaces, whilst the artist facilitator and making projects are described as enabling liminal spaces (Froggett et al, 2007; (2) Daniel, n.d.; Pali, 2020), and the RJ space itself is described as the space between (Pali, 2020). Likewise, the Pair 3 dancers in the **Carpus / Turnings workshop** who responded to the *Furoshiki wrapping cloth series / Chemistry* described their movement and gesture explorations of the space between the liquidus and solidus lines simultaneously as, ‘un-mappable and un-tangible’, ‘solid’, ‘temporary’, ‘thing that isn’t shifting’, ‘one thing moulding into another’, and a, ‘point of crossover’.

Thus, to properly reflect the interviewees' responses, alongside the findings from Chapter 5, and this wider etymological investigation, I amended my definition of solidarity within RJ to include the words, 'place', as a substitute for, 'point', and added, 'permeable', and, 'inventive'. I have also inserted the phrases, 'related to emotion', and, 'material things'

'Etymologically, solidarity encompasses a range of meanings relating to wholeness and solidity whilst also embracing injury, harm and reparative obligations. It is an active *and inventive* word, *related to emotion*, and in the context of restorative justice I would define solidarity as a *permeable ~~point~~ place* of convergence between two parties symbolized by gesture and movement, *and material things*. This can occur without them meeting but at its most profound it is reciprocal and in person.'

This *fluidity and permeability of solidarity* is due to its inherent *emotional quality* which is why solidarity, as I have stated, cannot be a value. As a definition of the place of collective convergence between people in RJ, however, *I consider solidarity with its six core qualities a profoundly useful tool and concept for RJ practice and research*. The emotional environment of solidarity is also consistent with the finding that the most successful RJ encounters are the most emotional (Rossner, 2013). The fluidity and permeability of solidarity within RJ and the restorative space additionally reference the chemical understanding of the transitional space between the solidus and liquidus lines found in this chapter, and as investigated by the dancers. In this we return full circle to the start of this etymological journey (ref) of solidarity and its root word of solidus.

As a final word, as I stated at the beginning of this chapter - the aims of an etymological investigation are about providing insight into a word to inform its modern usage and possible (in)appropriateness, alongside providing historical continuity (Alexander, 2013). It can also be about an examination of, 'the rift between academic and practical work' (Alexander (2013). I consider this chapter has achieved that.

Lexicon words from this chapter

Solidarity /

activism, agreement, assistance, clearing, community, connection, convergence, co-operation, cutting, dignity, discipline, division, emotion, equality, equal rights, equity, fluidity, fragility, fraternity, friendship, good health, helpfulness, identity, justice, lashing, liberty, love, mutuality, obligation, payment, permeability, protest, reciprocity, reducing, responsibility, risk, safe, slashing, slitting, solid, solidus, subsidiarity, subversion, support, transitioning, unification, uninjured, unity, whole, well-kept, togetherness, turmoil

Volume 3

Chapter 7. Sternum / Towards a lexicon of restorative making and co-creation

Sternum

Breastbone

From PIE root *stere-, to spread

From Greek sternon, 'chest, breast, breastbone', also, 'the breast as the seat of affections', related to stornynai, 'to spread out', from PIE *ster-no- 'to stretch, extend', from root *stere- 'to spread'

A lexicon of words to be spread out and extended by others.

'Words are those Channels, by which the Knowledge of Things is convey'd' to our Understandings: And therefore, upon a right Apprehension of them depends the Rectitude of our Notions; and in order to form our Judgments right, they must be understood in their proper Meaning, used in their true Sense...and if we use Words in a false and improper Sense, this causes Confusion in the Understanding of the Hearer, and renders the Discourse unintelligible. It ought, therefore, to be the special Care and Study of everyone, who would have his Mind furnished with the useful Knowledge of Things of any kind, to get a true and distinct Idea of the proper Sense and Meaning of Words, and Terms of Art, in which they expressed, without which no good Progress can be made.' [Capitalization original]

(Bailey, 1721)

This chapter is indicative of further research I would like to complete post-doctorally; the formulation of a *lexicon of restorative making and co-creation* as part of my proposition of Restorative T/thinking (see 9.2.) - this *fulfils my research aim 5 in Chapter 1*. I envisage this as a way of enabling a safe, linguistic space for use by practitioners when utilizing co-creative making and gifting processes within RJ. The reasons behind this are to address the confusion around language use in RJ, that RJ as a practice has progressed beyond our language to articulate it (O'Mahony and Doak, 2017; Zellerer, 2013), and that the language of making is sometimes used to describe RJ (Braithwaite, 2000; Varona Martínez, 2020; Zehr, 1990) - see 2.1.4.

I propose to include within the lexicon phenomenological texts I have written for each of the superordinate and final common themes (Chapter 5; Appendix 6). I also intend to include Shetland dialect words within the lexicon, as a reflection of the geographic location of much of this research (1.1.4). I envisage the lexicon as a living, co-created thing, and hope that there will also be words and phrases that will be added from other geographies, places and cultures if the lexicon is found to be useful within RJ. The opening quote from Bailey (1721) resonates today in stating the importance of words, of understanding their true meaning in order to correctly inform practice, discourse and contribute to progress, as I demonstrated in Chapter 6 with the word of solidarity.

7.1. Lexicon words and phrases

I intend the lexicon to contain words about the RJ process, alongside words around the phenomena of making, gifting, and solidarity, as gathered through my face to face, as well as my desktop research, and myself as islander-researcher-practitioner (3.3.). The words from my desktop research may be found at the end of Chapters 3 and 6. The following is a tiny indicative sample,

7.1.1. Words about solidarity

Voices of people responsible / Luke, Robbie

Coming together, bringing people together, bridging, rebuilding the bridges, togetherness

Voices of people harmed / Hilde, Billy, Celia

Standing shoulder to shoulder, standing together, strength in having a common goal and a common belief, taking sides, side by side, going over to the other's side, to get involved in the other's perspective, a moment, sometimes fleeting, making and gifting are the ultimate solidarities and the ultimate gestures of solidarity

Voices of the community / Sally, Lyall

People having some kind of shared ideals, shared purpose, shared belief, to be protective, very protective over your lot, your group/brood - suggested the person responsible had crossed this protective divide through the making and gifting, joined up process

Voices of RJ researchers and RJ practitioners / Toews, Halcrow, Munro, McGoey, Rossner, Johnstone

Collective feeling, sense of place, inter-connectedness, physical connection, vertical and horizontal, fight for you, I want better for you, changing the world, things are gonna be different moving forwards, flexible, shift, action, do, dynamic, doing something, freewill, choice, bond, reciprocal, movement based, shared emotion, measurable, walking alongside, standing alongside, understanding the other, organic, acting on what I've learnt of the other, steel girder, solid, strong, straight, advocating, something more, permeable line, porous, leaky, not solid, not consistent, squirly, problematic gift, obligation, gift, intimate, societal, structural, political, spiritual, relationship, making common ground

Voices of restorative artists / Colvin, Arnett

Strong, solid, steadfast, a back up, bond, reciprocal, powerful thing to build, support, unwavering, strong, unflinching, rock solid, glue, bridges to the other, gives confidence, bravery, power, unwavering, movement from both sides, a give and take thing, middle ground thing, skewwith [as the opposite of solidarity], a line, when you know somebody will stand with you against something

Voice of justice social worker / Caitlin

Community, all in this together, reaching in, being accepted, friendship, handing over the baton

7.1.2. Words about the offence and RJ process / Voice of justice social worker / Caitlin

The offence

Cloaking, shame, guilt, shroud

The co-creative RJ making process

Safe, private, holding, therapeutic, nurturing, fulfilling, rite of passage, self-determined, magic held, reparation, giving up a label, time and space, freedom, healing, physical language, non-offending language

The justice social work process

Imposing, achieving, statutory, a 'pack', ticking boxes

The co-created artefact

Tool, defines the rite of passage, object, thing, legacy, object of community, living thing, legacy of my effort, tangible item, object of forgiveness

The participant

Before the co-creative RJ making process

Labelled, disappeared, black puddle, cloaked, shrouded

After the co-creative RJ making process

Perception I can be a non-offender, possesses self-esteem, brave, self-confident, walking taller, un-cloaked

7.1.3. Words about the offence and RJ process / Voices of a person responsible and the community / Luke, Sally, Clair

Out-cast/ed,¹ cast,² accepted, re-casted/ed,³ cast-aboot,⁴ vexed,⁵ aert-kent (see Common theme 4), human, (de)humanized, bespoke, messenger...

1 Out-caste. Noun / (plural outcastes) in Indian society, someone who does not belong to a caste. Verb / third-person singular simple present outcastes, present participle outcasting, simple past and past participle outcasted; to expel from a caste (LoveToKnow, 2020). Out-casted / simple past tense and past participle of outcaste. Out-cast / a person who has no place in their society or in a particular group, because the society or group refuses to accept them ((2) Cambridge University Press, n.d.). Cast out / to force someone or something to leave a place (Rundell, n.d.).

2 'Cast', in Shetland dialect, has both positive as well as negative connotations. Its negative uses are related to the English verb to, 'cast out', or to, 'out-cast'. For instance, 'to cast by' ('cöst by'), is to, 'discard', and, 'cast', is also the term used for rejecting sheep from a flock. Interestingly, however, it also has connotations of disagreement, conflict, and loss, such as, 'to cast out', ('castin oot') is to, 'quarrel', or, 'reject', 'to cast up' (for example, 'cast yun up'), is, 'to taunt by raking up the past', and, 'cassen awa', is, 'lost', usually at sea, as in this phrase, 'Sho's never böen da sam fae her man wis cassen awa', (she's never been the same since her man was lost). The more positive senses of the word are related to skill and craftsmanship. For example, of digging peats, knitting, and more generally, when, 'cast', is used as a noun it means, 'a skilful way of working; technique.' ((2) Graham, n.d.)

3 To, 're-cast', something is about the skill and craft of re-shaping something into a different form. To be, 're-cast', is about accepting a new role or character, and presenting in a different form. Re-cast (transitive verb) / 1) to give (someone or something) a new role, function, or character; 2) to cast (an actor or actress) again or in a different part; 4) give (a metal object) a different form by melting it down and reshaping it; 5) present or organize in a different form or style. Re-cast is a transitive verb, which means that it requires an object or thing in order for its action to make sense.

4 'Cast', can also have the sense of, 'to fling in order to shift from one place to another' (Scott, 2017, p.45), and of casting a fishing net. 'Cast aboot', or, 'aboot-cast/ kast', shares this idea of movement, and is related to the weather, as in an alteration to the wind direction. For example, 'cast o' wind', (Scott, 2017, p.142). It is within this last sense of an opportunity offered by a change in the wind, and of being, 'aboot-cast', that I intend as a translation of, 're-cast'.

5 Vex/ed / In Shetland dialect vexed has connotations of concern, sadness, and feeling sorry, rather than criticism, frustration, or anger as in the English understanding (see (3) Graham, n.d.)

Chapter 8. Tibia / Towards a methodology of restorative making and co-creation

Tibia

The Shinbone

From Latin tibia, 'shinbone', also, 'pipe, flute' (originally one of bone), in which sense it originally came into English (1540s). Of unknown origin.

A reference to all humanity's diverse forms of communication - musical, visual, verbal...

This chapter is indicative of a *methodology of restorative making and co-creation* that stems from my prior work as a maker and RJ practitioner, and as demonstrated in 4.3., but which has become more formalized through the opportunity this doctoral research has provided for me to critically reflect, and to better understand my own practice - this *fulfils research aims 4) and 6) from Chapter 1.*

8.1. Three stage design thinking / Three stage RJ process

As highlighted in Chapter 3, I consider there to be similarities between the design thinking process, and the RJ process. These are illustrated in Table 14 (see also 3.1.3.2., Table 4). The marriage of design thinking, co-creative and RJ processes is developed in 9.2. into a proposition of Restorative T/thinging, as in Table 14, Column 5. This draws on the concepts of thinging and infrastructuring ((1)Bjögvinsson et al, 2012) as outlined in 2.3.4., as well as on the work of Gamman and Thorpe (2016). Alongside the lexicon (Chapter 7), the *methodology of restorative making and co-creation* would be part of my proposition of Restorative T/thinging.

Table 14

Three stage design thinking process and three stage RJ process

Three stage design process (Gibbons, 2016; LaBat & Sokolowski, 1999)	My design thinking training and moodboard process (see 3.1.3.2.)	Three stage RJ process (Bird, 1998; O'Connell, Wachtel & Wachtel, 1999)	Space2face	Restorative T/thinging; Towards a methodology of restorative making and co-creation (see 2.3.4. and 9.2.)
'Understand' 'Problem definition and research'	What is the problem? <i>What is the brief?</i> <i>What are the issues?</i>	What happened?	'Facts' <i>'Timeline', exercise</i>	What happened? What societal inequities and injustices have contributed to the facts behind the harm or offence? Who are the stakeholders in these inequities/ injustices - locally, nationally, globally?
'Explore' 'Creative exploration and development'	Development of ideas. <i>Who are the clients, participants, consumers, users, stakeholders, co-creators?</i> <i>Who do we need to speak/ meet with?</i> <i>What are the materials?</i> <i>Is it site specific?</i> <i>What/ where is the site?</i> <i>What are the permissions needed? How do these affect the design?</i> <i>What is the timescale?</i> <i>Sketches of initial design ideas.</i> <i>Making maquettes/ prototypes of initial designs.</i>	What are the consequences? Who is affected? Who is most affected?	'Consequences' <i>'Ripples', exercise</i> <i>'Visualizing of feeling words', exercise</i> <i>'Walk a mile in my shoes', exercise</i>	What are the consequences of the harm? What issues does the restorative T/thing need to address? Who is affected and who do we need to include in the restorative thinging, and infrastructuring process? Where or to whom would we hope to give the restorative thing – to the most affected? What are the appropriate materials and scale? What are the skills and strengths we have between us? What are the permissions/ consents needed? What is the timescale? Co-creative sketches of initial design ideas. Co-creative making of maquettes/ prototypes of initial designs.
'Materialize' 'Implementation'	Selection of final designs and implementation <i>What needs to happen to implement this?</i>	What do we need to move on from here? What needs to happen now?	'Future' <i>'Moodboard', for the gift</i> <i>Co-creation and gifting of a design thing either directly to the person harmed or indirectly to the community</i>	What do we need to move on from here? What needs to happen to implement this? What infrastructural changes need to be made and who would be the representative stakeholders? What can be learnt from this harm/ offence? How will we follow up on what we have learnt? Who does this need to be shared with locally, nationally, globally? How, to whom, and where are we going to gift the co-created restorative thing?

8.2. 'Four levels of creativity'

As a toolkit for utilizing co-creative methods and design thinking within a Restorative T'/thinging process, I have begun to adapt Sanders and Stappers (2008), 'four levels of creativity' (see Table 15). These four levels mean that the RJ co-creative practitioner would not be asking participants to contribute beyond their abilities to cope (Sanders and Stappers, 2008), which may affect their well-being (Warwick et al, 2018) if well-being is described as, 'the balance point between an individual's resource pool and the challenges faced' (Dodge et al, 2012, p. 230, cited in Warwick et al, 2018). Obversely, that a lack of challenge in relation to an individual's resources can have an equally destructive effect on their well-being (Warwick et al, 2018).

I have substituted the word, 'lead', for, 'demonstrate techniques with', and the word, 'guide', for, 'make suggestions with', (Table 15, Column 6); these phrases better resonated with my methodological stance, approach, and underpinning (3.1.). For example, as a practitioner I would not, 'lead', someone, but I would make suggestions or demonstrate techniques/ skills with participants to enable them to, 'make things my own', and, 'get something done' (Sanders and Stappers, 2008) (Table 15, Column 4). I would see this as using my voice as a, 'design expert' (Manzini, 2016; see 3.1).

Table 15

Adapted, 'four levels of creativity' (Sanders and Stappers, 2008)

Level	Type	Motivated by	Purpose	Example	Different approaches to inviting and involving future users into the design development process
4	Creating	Inspiration	'Express my creativity'	Dreaming up a new dish	'Offer a clean slate' for those at the, 'creating', level
3	Making	Asserting my ability or skill	'Make with my own hands'	Cooking with a recipe	'Provide scaffolds' that support and serve people's need for creative expression at the, 'making', level
2	Adapting	Appropriation	'Make things my own'	Embellishing a ready-made meal	'Guide-[Make suggestions with] those who are at the, 'adapting', level [brackets mine]
1	Doing	Productivity	'Getting something done'	Organizing my herbs and spices	'Lead-[Demonstrate techniques with] people who are on the, 'doing', level of creativity' [brackets mine]

It is these ideas and methods within an understanding of solidarity in RJ (6.1.4.2.; 6.1.6.1) that I would like to develop post-doctorally as an application of this thesis to RJ and design practice, alongside the lexicon (Chapter 7), and as part of my proposition of Restorative T'/thinging.

Chapter 9. Sacrum / Discussion and conclusion

Sacrum

bone at the base of the spine

From Late Latin *os sacrum*

Sacrum (n.) 1753, , 'sacred bone', from Latin *os*, 'bone', + *sacrum*, neuter of *sacer*, 'sacred'. Said to be so called because the bone was the part of animals that was offered in sacrifices. Translation of Greek *hieron osteon*. Greek *hieros* also can mean, 'strong'.

The contribution to knowledge, the, 'sacred', core of this thesis

I think making and gifting is completely appropriate as, as an act of solidarity, because there is that, you know, like, the wholeness and solidity aspects, I think, reference back to what I was trying to say about, like, a holistic experience, and the, the tangible, having something tangible, and all that that carries with it. And, I think, yeah, the making, the making engages somebody in an, in an act of solidarity.'

(McGoey, Interview)

Maybe it's [solidarity], just too solid maybe, maybe there may be needs to be a sort of permeability... I'm just trying to, trying to get away from the idea of solidarity as being, marking an edge... or a boundary...or defining something, and that's, that's one of the problems I have with solidarity, because it's too solid...a leaky boundary.' [brackets mine]

(Munro, Interview)

I return full circle to Chapter 1, and consider my research aims, subsidiary research questions, and the three identified gaps in the research literature to have been met and fulfilled through this thesis. In addition, in response to Q. 11 (Radius / Making, gifting, solidarity interviews) about potential future applications for this doctoral research, the interviewees stated the importance of it both to RJ practice, as well as to academic knowledge, the promotion of RJ, and the influencing of policy makers. For example,

I think the research you are doing is going to be really valuable for practitioners, for, for the academic world, but it also needs to work in the political sense. It needs to be able to mak [make] sense to that, and it also needs to mak sense to the wider public.' [brackets mine]

(Person harmed 2, Interview)

Some also saw it as having the ability to change how the public views RJ, through offering a visualization of RJ within the co-created gifted design thing as,

'a way of representing, not just the interaction between the two people, but as a way of representing...the idea of restorative justice. I think that can be extremely powerful and has potential for being able to articulate what restorative justice is to a wider audience.'

(Munro, Interview)

9.1. Original contributions to knowledge, and RJ and design practice / Findings

I consider this thesis makes several important contributions to research, theory and practice in relation to RJ, criminology, and design. In broad terms, I see my most significant contributions as,

- The concept of Restorative T/thinging and design *as* RJ - rethinking the practice of RJ in design terms, and vice versa (the practice of design in RJ terms) - see 9.2. Within these, the meaning and role of making and gifting within RJ - see 9.1.1.
- The role of making and gifting as contributing to additional outcomes from RJ - reparation, reconciliation and peacebuilding, desistance, and recovery - see 9.1.6.
- An articulation of solidarity within RJ and how this differs from empathy - see 9.1.2. and 9.2.1.
- The illustration of creative practices as ways of researching and practising RJ - see Chapter 4, and 9.1.3.

I now evidence these contributions more particularly through the following findings from my research. Alongside these, I demonstrate how this research achieves its aims as outlined in Chapter 1, and bridges the gaps highlighted in the literature and contextual review in Chapter 2. I also discuss additional potential outcomes that RJ making, gifting, and solidarity offer and particular considerations for undertaking this kind of research as a researcher-practitioner. I then offer the proposition of Restorative T/thinging as the start of a phenomenology of practice (van Manen, 1990, 2011, 2014; see 3.1.1.) relating to design and RJ. Once developed and implemented, this would enable the application of this study to RJ and design practice.

9.1.1. Finding 1 / The meaning of the phenomena of making, gifting, and solidarity in RJ processes

Within the limitations of this study (see Chapter 3), the phenomena of **making**, **gifting** and **solidarity** (my over-arching themes) have been found to manifest themselves in similar ways within RJ processes and encounters, through shared characteristics. This was an unexpected finding (see Chapter 5). The seven Common themes (see Chapter 5) express these characteristics, as may be seen in Table 12. This means that making and gifting in RJ processes are innately about the formation of solidarities - see 9.1.5.

I consider the detail regarding the meaning of making, gifting, and solidarity to be found within the Common themes. Here, however, I isolate the meanings of the three phenomena as they were found to manifest themselves in RJ within this study. This is partly for clarity and, partly, because there was importance attached to the separation of the making

process from the gifting one, as in this quote from Munro (Interview), ‘making is a way of articulating some of the feelings around the event but gifting is separate because it contains ideas of making good and reparation’ (see Common theme 5 / [Un]Safe space, community and place).

9.1.1.1. *The meaning of making within RJ processes*

Co-creative making can enable a way in, act as an assessment tool, and thus a better understanding of the participant by the RJ practitioner. It can also help the RJ participant open up and to formulate their own non-verbal physical language of making which, for the person responsible, can unblock (Common theme 1 / [Un]Blocking) a verbal non-offending language (Common theme 2 / Language) (Barrett, 2003, 2014). It does this through the time, effort, and the equalizing, quiet thinking space that the co-creative making process offers. This process is articulated, specifically for the person responsible, as part of a rite of passage that is about, ‘a morally proper path’ (Collins, 2004, p. 42), of desistance and re-integration (Maruna, 2011; Bilby et al, 2013) as RJ making could be described as a generative pursuit (Maruna, 2001), particularly when this is extended into gifting and the formation of solidarities – 9.1.1.2., and 9.1.6.3.

9.1.1.2. *The meaning of gifting within RJ processes*

This rite of passage is described as, ‘making and thinking and creating and making and then giving it away’ (Caitlin / Fibula / Symbol of solidarity interviews), and as defined by things (Common theme 7 / [In]Tangible and [im]permeable). The bespoke gifted design thing can lead to a greater understanding of the other person (Common theme 3 / Bespoke), as it represents in material form the time taken to understand the other, both for the person responsible, as well as for the person harmed. The longevity and permanence of the bespoke gift is important in aiding this understanding. This is because it empowers the recipient (usually the person harmed) through the provision of a physical place to go to, as well as the time for acceptance (the gift may be put away and taken out when appropriate). In this, the gifted design thing offers a recognition and embodiment of the harm caused, as verbal language cannot adequately capture trauma (Simić and Volcic, 2014; Garnsey, 2016; Broudehoux and Cheli, 2021; see also Chapter 2), as well as an embodiment of both gifter and receiver (Common theme 4 / Kinaesthetic, human and co-creative) through its ability to be a, ‘tool’ (Caitlin, Interview) and thus, a boundary (Star and Griesemer, 1989) and evocative (Turkle, 2007) object - see Chapter 5, Table 13 and the, ‘transitional and symbolic things’, shared characteristic.

The gift offers a tangibility to an otherwise intangible RJ process, and can become an object / thing of community, which entails ongoing communication beyond the time of the RJ encounter, as it is about the love, and acceptance of the community (Common theme 5 / [Un]Safe space, community and place). The tangibility of the gifting also provides a ritualistic and ceremonial ending for the RJ process and encounter.

9.1.1.3. *The meaning of solidarity within RJ processes*

This understanding of the other, and acceptance of the community, through the gifted co-created design thing can help form solidarities, but ones which are accompanied by obligations. These obligations extend the *convergence* (see 9.1.2.) between participants beyond the moment of the RJ encounter. If the giver is the person responsible, there is an obligation to transition from offending. If the recipient is the person harmed, there is an obligation to utilize the gift, preceded by a willingness to accept it (Common theme 7/ [In]Tangible and [im]permeable). How safe and appropriate this is within RJ processes and encounters remains at the discretion of the RJ practitioner and maker, through their knowledge, skills, and sensitivity with which they enact the RJ values (see 3.1.3.) as a co-creator with participants (Common theme 5 / [Un]Safe space, community and place). These obligations mean that solidarity within RJ needs to be impermeable and tangible through the solidity and permanence of the gifted thing (symbol of hope), yet permeable and fluid to allow for people changing over time, and an acknowledgement that if the obligations are not met, the gifted thing may become a trigger for anger (Common theme 7 / [In]Tangible and [im]permeable). Thus, the meaning of solidarity within RJ is contained both within and outwith the time of the RJ process and encounter; a tangible moment in time within the encounter, and outwith as a permeable fluid concept - both these are embodied within the gift. Weaver and McCulloch (2012) also use the word solidarity to describe the two-way exchange of desistance through generative activities - the change in perception of a former person responsible by the wider community which, in turn, can lead to destigmatization and changes in the individual - see 3.1.3.2. and 9.1.6.

This addresses Gap 1 in the literature - there is no research within any discipline which specifically investigates the making and gifting of a handmade thing embedded in a RJ process and fulfils my research aim 1) in Chapter 1.

9.1.2. Finding 2 / A definition of solidarity within RJ

Additionally, in 6.1.6., the meaning of solidarity was found to contain the following six core qualities: *dividing, connecting, obligational, emotional, gestural, and inventive*. It was discovered to be an unstable concept, as it is intrinsically interlinked with emotion and volatility, making it

unsuitable for application as a *value* in RJ. Its emotional qualities, however, make *solidarity* a *profoundly useful tool and concept for RJ practice and research*, as the most successful RJ conferences are the most emotional (Rossner, 2013). The applicability of solidarity to RJ, for me, was also a surprising finding (see Chapter 6).

Consequently, I offer the following definition of solidarity for use within RJ practice and research as one which was tested and amended by participants within the Radius / Making, gifting, solidarity interviews (see 6.1.4.2.). The six core qualities are held within it,

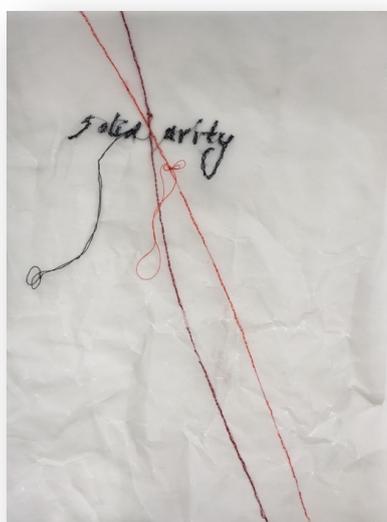
A definition of solidarity within RJ

‘Etymologically, solidarity encompasses a range of meanings relating to wholeness and solidity whilst also embracing injury, harm and reparative obligations. It is an active and inventive word, related to emotion, and in the context of restorative justice I would define solidarity as a permeable place of convergence between two parties symbolized by gesture, movement, and material things. This can occur without them meeting but at its most profound it is reciprocal and in person.’

Thus, solidarity in RJ is a place of *convergence*, from the PIE root *wer-(2), ‘to turn, bend’; turning, and bending towards the other (see Chapter 1). Convergence contains the *connecting* quality of solidarity, but allows for an (im)permeability - a connection in the moment, as well as potentially longer lasting. The same PIE root is shared with vertebra (see 1.3.), meaning the turning towards the other is an embodied, active, and wholistic one (Common theme 4 / Kinaesthetic, human and co-creative).

Figure 309

Point [Place] of convergence, tracing paper (crumpled), digital print, and stitch



9.1.3. Finding 3 / The co-created design thing as a material symbol of solidarity

My main research question was, ‘**what is the ability of the co-created design thing to become a symbol of solidarity between participants in a restorative justice encounter?**’. As was seen in Chapters 1 and 2, and emerged through this research, there is a potential lack of material symbols of solidarity in RJ (Rossner, 2013; Pointer, 2020). Additionally, that the Scottish Government (2017) refers to the importance of offering the person harmed an, ‘opportunity to have the harm addressed, materially and/ or symbolically’ (p. 15). As previously cited, the reason why the lack of symbols is potentially significant is because there are potential links between long-term positive emotional energy, which can be sustained through material symbols, and a reduction in offending (Rossner, 2013, p. 149).

Co-created design things were found to become material symbols of solidarity by people harmed and by people responsible in this thesis (People harmed 1,2,3; Robbie; Luke) with potential seen for them to be so by other interviewees (Radius / Making, gifting, solidarity interviews) – see also Chapter 5. This has significance for desistance – see the meaning of making and gifting above, and the creation of a physical and non-offending language (Common themes 1 and 2). I discuss this relationship with desistance further in 9.1.6. Co-created design things in the context of RJ were also found to have links with love (Moran and O’Brien, 2014), evocative (Turkle, 2007), and boundary (Star and Griesemer, 1989) objects, and emotionally durable design (Chapman, 2014) - see 5.2.2.

This is an area for future research utilizing more longitudinal case studies with different types of offences, co-creative making, and gifting activities within RJ processes. This also fulfils research aim 2) in Chapter 1.

9.1.3.1. A material memory

Connected with this, the importance of a, ‘material memory’, of the gifted co-created design thing (Luke and Caitlin, Chapter 4) also emerged as a positive sustaining reminder of the gift for the maker and their supporters. This is particularly significant in terms of maintaining longer term solidarities and positive energy if regular access to the gift in the future would not be possible for the gifter (as with Luke), and would seem to be more powerful if made from the same materials as the co-created design thing. For example, Luke chose as part of his material memory the same piece of marbled paper that he chose for the cover of, ‘An Apology’, book gifted to the community organization (see Figures 68 and 70). It was to this material memory that Luke (Fibula / Symbol of solidarity interviews) said he would return to, ‘if things were to become bad for whatever reason’, as a reminder, ‘of a time when hard work, etc., got me through a bad situation’. This is in contrast with Robbie, for

instance, who had regular access to his gifted co-created design thing (a garden bench) through his foster parents, and which he cared for through ongoing maintenance.

9.1.4. Finding 4 / Objects of community and relationships with a past, present and future

That *co-created gifted objects have the potential to become objects of community, which are possibly more impactful in smaller communities*, as they may become lost in larger, more urban ones (Caitlin, Fibula / Symbol of solidarity interviews). As she stated, ‘if you did this in Glasgow, it would just disappear, you know, into all the other stuff...whereas here [Shetland] it can’t go unnoticed...’ [brackets mine]. She went on to say that in smaller communities such objects are about community and have an ongoing effect, as it may be easier to form solidarities through the gifted co-created design thing between people who have a prior relationship (Common theme 3 / Bespoke), such as in smaller communities. Islanders, for instance, have a vested interest in repairing relationships following conflict and dispute due to the high levels of inter-dependence (Dinnen, 2006, p. 405; see also 2.5.).

‘it’s [the gift] *a bit of community* and love and acceptance...*past and present and future* - it’s us - so someone will say one day about that bench, “oh, that bench was made because, you know, to make up for something sad or bad”...’ [brackets and emphases mine]

(Caitlin, Interview)

In my experience as a practitioner, however, as seen with my first ever RJ case in Chapter 1, the gifting of a co-created design thing can also work between strangers. It is perhaps also of note that 74% of non-sexual violent crimes in Scotland, for instance, are committed, ‘by people who the victims knew or who had seen before’, and 68% of these, ‘were said to have involved people, ‘known well’, by the person harmed (Scottish Crime and Justice Survey, 2017-18, as cited in (2) Scottish Government, 2019). Additionally of note is the RJ view that crime is a break down in relationships between people individually and collectively (see 1.1.2.).

This is an area for future research and addresses gap 3 in the literature - there is limited RJ research within a rural or island context.

9.1.5. Making, gifting and solidarity in RJ processes / A conclusion

In conclusion, making, gifting and solidarity share common characteristics so that *in carrying out the activities of co-creative making and gifting within RJ processes we are innately enacting solidarity* (see Table 12, Common theme 6 / Bridging). As Luke (Interview) stated, ‘solidarity is

kind of like coming together and bringing people together. It [the gifted book] kind of did that' [brackets mine]. Furthermore, that *the gifted co-created design thing can become an ultimate material symbol of solidarity* (see Table 12, Common theme 7 / [In]Tangible and [im]permeable). As McGoeY expressed in her interview in the quote at the start of this chapter, 'the making engages somebody in an, in an act of solidarity', and as Person harmed 1 expressed,

'If you used the term, 'solidarities', as things like you mentioned, things like eye contact, or a touch, or a, some sort of communicative thing, then obviously, the making and gifting are the sort of ultimate solidarities...if it's [the gift] offered and, and accepted.' [brackets mine]

(Person harmed 1 / Robbie's foster parent)

The linking of RJ making and gifting with the formation of solidarities is key as it has potential implications for desistance which are outlined in 9.1.6.

The suggestion of joint co-creation (between a person harmed and a person responsible) in a RJ process, or following a RJ encounter, emerged in the Radius / Making, gifting, solidarity interviews (Common theme 4/ Kinaesthetic, human, and co-creative), instead of using, 'proxy processes' (Gamman and Thorpe, 2016, p. 9), where the person responsible works with a person harmed unrelated to their offence. (Proxy processes already happen within RJ when one of the participants is unable to be involved.) Thus, *a joint co-creation of a design thing between a person responsible and the person they have actually harmed (in joint making sessions) is another area for future research.*

This addresses Gap 2 in the research literature - there is no research which examines the potential for a handmade thing to become a material symbol of solidarity between participants in a RJ encounter, when RJ is viewed through the framework of interaction ritual.

9.1.6. The role of making and gifting as contributing to additional outcomes from RJ

In my opinion, RJ is primarily about enabling a dialogue between the people most directly involved in the aftermath of an offence to assist them in *drawing a line* (as in the title of this thesis) and to move on in a different, and hopefully safer, way. If it becomes something more than that for RJ participants, such as about reparation, reconciliation, peacebuilding, and forgiveness, or other outcomes such as desistance and transitioning from offending that is positive, but I do not consider these outcomes as the primary focus of RJ.

Significantly, however, I think that my findings from this thesis do suggest that RJ making and gifting have the potential to encourage, and even predispose, people responsible towards desistance outcomes. This is

through the linking of making and gifting with solidarity - the potential to form ongoing connections with others (through co-creative making and gifting) and, thus, being future focused - see 9.1.6.3. As a consequence, I suggest that this needs further research, as this was an unexpected conclusion from my study. In this section, I will detail how my findings relate to desistance theories, as well as how RJ making and gifting differs, and overlaps at times, from concepts of reparation, reconciliation and peacebuilding, and recovery from trauma.

9.1.6.1. RJ making and gifting in relation to reparation

As Munro (Interview) stated, ‘...gifting is separate because it contains ideas of making good and reparation’. Reparations at the macro level are often about financial recompense - ‘compensation in money or materials payable by a defeated nation for damages to or expenditures sustained by another nation as a result of hostilities with the defeated nation - usually used in plural’ ((5) Merriam-Webster, n.d.). Or, as defined by the International Centre for Transitional Justice (ICTJ),

‘Reparations are meant to acknowledge and repair the causes and consequences of human rights violations and inequality in countries emerging from dictatorship, armed conflict, and political violence, as well as in societies dealing with racial injustice and legacies of colonization.’

(ICTJ, n.d.)

As detailed in 1.1.1., part of my role with the Oxfordshire Youth Offending Service was as a *reparation* supervisor which involved the supervision of young people for the reparation component of their Court Orders. In this context, reparation is defined differently as, ‘make reparation for the offence otherwise than by the payment of compensation’ (Power of Criminal Courts (Sentencing) Act 2000), and as, ‘activities designed primarily to prevent further offending’ (Newburn et al, 2002) (see 1.1.1). Where appropriate, and in an ideal world, my work was about enabling the young person/ people to directly repair the material damage they had caused. For example, I once supervised a group of young men in their teens to repair wooden tree guards they had destroyed on the person harmed’s property. This did not, however, involve the young men in a direct RJ meeting with the person harmed or any formal RJ preparatory sessions. Thus, reparations in both the macro and the micro sense are something that is demanded or requested by one nation state to another (following atrocity), by a nation state from an individual (as part of a court order), or by the person harmed, and don’t necessarily require the two parties to meet.

In considering Finding 4 and *objects of community* there may be an overlap here between this latter understanding of *reparation* and *gifting* in instances when the co-created design thing is gifted to a community harmed without the person responsible present, such as the bench in Figures 304 and 310. It is this park bench that Caitlin (Interview) referred to as an, ‘object of forgiveness’, which she later amended to an, ‘object of community’. The bench had been co-created with one of Space2face’s restorative artists, and was gifted to the community directly harmed through the offence. There was no RJ meeting, and the bench was gifted by Space2face to the local authority, on behalf of the person responsible, who then installed it in the place where the offence had occurred - the choice of the person responsible. This is very close to the definition of reparation in the Power of Criminal Courts (Sentencing) Act (2000) and in Newburn et al (2002).

Figure 310 (see also Figure 304)

A bench gifted to a local authority park - gifting or reparation?



I consider there are, however, some perhaps subtle, but significant, differences between RJ making and gifting, and reparation. These are that the gifted co-created design thing is a voluntary (not demanded or requested), bespoke co-creation that is made with the person/s or community harmed in mind. It is also a handmade material expression of remorse (if the giver is a person responsible), and embodies the emotions experienced by the giver, as well as the receiver – as was found in Common theme 4 – ‘the gifted thing embodies both maker and receiver’ – see Table 12, and this quote from Person harmed 2 (Interview),

‘the making, as I was saying before, sort of, really focuses your thoughts and you’re actually focusing on the other person as much as yourself, and I think that’s really, it’s really valuable to try and, try and understand’

As such, the making and gifting of the co-created design thing is an embodied, and voluntary relational exchange - not necessarily commensurate with the harm caused, or debt owed.

Instead, it is commensurate with the emotion felt and the time taken to understand the other. As further illustrated by Colvin (Interview), the gifted thing is empowering in its gift of time, as it is,

‘something you can display and you can reflect on really often, or you can put away and tak [take] out and reflect on when you’re ready, it gies [gives] you a more flexible timeframe for, for acceptance...it gies that person the power back tae [to] reflect when they’re ready and when they choose tae’ [brackets mine]

Or, as Luke observed, the gift could be, ‘an even bigger slap in the face’, for the person harmed if its making did not take, ‘time and effort’ (Session 8, Luke). The co-created design thing is also *gifted as part of a joint meeting*, either directly between the person harmed and/or the community harmed (as with Luke, Sally, and Lyall), and the person responsible. These are what, I believe, set RJ making and gifting apart from reparation, if reparation is viewed within the context of criminal, and transitional, justice, as I have defined it here, rather than in the psycho-social sense of being self-reparative (see 2.1.2. and 9.3.2.).

9.1.6.2. RJ making and gifting in relation to reconciliation and peacebuilding

In transitional justice, reparations may occur as part of a dialogical process, and are often described as also being about reconciliation. For example, the well-known *Truth and Reconciliation Commission* (TRC) in South Africa (see 2.4.2.) recommended a programme of reparations following apartheid which was finally enacted (in a reduced version) in 2003 (Colvin, 2006). Collins (2004) also uses the phrase, ‘reconciliation circles’, to refer to RJ (p. 111). Reconciliation and RJ are additionally viewed as, ‘twin frameworks for peacebuilding’, as they are considered, ‘relational concepts of justice’ (Llewellyn and Philpott, 2014, p. 14).

When Space2face won a national award, the headline (one Space2face had not agreed), ‘reconciliation project wins national award in London’, was used to announce the award in the Shetland Times (Tait, 2016). In response, Space2face received an angry message from a member of the public who questioned why she should be reconciled to the person who had, ‘gaslighted’, her.⁶ This person’s reaction to the headline highlights why I would not

⁶ Gaslighting is a form of emotional abuse which can make someone doubt their own ideas, opinions, memories of events, or even sanity. See, for instance, Relate (n.d.). *Gaslighting - what are the signs and how can it be addressed?* Retrieved August 1, 2022 from https://www.relate.org.uk/relationship-help/help-relationships/communication/gaslighting-what-are-signs-and-how-can-it-be-addressed?gclid=Cj0KCQjw852XBhC6ARIsAJsFPN1W87aOML1vkjAVJd6tevsbIKpVQsMrnzExRa1sqc03Jt2r7NXNt40aArUJEALw_wcB

describe RJ or RJ making and gifting processes as part of any form of reconciliation, and would argue that it would be potentially harmful to do so. As the correspondent indicates, this could be particularly so when using RJ as a response to serious harm such as domestic and gender based violence, or homicide. For these reasons, I consider reconciliation to be an inappropriate word in relation to RJ making and gifting. If participants, however, following a RJ intervention, wish to describe their process as such, that is their choice and individual response. It is for these same reasons that I chose the word *convergence* in my definition of solidarity as the place participants are aiming to reach in RJ encounters (see 6.1.4.2.) - using the word reconciliation, or even connection, could be seen as imposing those obligations on the RJ process before it occurs. If it goes beyond a convergence to a reconciliation that is positive, but not an aim or requirement of the dialogue.

Reconciliation may, conceivably, be a useful word in the context of inter-familial harm where there are people with prior relationships with one another who may wish to be reconciled. In my interviews with the three people harmed (Radius / Making, gifting and solidarity interviews), however, where reconciliation of prior relationships may have been possible, all the interviewees described the co-created design things given and received as being about the repair, restoration and healing of the relationships with their sons, not about a reconciliation.

As an example of a reconciliation process, the TRC in South Africa did hear evidence from both people harmed and people responsible, but it had a very different function from RJ in that it sought to gather evidence and provide a public record of human rights abuses (Tutu, 2019) rather than promote direct dialogues between those harmed and those responsible. Where I consider the work of reconciliation processes, such as the TRC, overlaps with RJ is in the hearing of stories by those directly involved in situations of harm, crime, and conflict.

In terms of peacebuilding, some of Space2face's clients in Shetland state that one of their aims in participating in a RJ process is to apologize to the community. Reasons given are that they wish to remove the stigma of the label of offender and be seen again as a human being with contributions to make. Luke, in the Ulna/ Lived experience case study, wished to apologize to a particular community, but also wished to no longer feel, 'out-casted', from the wider community (see 4.3.4.2., Figures 29 and 30, 4.3.4.6., and Figures 55 and 56). This relates to the fact that island living is highly relational with strong inter-dependency (see 2.5.). This also corresponds with the previous section (9.1.6.1., and Figure 310) and gifting to a community rather than to an individual person harmed. Additionally, the potential for an object to become an, 'object of community' (see 9.1.4., and Finding 4). As such, RJ making

and gifting when the wider community is included (as in Luke's case) may have a valuable contribution to make to a framework of peacebuilding which includes RJ, as it is co-creative and relational, promotes dialogue, alters perceptions, and potentially re-casts (as the opposite of out-casting - see 5.1.4.1., and Common theme 6) someone previously stigmatized with the community. I consider this was evidenced in the Ulna / Lived experience case study. The link between RJ making and peacebuilding is further underlined by the work of Carrascosa (2020) who defines restorative artefacts as art objects created with the aim of peacebuilding (see 2.3.1.). *RJ making and gifting, therefore, can have a relationship with peacebuilding.*

9.1.6.3. RJ making and gifting in relation to desistance and recovery from trauma

Generative pursuits. I consider that RJ making and gifting, as described and examined in this thesis, correspond with Maruna's (2001), 'generative pursuits'. This is significant as, 'evidence from desistance research clearly suggests a necessary emphasis on relationships, networks, social capital and generativity' (McNeill and Maruna, 2008, p. 236). Generativity is defined as,

'the concern for and commitment to promoting the next generation, manifested through parenting, teaching, mentoring, and generating products and outcomes that aim to benefit youth and foster the development and well-being of individuals and social systems that will outlive the self'

(McAdams and de St Aubin, 1998, p.xx, as cited in McNeill and Maruna, 2008, p. 225)

Or, more simply, as '...the process of, "giving back", to society, and to future generations in particular' (Nugent and Schinkel, 2016, p. 569).

Evidence for the link between RJ making and gifting, and generativity may be found within the Ulna / Lived experience case study. Luke wished to be exonerated by the community he perceived he had offended against through the gifted, 'An Apology', book, and hoped it would become a learning tool for others (future generations) through the community organization. For Luke (Interview), this was where its value was situated, as may be seen here,

'I hope they [the community organization] are using it [the gifted book] in some form or another...it's one of those things where it might prevent things from happening in the future, like what happened with, before, and so, not just that, but I mean it might help people who might've gone through it as well, so, if that happens, then it's obviously a positive' [brackets mine]

Luke (Interview) found therapeutic benefit in knowing that his book may be used by the community organization in this way,

‘...so, something happened that shouldn’t have done and the book was a way to, kind of, not so much redeem, but it was a way to help kind of almost rehabilitate, and also to help, not just myself, but others who might have been affected as well’

There is also a parallel between generative activities and RJ making in the focus on the other, as here,

‘Perhaps most importantly, other-centered pursuits provide socially excluded offenders with a feeling of connection to or, “embeddedness”, in the world around them (Singer, 1997)... This connection to something larger than the self (even in the name of self-help) appears to be a vital part of the desistance process’

(Baskin & Sommers, 1998, p. 137, as cited in Maruna, 2001, Kindle edition)

Luke spent his entire RJ making process endeavouring to make connections (in thought or in action) with the people he had harmed (other-centred pursuits). For instance, Luke chose to make marbled paper in the colours (see Figure 58) he thought might provide non-divisive football connections with Kenny - blue and green to represent both Celtic and Rangers football teams (well known adversaries, largely along sectarian lines, in Scotland) - see 4.3.4.2. And latterly, re-designing and re-writing elements of his, ‘An Apology’, book to be bespoke for the community organization (see 4.3.4.5.), as in this quote, ‘I had the idea to leave some pages blank at the end, and that way people within [name community organization] could add their own thoughts, and their own kind of experiences’ [brackets mine] (Luke, Luke and Caitlin, Session 15). Thus, Luke’s activities were focussed on the direct harm he had caused to Kenny, and then more widely to the service users of the community organization he considered may have additionally suffered from ripple effects of the harm he had caused. In these ways, he felt that the RJ making and gifting had helped him to, ‘...maybe look at things with a couple of different perspectives, as opposed to looking at one...’ (Luke, Luke and Caitlin, Session 15).

In this sense, Luke’s RJ making activities focussed on how to navigate that space between him and the other, and how he might build bridges across that space, which he viewed as being through forming solidarities,

‘solidarity is kind of like coming together and bringing people together. It [the gifted book] kind of did that because I’ve usually been kind of alienated from that part of society and that group, after what happened, but the fact that, the fact that they can see that a lot of work went into the book, and the fact that it was well accepted kind of helped with what happened.’ [brackets mine]

(Luke, Interview)

It is clear that Luke saw the formation of solidarity with the community organization as significant in him achieving the acceptance he longed for; a re-casting after an out-casting (see 4.3.4.2., Figures 55 and 56, 5.1.4.1., and Common theme 6). As he acknowledged himself, his offending seemed to, 'have been inspired by that kind of yearning for wanting to be accepted' (Luke, Luke and Caitlin, Session 15). Luke saw his, 'An Apology' book (the gifted co-created design thing) as facilitating that solidarity, and place of convergence, with the community organization. He additionally offered to volunteer for them, which he repeated several times throughout his sessions and in Joint meeting 1 (see 4.3.4.5.), and saw his relationship with them as ongoing through the use of the book, as in this exchange with Sally in Joint meeting 1,

Luke: '...when the sessions are over, etc., it doesn't necessarily mean that my work towards is finished...I can even keep open dialogue with yourself, with [name of community organization] I can maybe even try and help with certain things because I've, sadly, no experience with things like bullying on both sides of the wall, whereas, so I can try and, if there is any way I can help people, I am always, I will always be open to that, and trying to be whatever positive influence, and be a positive affect...' [brackets mine]

Sally: 'I certainly think we could definitely put it in our toolbox of tricks of things when we are working with schools even, so yes...we could definitely do something'

In expressing how social work practice can support desistance, participants who considered their behaviour change was related to their probation supervision experience attributed, 'active and participatory', methods as being the most effective (McNeill and Maruna, 2008). RJ making and gifting is both active and participatory and, as Luke described, it was these aspects that he particularly valued, as he saw the co-creation of the book as a, 'combined effort', thus relational, with the community organization (Luke, Luke and Caitlin, Session 15), as well as with me through the co-creative making process. As he stated in Session 16 (Luke and Alyson), when asked how the RJ making had worked alongside his Community Payback and Compensation Orders,

'it's kind of helped with that because it's kind of a bit of a balancing act as well, so, cos this has been the kind of more light-hearted side of things with the book, etc., and with the art, and a lot of it has been quite helpful with that, because if it was all just a case of hours and paying off money, etc., then it is, then there are, are a lot of negatives there...but this is bringing some positives out of it as well, which is, like I said, is good as a balancing act and it does help with the art'

Thus, *RJ making and gifting can have, as clearly articulated by Luke, the added benefit of enabling activities that are, 'generative', and, thereby, potentially part of a, 'phenomenology of desistance' (Maruna, 2001).* This is a useful, and potentially profound, additional outcome of RJ making and gifting.

Secondary (identity) and tertiary (relational) desistance. As we have seen, generative activities are linked in the literature with desistance. In particular, ‘..secondary desistance often involves earning, “redemption”, (or, “giving back”) through generative activities’ (McNeill and Maruna, 2008, p. 231). Secondary desistance is defined as, ‘a change in self-identity where the person no longer thinks of themselves as an offender’ (Nugent and Schinkel, 2016, p. 570). Luke clearly states, and I also observed through my working with him, a change in how he perceived himself – from an offender to a non-offender,

‘and I’ve got, this is easy to say, but I have no criminal deviancy or anything, I don’t feel the need to go and commit crimes or anything or to do this or do that, I’m more happy with going to work, going to see films to the cinema with friends yeh, that kind of thing.’

(Luke, Luke and Alyson, Session 16).

As Luke additionally expressed in the same session, ‘That’s completely changed now, I couldn’t really care if I’m the centre of attention...it’s better to be a part of the crowd, but not put yourself in a situation where you might do something stupid’.

Tertiary desistance is, ‘the recognition by others that one has changed and the development of a sense of belonging’ (Nugent and Schinkel, 2016, p. 570). As we have seen, RJ making activities are inherently relational, not only with the practitioner as co-creator, but also with the other as the focus of the work. For instance, Luke saw attitudes towards himself change as people responded to how he, himself, was changing through his court order, such as this from Allana (Interview),

‘he’s nicer...like he considers things before he actually does it... not dived head first, more like he just didn’t think as much...I just mean like he didn’t really, didn’t really consider the consequences, whereas now he does a lot more’

Luke agreed, in the same interview, ‘I think she’s right. I do think...and consider things in a bit more, in a fuller scope, than what I did in the past’. He also evidenced this through relaying an encounter with a friend of his, ‘we went for a walk and then he did mention that I’d matured a lot’ (Luke, Luke and Alyson, Session 16). Overall, Luke considered himself to be, ‘more open minded now to things and I do try to consider everybody who’s a part of

something in their thoughts and their feelings and everything else, so I do think I have matured as a person?.

Luke was also accepted by Sally and Lyall through Joint meeting 2 in which they co-created some of the contents of the gifted book, and by other representatives from the community organization through Joint meeting 3, during which the book was gifted (see 4.3.4.5 and 4.3.4.6.) This acceptance by others, and particularly by a community he considered he had potentially harmed through the offence, was highly significant for Luke and seemed to be a way-marker for him. As Lyall articulated about Luke in Joint meeting 2, ‘you certainly have learned from this experience and others...you’re a big champion of, of equality’, and from Sally in the same session, ‘you’re [Luke] using the right language aa the time’, which was a change from, ‘ken, is du [Luke] just saying all the right things?’ [brackets mine] in an earlier Session 4 with Sally, following Joint meeting 1.

As Luke illustrated through the RJ making process in my final session with him, these places of convergence with Sally and Lyall, and with the community organization, contributed towards his change from feeling, ‘out-casted’, to, ‘accepted’ – see Figures 55 and 56. I suggest these are examples of tertiary (relational) desistance – as Sally’s view of him changed, Luke in turn felt accepted by the community – ‘I’ve usually been kind of alienated from that part of society and that group, after what happened, but the fact that, the fact that they can see that a lot of work went into the book, and the fact that it was well accepted kind of helped with what happened’, and his statement that, ‘...I don’t feel the need to go and commit crimes or anything...?’.

Interaction ritual. Luke saw his *material memory* (handmade paper he had made - see 4.3.4.6., and Figure 70) of the RJ making and gifting process as a, ‘sign’, he could return to if, ‘things are bad’ (Luke, Interview). Similarly, Robbie saw the bench he had gifted as a, ‘symbol’, that he could, ‘speak to [name of foster parent] without worrying’ (Robbie, Interview). And Lyall, of Luke, that the book was, ‘a symbol of handing over...of let me move on...it was clear he didn’t really want to revert back to how he was...’ (Lyall, Interview). In all these quotes the gift, and the material memory of it for Luke, is seen as a symbol or sign invested with the RJ process, and of having an ongoing effect – either in continuing to repair the relationship (as with Robbie and his foster parents) or being a reminder that the person responsible could change (as with Luke and Lyall). This is evidenced in 9.1.3. and Finding 3 that co-created design things were found to become material symbols of solidarity by people harmed and by people responsible in this study (see 5.2., and 5.2.2.). This is significant in terms of the lens of interaction ritual through which this research was viewed (see 1.1.3.1., and

2.3.2.1.) because, ‘symbols can turn the positive outcomes of interaction ritual into long term emotions’ (Rossner, 2013, p. 147). In the context of interaction ritual, if the momentary positive emotional energy generated by a successful RJ encounter can be collectively invested into a material symbol then it can become longer term (Rossner, 2013). Rossner (2013) maintains this is when it becomes most powerful, as the maintenance of, ‘long-term emotional energy may prove to be the key that keeps people from reoffending’ (Rossner, 2013, p. 35), and encourages, ‘pro-social behaviour’ (Rossner, 2013, p. 36), or as Collins terms it, ‘a morally proper path’ (Collins, 2004, p. 42).

This study also found that RJ making and gifting were innately about enacting solidarity (see 9.1.5. , and Table 12, Common theme 6 / Bridging). The collective expression of solidarities by participants in a RJ encounter, such as through bodily symbols (body language), follows the generation of positive emotional energy (Collins, 2004; Rossner, 2013; see also 2.3.2.1.). In this study the gift was found to become invested with this positive emotional energy and thus become a material symbol of solidarity. This linking of RJ making and gifting with the formation of solidarities is key.

I posit that *this finding when coupled with RJ making and gifting as generative activities is a strong argument for RJ making and gifting to have significant potential for desistance outcomes - secondary and tertiary.*

Recovery and trauma. Luke also described the final stages of making the book he gifted as therapeutic, and helping him to make sense of what had happened,

‘it [making the book] was a bit therapeutic, in the final stages and putting it all together it was a bit like poetry, in a sense, it was quite poetic in the fact that, like, by putting the book together and joining things together, it was also kind of doing that for me as well, it’s kind of, like, everything was coming together and everything was starting to make a lot more sense’

Caitlin (Interview) saw Luke prior to his RJ making work as, ‘so damaged by his change of personal status’, and as having, ‘this label [of offender] which came as a horrible dreadful, cloaking shock and subsumed him for a while because of his shame and guilt and embarrassment’ [brackets mine]. Additionally, that, ‘actually taking off that shackle, that thing, was not just, “oh right, I take this off now”, “oh great, that’s it and throw it away”, it was heavy and weighted on him and he had to find a process to take it off.’ She saw that process as Luke working with me and Space2face through a RJ making process, as she states here, ‘I knew you would have an idea...’cos you’re an artist, and you can see in a human being, things that - you have things to offer people that I don’t even know exist’. She elaborated on the

valuable role RJ making had played with regards to Luke, as opposed to the statutory requirements of his Court Orders,

‘if he’d just done that [the statutory requirements, such as his community payback hours], he wouldn’t have come out the other end, having healed himself from the pain that he got from having hurt somebody a lot, and the public shame and the feeling that, “I have to make up for what I’ve done”. You know, going to work [community payback programme] didn’t make up for what he’d done, it just ticked the boxes’ [brackets mine]

Thus, Caitlin viewed the RJ making and gifting as part of Luke’s recovery and healing. If RJ making and gifting has a value in terms of trauma recovery, as Caitlin indicates, this is significant within the context of the prevalence of ACEs and trauma within offending and victimization (see 2.4., and 3.1.2.2.). Caitlin (Interview) also stated that after Joint meeting 3 where Luke handed over his book to the community organization, he, ‘brushed himself down and he walked off, never to really be seen again. He doesn’t need us now and he won’t look back’. In these statements, Caitlin, clearly links Luke’s recovery, and moving on, to RJ making and gifting. Additionally, she highlights the value and particular knowledge that a designer-maker can bring to the process, which she links, not only with recovery, but also with indicators for desistance through Luke’s development of a, ‘non-offending language’, through the, ‘physical language’, of his RJ making activities (see 7.1.2., 9.1.1. and Finding 1) and, ‘getting his hands oily or inky’ (Caitlin, Interview). It also relates back to the trauma literature in which artmaking and expressive activities play a vital role in the articulation of trauma as they allow for non-verbal, and bodily communication (Barrett, 2003, 2014; Carey, 2006; Crenshaw, 2006; Rubin, 2006 – see also 2.4.1.)

From the perspective of people harmed, there was also found to be the potential to aid recovery, particularly through the gift. This is because the gifted co-created design thing was found to offer a tangible end for the RJ process and a place to go to that acknowledged the harm caused, as Johnstone (Interview) articulated,

‘...there’s something there that’s, that’s gonna stay and can acknowledge the harm, and, whether it’s a place you can go to, whether it’s bench, whether it’s a, you know, a piece of artwork, or, you know, something that you can keep for a long time...it’s possibly a place where you can then...sort of, move on, or it actually acknowledges the harm that’s been caused’

Similarly, the gift was also described as a, ‘visualization of their [the person responsible’s] understanding of that other person’s feelings and emotions’ [brackets mine] (Colvin, Interview) - see also 5.1.4.1., and Common theme 6, and that the gift has an ongoing

effect of repairing the relationship as Person harmed 1 (Interview) stated, ‘it’s [the gifted bench] still an ongoing, it’s still doing it, it’s still helping to maintain and repair the relationship’ [brackets mine] (see 5.1.4.1., and Common theme 7). In these ways, the tangibility of the gift could also be seen as simultaneously aiding the recovery of people harmed as the gift becomes an ongoing language of repair.

To conclude this section, *my findings from this thesis do suggest that RJ making and gifting have the potential to encourage, and even predispose, people responsible towards desistance outcomes, but only when linked with the creation of a place of convergence with the other, and the formation of solidarities.* This is an additional outcome, and is through the links I have demonstrated between RJ making and gifting and generative activities, symbols within interaction ritual, and secondary and tertiary desistance indicators. As I have shown, *RJ making and gifting also have a potential valuable contribution to make to the recovery of people harmed, and to peacebuilding within communities.*

I now offer a proposition that is intended as the application of my findings to RJ and design practice and theory that I believe, if implemented, will develop the potential for such additional outcomes.

9.2. Original contributions to knowledge, and RJ and design practice / A proposition of Restorative T/thinging

As a way of enacting my findings and developing a phenomenology of practice (van Manen, 1990, 2011, 2014; see 3.1.1.) relating to design and RJ, I have developed the following proposition of *Restorative T/thinging*. This proposition is the development of what I have termed RJ making (see 4.3.3., and 4.3.4.2.) throughout this thesis. Broadly, it is about the marriage of the design process with the RJ one. Specifically, the combining of RJ with design thinking, and co-creative making and gifting processes. In part, this takes further Gamman and Thorpe’s (2016) work, (see 2.1.1.) as well as articulates and builds on my practice in this field for the past 20 years (see 1.1.1.), and this research. I plan to develop this proposition further post-doctorally with the development of the lexicon and methodology of restorative making and co-creation as expressed in Chapter 8 (see 8.1., and Table 14).

The evidence for a proposition of Restorative T/thinging is my finding that the gifted co-created design thing *became a material symbol of solidarity for participants* in this study, as well as becoming a thing that was *transitional and symbolic, respected and dividing, active and durable*, and a thing to be *shared* (see 5.2.). Slightly less strongly, the gifted co-created design thing was also found to be *narrative and biographical*, and an *embodied thing of emotion and negotiation*. Thus, relating to evocative (Turkle, 2007), boundary and love objects (Moran and O’Brien, 2014), and

symbols (Collins, 2004) as well as to emotionally durable design principles (Chapman, 2014) (see 5.2.2.). Further evidence is in the additional outcome of RJ making and gifting having the potential to encourage desistance and recovery, and to have contributions to peacemaking within communities.

My proposition of a *Restorative T/thinging* process is one that is simultaneously about the material *thing* that is co-created, as well as the thinging process of the *Thing* through which it is made. In this, the proposition moves beyond Gamman and Thorpe's (2016) work which concluded that it was the design process that was the empathic, 'thing', rather than the design product (see 2.1.1.). My findings show that *the co-created design thing made and gifted had equal significance (through becoming a material symbol of solidarity) as the RJ making process (the Thing) through which it was made* (see 2.7., 9.1.1., and 9.1.3.).

9.2.1. Design as RJ / Designing for solidarity

Restorative T/thinging utilizes what I have termed design *as* RJ methods. These include: RJ making exercises (see 4.3.4.2.), co-creative making, design thinking, and non-human actors (eg. moodboards, sketches, prototypes, etc.) (see 2.3.4. and 9.2.1.1.). When these design as RJ methods are combined, I posit that this is *designing for solidarity*. This is within the context of my definition of solidarity in Finding 2 (9.1.2.; see also 6.1.4.2.), and within an understanding of the six core qualities of solidarity in 6.1.6.1 (*dividing, connecting, obligational, emotional, gestural, and inventive*). It is also an extension of Gamman and Thorpe's (2016) design *for* RJ and *designing for empathy*.

By the phrase *design as RJ* I do not intend that all design *is* RJ or that all design processes *are* RJ. I intend a process in which the design process is indivisible from the RJ one and vice versa - they are one process. Thus, design and making are not tacked onto the RJ process, and neither does the RJ process take place after the design process. Crucially, that design as RJ is facilitated by a trained designer-maker who is also a trained RJ practitioner. In this, I agree with Gamman and Thorpe (2016) who make a distinction between restorative and RJ as they are respectfully wary of designers without RJ training conducting this type of design research, and thus propose, 'design as restorative' (p. 95). By this, they intend design processes as nurturing restorative values (see 2.1.1., and Chapter 8). With trained makers and designers as also trained RJ practitioners, however, we are able to move beyond this to *design as RJ, as part of a Restorative T/thinging process in which the process is as important as the thing that is made*.

In this, the Restorative T/thinging process becomes an agonistic (Mouffe, 2007) Thinging place which is not necessarily about, 'consensus' (Pali, 2020, p.33), but one in which

the other perspective comes to be valued as, 'legitimate' ((1) Bjögvinsson et al, 2012, p. 109). The 'Thinging' process is one in which humans and non-humans interact, meaning 'prototypes, mock-ups, design games, models, and sketches' ((1) Bjögvinsson et al, 2012, p. 106). In the Ulna / Lived experience case study in this thesis, examples of the non-human actors were the, 'An apology' book, the handmade and marbled paper, the mood board, and the visual and written material created from the other RJ making exercises as detailed in 4.3.4.2. Design as RJ, therefore, is about utilizing design thinking and co-creative making methods within a RJ process. Hence, Restorative T/thinging. See Figure 312 for a visualization of Restorative T/thinging.

9.2.1.1. Designing for macro as well as micro solidarity

Restorative T/thinging is about a twofold process of designing for both micro as well as macro solidarity, rather than for empathy: 1) micro solidarity with the other, and 2) macro solidarity in working towards *infrastructuring* and *peacebuilding*. This is as an extension of *thinging* and the design of *Things* as elaborated by Bjögvinsson et al ((1) 2012), and the work of Carrascosa (2020). This relates to the findings in this thesis, and elsewhere, that RJ needs to be more than the interpersonal and the micro, and to address the macro underlying causes of offending and victimization (see 6.1.6.1.). This is because the gifting extends relationships beyond the time of the RJ encounter. This happens not only through the obligations that are created (see 9.1.1.3.), but also through the co-creative process with the RJ practitioner. Long term relationships are being established - the person responsible is obligated (through gifting to the person harmed) to work towards transitioning from offending to avoid the potential of the gifted thing becoming a trigger for anger (Person harmed 2, Interview) for the recipient, or to risk the gifted thing being, 'thrown in the bin' (Johnstone, interview). The co-creative relationship means that the practitioner is inspired to take action, stand in solidarity, rather than purely empathize as a result of their involvement in the case. This differentiates designing for solidarity from designing for empathy - whilst empathy may be the root for the formation of solidarity (see 6.1.5.) there needs to be a move beyond it (see 5.1.4.1., and Common theme 4) in order to take action and stand with someone. I view this as a step beyond the, 'as if', of the person-centred approach (see 3.1.2.1.). This reflects my conclusions around solidarity that it is inherently active (its gestural quality - see 6.1.6.1.).

This necessitates the RJ making practitioner as additionally being involved in the process after the joint meeting and the gifting. This is in line with RJ practice guidelines changing from recommending just one follow up meeting with individual participants following a joint meeting to carrying out several (see, for instance, Restorative Justice Council, 2016, p. 23). This requires a long-term investment from the RJ practitioner choosing

Restorative T'/thinging - it is not just that one case and moving on to the next - there needs to be some change as a result, as Toews (Interview) suggested,

“The meaning of this is more than the time we have together, that my presence here is about how you guys change based on what happened and your ability to, you know, figure out how to make your way through this, but also, I think of solidarity as that, a little bit more political, that my presence is also here because I believe we can just, generally, do things different all the time - that I want better for you, in all facets of your life...so, it's tapping into the societal and the structural...I can't leave this meeting and just say, “oh well, that was a nice case that was done”, but also, “what did I learn...that I can carry forward to make more of a change?””

Hence, the process of design as RJ and designing for solidarity as a component of Restorative T'/thinging necessarily involves challenging the infrastructures of our societies, and is the active step beyond empathy (see 6.1.3.1., and 6.1.5.).

In 1.1.2., I made a distinction between restorative practices and RJ. In doing so, I utilized Wachtel's (2013) differentiation of RJ as a tertiary intervention, and restorative practices as a primary prevention in public health terms. In viewing Restorative T'/thinging as, 'infrastructuring' ((1) Bjögvinsson et al, 2012, p. 102; see also 2.3.4.), we return to Chapter 1, and an understanding of RJ as only being necessary where restorative practices within society have failed. In this understanding Restorative T'/thinging becomes also about restorative practices as a social movement, challenging and changing how we deal with people harmed and responsible, and the institutions of state justice systems (Wachtel, 2013; Davis, 2019; Valandra and Hokšila, 2020; Pointer, 2020) - see 6.1.6.1. This is in line with an outcome from a conference about implementing RJ in Scotland, which desired that,

‘restorative practices becomes a normal part of our culture, embedded and established throughout schools, justice systems, all services and institutions and communities and that there should be public education to support real change.’

(Munro and Kirkwood, 2017)

How the concept of Restorative T'/thinging can begin to be put into practice at a local level has been articulated in this thesis through the co-creation and gifting of the design thing between the community organization, Luke and me. Additionally, as an example of infrastructuring, Space2face entered into a partnership with a local online news outlet, which was launched in November 2021 to coincide with International RJ Week (Marter, 2021). Now, underneath each Shetland News court report there is a link to Space2face and a short statement about RJ (as in Figure 311) in recognition that there is a human story and suffering behind each court case that appears in the media. This was directly in response to Luke's

experiences (and other Space2face clients’) with the media around his case, which Sally also commented on as being inappropriate (see 4.3.4.5., 5.1.4.1. and Common theme 5). Luke had, himself, contacted the media in Shetland about the reporting of his and Kenny’s case with some success, as Luke relayed, ‘I’ve done my unpaid hours, I’m paying my off my fine, I don't need/have to be put in the paper again and so they redid the article where they they retracted my name, they just referred to me as a man, or the complainer’ (Luke, Session 16, Luke and Alyson). Space2face stood in solidarity with Luke and took his actions further.

Figure 311

Shetland News partnership with Space2face - screenshot of online statement that now appears after each court report



Thus, Restorative T/thinging as infrastructuring shifts the process from the interpersonal and the micro to the societal and the macro (see 6.1.6.1.) as it challenges the infrastructures that perpetuate the stigmatization of people who offend and who are victimized – as may be clearly seen in Luke’s quote.

I do not intend that a Restorative T/thinging process should obligate or coerce RJ participants to form solidarities with each other, but rather that design as RJ methods in designing for solidarity offer *a place of convergence* as an active outcome to work towards. This is expressed by Person harmed 2 in the Radius / Making, gifting, solidarity interviews,

‘Thinking they [RJ participants] are working towards solidarity would be, would be counter intuitive to most people, I think. But, if you described it as reaching this point or this place [of convergence]...I think folk would absolutely buy into that immediately.’ [brackets mine]

The proposition of Restorative T/thinging also returns the research to the where I began (see 1.1.4.), and the place in which much of this research was rooted – Shetland, with its Ting places.

9.2.1.2. A language of convergence

As I have outlined in this thesis, the language used in connection with RJ processes is crucial, and can cause concern and challenge, whilst making itself is used as a metaphor within RJ (see 2.14., for instance). The language, therefore, that surrounds Restorative T/thinging is an important consideration, and a language which moves beyond the verbal. The vocabulary for this language is visual, gestural and verbal, and is found through *design as RJ* methods (as demonstrated in this thesis and in Figure 312), gesture and movement, and words. A language of convergence is one which nurtures the creation of the *restorative T/thing*. It is also one that aids the discovery of a non-offending language (see 9.1.1.1.), enabling participants to reach a place of convergence (solidarity) between them, with *convergence* defined as in the solidarity in RJ definition in 9.1.2. I first proposed a *language of convergence*, and received positive feedback (see Appendix 30) for it, during the RJ World conference in 2020 ((2) Aldington, 2020).

The evidence for this proposition is found in 9.1.1. within the meaning of the phenomena of making, gifting, and solidarity in RJ processes. Evidence is also cited in 2.14. regarding the primacy of oral language competencies and literacy within western RJ processes, compared with the evidence around the literacy and oral competencies of people responsible. Also, the links with trauma for both people responsible as well as people harmed (see 3.1.2.), and resulting difficulties in verbal articulation (Barrett, 2003, 2014; see 2.4.; Carey, 2006; Crenshaw, 2006; Rubin, 2006). If we are to truly become instrumentally person-centred and trauma informed within the RJ services we offer (see 3.1.2.), we need to take a critical look at many of our RJ processes that over rely on being emotionally literate, verbally articulate, and remaining seated for long periods, as expressed by McGoey (Interview), ‘like our process is very verbal - people sit in a circle for a long time talking and I know that that is - that’s limiting in terms of, like, people’s comfort, their cognitive capacity, their ability to integrate the experience.’ This has also been described, in this research and increasingly elsewhere, as an over-reliance on white western centric culture and values, which are, ‘about valuing the written word, and valuing certain ways of talking and certain ways of knowing’, over others whilst discounting other forms of knowledge, such as, ‘creativity’, and, ‘valuing all the different ways that people communicate, so that person who maybe can’t put into words what they’re feeling, can put it into something that they’ve created...’ (Toews, Interview). A language of convergence as supporting a Restorative T/thinging process (with caveats

around safety as outlined in this research) allows for an articulation and communication of a different kind - kinaesthetically, gesturally, and visually (see 5.1.4.1., and Common themes 2 and 4). This has implications in how we facilitate RJ processes, how we train RJ practitioners, and the pool within which we look to recruit.

Bodily symbols of solidarity. Regarding the gestural and movement element of a language of convergence, the dancers' detailed investigations into bodily symbols of solidarity highlight the intricate range of meanings and nuances one gesture can have, the importance of being able to, 'read', these in human interactions, and the potential impact if these are perceived incorrectly. The dancers revealed that this ability to both read the other's (sometimes only slight movements), as well as understand fully one's own gestures, and of being present (embodied) in and connected with the place of the encounter, were seen as key to the success or not of the interaction (see 5.1.4.1., and Common theme 2). This was alongside movement, walking for example, stillness, and a lack of movement being viewed as a way of processing what had gone before, as well as planning the next action.

Figure 312

Restorative T/thinging



A visual and gestural, as well as verbal, language of convergence surrounding a Restorative T/thinging process, therefore, is crucial. Figure 312 illustrates my proposition of Restorative T/thinging, and its components of design as RJ as designing for solidarity, gifting, and a language of convergence. The caveat to the proposition of Restorative T/thinging is that we need to acknowledge, and take responsibility for all the cautions, inherent obligations, and considerations contained within this thesis around ensuring the safety of participants, and approach such co-creative work in a person-centred and trauma informed way underpinned with restorative values and skills (3.1.). In other words being *open, holding, challenging, enabling,* and *reflective* (see 3.2.), as practitioners and researchers.

9.3. Reflections for the wider research through design community

This next section focusses particularly on my experience of undertaking practice-based research within the complex and sensitive area of offending and victimization. I outline some important considerations for any design researcher to include within their research methodology when working with participants who have experienced trauma in their lives. This section also highlights the role of personal making for the design researcher as a way of processing the research process, as well as the role of un-making. This is alongside considerations for engaging with policy makers.

9.3.1. Research with clients or participants?

Predominantly, throughout this thesis I have used the word *participant* when either referring to participants in this research or to participants in RJ processes more generally. I have used the word *client* when specifically referring to service users of RJ organizations or of other interventions, such as therapies. Whilst I did this tacitly (Sennett, 2009), the difference in meaning between these two words, I believe, should affect how we work as design researchers with our research participants who may also be clients of other agencies/ organizations such as within the public or third sectors (social work departments or charities, for example), and in the context of this research, within the criminal justice system. A brief etymological investigation into the two words of *participant* and *client* aids an understanding of these differences.

Definitions of the word *client* are about someone who engages the professional services or advice from a business or organization ((6) Merriam-Webster, n.d.), such as an architect or a surveyor, for example. In this sense, the person engaging the service has a certain amount of power as they are the individual paying for the service, and they can choose to withhold payment if they are not satisfied with the service. The word *client* also contains, however, the notions of, ‘one who leans on another for protection’ (Harper, n.d.), which has

its origins in the ancient Roman patronage system. This could be in the sense of the client needing the professional advice/ services of someone due to a vulnerability or issue in their life. For example, this could be a lawyer (in the UK, perhaps especially one working with Legal Aid clients) or a social worker. The PIE root word for *client* is *klei- meaning, 'to lean', with the idea of an upwards incline or small hill (Harper, n.d.). Thus, etymologically, the word *client* could be said to contain an inherent inequality and, arguably disempowerment, built into its meaning and origin; the person who is the client starts at a lower place down the incline or hill, needs protection, and to lean on someone for advice/ support.

The meaning of the word *participant* is about someone who participates, shares or who partakes in something (Harper, n.d.; (7) Merriam-Webster, n.d.). The definition of *participation*, from which *participant* is obviously derived, is an, 'act or fact of sharing or partaking in common with another or others; act or state of receiving or having a part of something' (Harper, n.d.) The etymology of the word *participation* is about granting and allotting through the PIE root of *pere- (2) and also grasping through the PIE root of *kap-.

As may be seen, there is a big difference between the two words. The biggest being that a *client* is not in an equal relationship with the service provider through their need for a service and *to lean on another for protection*. Whereas a *participant* is participating and sharing equally in a task *in common with others*. This difference is further highlighted by the definition of *participative* which is about being, 'capable of participating; having the quality of participating' (Harper, n.d.). This is significant when engaging in *participative design* processes, such as co-creation, co-design, co-production. In other words, to be truly participative the participant needs to have *the ability, the capability, to participate in an activity in common with others*. If they do not, without support, I would argue that they are a *client*, and as also research participants, in need of our protection - not in a paternalistic way but in recognition of the prevalence of ACEs and associated trauma in offending populations as well as trauma and post-traumatic stress in the lives of people harmed through crime (see 3.1.2.2.). By protection I mean that, as researchers, we should be conducting ourselves in a *trauma-informed and person-centred* way (see 3.1.2.) - in every sentence, gesture, movement we use and in every activity we plan. If we do not, we risk re-traumatizing and re-victimizing our research participants, bearing in mind that it is often through systems and services that people first experience trauma (Fallot and Harris, 2011). As researchers, we do not want to become another service/ system that traumatizes. Below are my personal recommendations for researchers navigating this kind of research. These are also important considerations in looking after the researcher's own wellbeing:

- Gain an understanding of the prevalence of ACEs in the general population as well as amongst those incarcerated, post-traumatic stress and trauma-informed practice, and trauma as having ongoing effects in someone's life (Harris and Fallot, 2001; Homes and Grandison, 2021) – see 3.1.2.2.
- Learn the symptoms of post-traumatic stress and how to mitigate them within a research session. This can be through simple things such as asking a participant where they would feel most comfortable meeting, and seating arrangements within the meeting space.
- Recognize that people are the experts of their own experiences and trauma - not us as researchers.
- Gather as much information as you can from the research participant's service provider (or group through which the participant was recruited) about their typical service users - ideally service providers should be partners/ advisers in the research project (they are the experts in their field).
- Consider volunteering with a service provider - third sector organizations, for example, are often looking for volunteers and may provide training and mentoring.
- Discuss your research consent forms, methodology and research methods (such as interviews, workshops, etc) you are planning with research participants – check for any neuro-diversity and communication preferences. For example, can the participant read? Do they find reading easier on a coloured background, in a certain font type and size? Devise and agree wording in partnership with a service provider where appropriate.
- If you are researching people who are not in the care of a service, such as the homeless, for example, find out information from charities, organizations, individuals that work in that sector before devising a methodology or speaking with research participants.
- Improve your own self-awareness - take time to examine your own prejudices and value systems and recognize that some research participants may challenge these.

- Engage a practice/sector-based supervisor (with a good knowledge of the sector you are researching) as well as a research based one for this type of research.
- Be aware of the possibility of coercive and controlling behaviour from a research participant and how you would manage this in terms of your research.
- If working alone with research participants - make sure you have the relevant clearances to do so for that client group (eg. in the UK, a membership of the PVG scheme (Scotland), or obtain a DBS check (England and Wales)) and abide by lone working policies of the University and any partner agency.
- Carry out risk assessments (space, materials, and relating to the abilities and emotions of the research participant) for the research participant/s you will be working with in conjunction with the service provider (where appropriate) whose care they are under.
- If you are a maker or designer, have a creative project running concurrently with your research - this will aid reflexivity, a thinking through making process as well as self-care, and a decompression through making - see 9.3.2.

Remember: the research participant is the most important person in the space at the moment of your engagement and is always more important than your research - their wellbeing (and your own) is paramount.

9.3.2. Self-reparative making

Making, for me, throughout my PhD process was vital - even when it was creating work in relation to my research, as in the Patella / Thinking through making dataset (see 4.6.). The reason for this was that it allowed me to decompress from the stress of completing a PhD (Levecque et al, 2017) as well as the stress of being a practitioner working with clients as part of the research process (see 9.4.). For example, the stitching of the *Macro solidarity wrapping cape / Lines of unification* (see 4.6.1.1.) lasted the entire length of my PhD and I saw it as part of my own wellbeing and self-care throughout my studies. This was evidenced when I felt sad on its completion, just before finishing this thesis. In this sadness, I recognized my need for the repetitive act of stitching in order to process the research alongside my emotions and thoughts in relation to it. Repetitive acts, such as stitching, can be therapeutic for us as they enable us to relax, yet simultaneously be focused and occupied (see, for instance, Freegard, n.d.). Further, that the motions of both, ‘piercing and binding’, through stitching simultaneously destroy and bring together. This, in itself, I found therapeutic and part of a, ‘reparative dynamic process’

(Pajaczkowska, 2016, p. 86), which I viewed as decompression and self-reparation. Froggett (2008) also speaks of the self-reparative nature of making to hold, ‘in tension’, the artistic, as well as destructive, elements of the self (pp. 355-356) - see 2.1.2.

Most of the stitching I carried out for my PhD was backstitch. Whenever I tried to move away from this, I felt drawn back to this stitch as, ‘when a progressive movement forward includes a backwards movement within it, there is a space and time of reflexive thought’ (Pajaczkowska, 2016, p. 86). Pajaczkowska (2016) elaborates on this; ‘an embodied relationship with materials, characteristic of making, has the effect of activating specific kinds of thinking’, in which, ‘the neural pathways of kinaesthetic memory serve as pathways for unconscious thought, fantasy, and meaning’, and that it is acts of making which release such tacit knowledge and preserve it from atrophying (p. 79) (see also *Lexicon of Design Research*, n.d.; Sennett, 2009; Goett, 2016, and 3.1.3.2.).

During my PhD studies, I also joined a stitching group in Newcastle within which I continued stitching my cape. I enjoyed the contrast of stitching in a group socially with the experience of stitching alone. Pajaczkowska (2016, citing Sherwood, 2014) posits that stitching and sewing in a group not only articulates the relations within that group, but also that group’s relationship with wider society, and concludes that, ‘craft practice can evidence forms of relationality that are often absent from other social science research methods’ (p. 85). I consider this particularly significant for the concept of un-making.

9.3.3. [Un]Making, solidarity and meaning

I have primarily focussed on the process of making within this thesis. Acts of un-making, however, were also utilized. For example, as detailed in 4.6.1.1., and in Figures 104 and 105, I contemplated un-stitching the trees I had already embroidered on the *Macro solidarity wrapping cape / Lines of unification*, leaving traces of the stitch marks as holes in the cloth, but instead decided to stitch a red cross across each symbolic tree. This means that the evidence of Trump’s prior decision to implement that particular country ban (that the tree symbolized) was still visible, but partially obliterated under the cross. I considered this act of un-making maintained the reminder of the harm caused - that country *had been* on the list of banned nation states, but was subsequently removed. There are parallels here with #BlackLivesMatter (see 6.1.3.) and the debate around whether colonial statues should be destroyed or left standing, and used as an educational tool - such as with a plaque explaining their origin, the horrors and ongoing divisions in our societies caused by slavery and colonialism. I consider the latter is perhaps more restorative than the destruction of such statues, and thus the removing of evidence, although with a caveat that if communities

perceive inaction by those in power, they will act themselves. Hence the need for more restorative, and dialogic, responses with communities harmed through historic abuses - of any nature. Un-making does not have to correspond with destruction.

Arguably, even when undertaken in isolation, making is always a dialogic, relational and social activity and a making of self as well as society (Pajaczkowska, 2016). Thus, there is a relationship here with concepts of micro and macro solidarity - an act of un-making (such as with the red crosses as previously detailed) as an individual can simultaneously become an act of solidarity with others as in my definition of solidarity in 9.1.2. in which I state that solidarity, ‘...can occur without them meeting but at its most profound it is reciprocal and in person.’ For example, whilst stitching the *Macro solidarity wrapping cape / Lines of unification*, I was continually thinking of all those potentially affected (especially those I knew) by Trumps’ series of Executive Orders banning people from selected, predominantly Muslim, countries from entering the USA (see 4.6.1.1. and 6.1.3.). Thus, I experienced my stitching as a relational activity. In addition, the *Macro solidarity wrapping cape / Lines of unification* (see 4.6.1.) has been exhibited, worn (see Figure 303), spoken about as part of my PhD, and written about and illustrated in this thesis. I also placed it in the background on a mannequin for any online video calls I undertook - the main method of communication in the latter part of my doctoral studies due to COVID-19 restrictions. All of which increased the garment’s social solidarity echo. In these ways, therefore, acts of making and un-making become acts of meaning making, as well as making known.

9.3.4. [Un]Drawing lines and [un]blocking discussions / Engaging with policy makers

In terms of the title of this thesis *drawing a line* refers to the creative endeavour, as well as the desire for participants involved in a RJ process to move on and draw a line under what has happened. The criminal justice system, insurers, and policy makers more broadly, however, draw other kinds of a lines between people, as McGoey (Interview) articulated (see also 5.1.4.1. and Common theme 1/ [Un]Blocking),

‘...as a harmed party, you know, in an adversarial system, a victim is told, like, “keep *blocking*”, they’re both told, “*Block* yourselves from that other person”, you know, “Deny responsibility”, “Don’t talk to your neighbour”...so there’s that complete shutting down, whereas even the act of a victim, harmed party, saying, “I’m open to receiving something from you”, is a, is a complete shift in what we think should happen to address a crime or a conflict...that’s why, like, for me, this work [making and gifting] is transformative for all participants and I think that act of receiving holds a lot of transformative potential in itself’ [brackets and emphases mine]

In this, she expresses the, ‘transformative potential’, of un-drawing lines and receiving something from someone across one of those lines. In this, recognition of the humanity in the other and that we are all equal is the beginning of any dialogue or change, particularly around the justice system (McNeill, n.d.; (1)Aldington, 2020; see also 5.1.4.1., Common theme 4 / Kinaesthetic, human and co-creative, and 6.1.5.). Evidence suggests this is hard for policy makers to do. For instance, the prison system is based on the premise that there are bad people that good, decent people need to be kept away from (Maruna, 2001). It is easier to think of an *us and them* than it is to examine ourselves as both victims and offenders, all of us harmed and also responsible for harming (Gabor, 1994; Daniel, 2013; see also 3.4.1.1.). If we do so, that line becomes a bit more blurry and less divisive. I see part of our work as design researchers and makers as to un-draw some of those lines of division, and so un-block discussions across those lines.

Despite the work of designers such as Manzini (2016) and the design as social innovation movement (see, for instance, Desis Network, 2020, and 2.3.4.), my experience is that, as makers and designers, we are already on the back foot with policy makers. For example, when I went for an interview, during my doctoral studies, for a policy internship with one of the UK devolved nations I was asked when I had last conducted scientific research. Although RJ is a social science, they did not also ask me when I had last carried out research as a designer or maker, although they did comment on my use of a piece of artwork by a former RJ client as an illustration in my application. This seemed to be a curiosity rather than a discussion starter. This perhaps highlights the denigration in Western post-industrial economies of manual labour and, more generally, knowledge that arrives through the body, such as in thinking through making processes (Gray and Malins, 2004; Nimkulrat, 2012; Marshall and Wallace, 2017; Pajczkowska, 2016; see also 3.1.3.2.). Until these are, ‘reconsidered as sources of knowledge’ (Pajczkowska, 2016, p. 80), a dual discipline can be helpful and provide a way in to discussions with policy makers. See, for example, Northumbria University’s Design + research strand (see <https://www.northumbria.ac.uk/about-us/academic-departments/northumbria-school-of-design/research/>).

Whilst I was not successful in my interview for the policy internship, I was successful in gaining a placement with Creative Scotland during my PhD⁷. This was because I made links between my research and the newly produced (at the time) *Culture Strategy for Scotland* (Scottish Government, 2020) and, in particular, its, ‘Ambition Two - Transforming through culture’, with its dual aims to, ‘Place culture as a central consideration across all policy areas...’, and to,

⁷ This subsequently did not transpire due to COVID-19 lockdown restrictions throughout 2020.

‘Open up the potential of culture as a transformative opportunity across society’. The links I made with the strategy were about my own use of participatory design (part of culture) to transform RJ (a current Scottish government policy area), particularly as my fieldwork was based in a Scottish community. As design researchers we need to be confident and assertive, know what it is we have to offer, and often make the links between our own research and policy *for* policy makers. Thereby un-drawing the lines between different disciplines, and different forms of research and knowledge acquisition, and un-blocking discussions.

9.4. The nature, challenges and ethics of my research methodology

As I quote in 3.6.1.,

‘In co-creation and co-production the researcher goes on an emotional journey and is faced with dilemmas about how much to disclose of their own lives, how to sustain critical distance when working through intimate experiences, how to negotiate the bonds of trust that develop...’

(McAra, 2014, p. 12)

This, ‘emotional journey’, was part of the nature, challenge, and ethical dilemma of my research methodology. These dilemmas and challenges were heightened through my decision to conduct the research as a practitioner as well as a researcher. An additional layer was being an islander, as I articulate in 3.3., and Figure 20. This embodied and highly relational phenomenological approach (see 3.1.1.3) meant that I was accountable to both the people, as well as to the island community I was researching and living in. This meant that I spent a considerable amount of time ensuring that lines, as far as was possible, did not get tangled, worrying in case they were, and when they inadvertently did, disentangling them. This became most apparent with Susan (not her real name - a case study participant who later withdrew from the research process - see Appendix 23) who became anxious that I was additionally secretly video recording the RJ session without her consent. I was, in fact, solely audio recording it with her informed and signed consent. This potentially jeopardized her RJ process as she never returned to complete it. This was despite me, and her social worker, reminding her (as was on the research consent form) that she could continue with the RJ process but withdraw from the research process at any time. She has sadly since continued on her cyclical pathway between custody and release, and we will never know whether or not, without her brief participation in the research, she would otherwise have participated in RJ.

This is part of the ethical dilemma of engaging clients with significant vulnerabilities as research participants (see 9.3.1.) and of being embodied and relational within the research - my

dual role of practitioner as well as researcher was too hard for Susan and I to disentangle. It is also potentially re-traumatizing and challenging for a research participant who is also a client with multiple State interventions in her life (as many people responsible do prior to as well as part of their Court disposals) to trust an authority figure with any kind of recording of a session, as it is often through systems and services that she may have first experienced trauma (Fallot and Harris, 2011). If I had been a more experienced researcher, I would have explored other methods of recording sessions, such as through note making and/ or drawing immediately after each session - maybe in conjunction with the client/ participant herself. At the time, I chose not to do this as I was anxious about not being faithful to research participants' actual words and so, inadvertently, mis-representing them.

This dual role, particularly when used with co-creative methods, may be confusing for the participant, ie. is she researching me or working with me? I think there may also be the dilemma of clients wanting to please their worker, if also the researcher, and consent to the research, whereas they might not have done if the roles had been carried out by separate individuals. No matter how person-centred and trauma-informed the researcher-practitioner is (see 3.1.2.) , and how carefully the research process is described and consent gained, it will remain difficult for some clients to understand and disentangle the research from the intervention. As I state in 3.7., however, I would argue that this same embodied and relational approach enabled me to gather rich and immersive data otherwise difficult to collect. Such immersive data, however, comes with a sense of sadness and loss that the researcher-practitioner needs to be able to navigate. This loss has its roots in never being able to fully relay in words the complexity and depth of the relationships formed and research activities experienced as I highlight in 3.3. Romanyshyn (2021) articulates this as, 'this feeling of mourning in our knowing' (p. 17), and, 'the difference between the fullness of an experience and the failure of language to say it, and the sweetly bitter sense of this knowledge' (Romanyshyn, 2021, p. 18). My self-reparative making, through stitching, helped work these dilemmas through (see 9.3.2.).

I struggled less with these challenges in the Carpus / Turnings workshop (4.4.) as I am not a dancer, and so was not embodied as a practitioner in the same way within the workshop. Consequently, I felt much more of a researcher than a practitioner within this dataset, and enjoyed this lack of entanglement as a contrast to the other datasets within my study.

9.5. Conclusion

Within RJ and the parameters of this study, the phenomena of *making, gifting, and solidarity* were found to share common characteristics expressed through the common themes (see

5.1.5., and Table 12). *Making and gifting*, were also found to be the, 'ultimate solidarities' (Person harmed 1/ Robbie's foster parent, Interview). Additionally, the gift as a co-created design thing was found to become a *material symbol of solidarity* by people responsible and people harmed. This finding fulfils the lack of material symbols in RJ (Pointer, 2020; Rossner, 2013; Rossner, Interview). As the wedding ring invokes powerful memories of the marriage relationship, so the gift seems to of RJ processes, affecting behaviour moving forwards. This is why the tangibility and materiality of the gift was found to be vital, rather than ephemeral or consumable. *Gifting within RJ was found to be accompanied by obligations* - that the recipient uses the gift, and the gifter (if a person responsible) transitions from offending, reinforcing that longer term relations are being established. The linking of RJ making and gifting with the formation of solidarities with others was found to be key as it is this that connects them with, 'generative pursuits' (Maruna, 2001; McNeill and Maruna, 2008). Thereby, connections with secondary (identity) and tertiary (relational) desistance outcomes. As a consequence, I argue that *RJ participants undertaking making and gifting processes are predisposed (not coerced) towards forming solidarities and, therefore, potentially recovery, desistance, and peacebuilding outcomes within their communities.*

This is because the *transition of the gift into a symbol of solidarity has the potential to affect behaviour change* - through aiding recovery from trauma, and through potentially encouraging desistance. This is through the significance of symbols in healing and recovery (Crenshaw, 2006) and the ability of the gift to become invested with the positive emotional energy of the RJ encounter (Rossner, 2013). For instance, Luke (Interview) described his, 'material memory' (4.3.4.6.), of the RJ process (handmade paper he had created), as something he would return to if things became, 'bad', again, suggesting it has an active and durable role in his life (see 9.1.3.1.). Whilst Person harmed 1 (see 5.1.4.1., and Common theme 7) described the gift she had received as having an ongoing effect in her life. When the positive emotional energy generated by solidarity is prolonged beyond the time of a RJ encounter, such as by being invoked through a material object, it, 'may prove to be the key that keeps people from re-offending', ie. desistance (Rossner, 2013, p. 35). This effect is underlined through the linking of RJ making and gifting with generative activities.

As an application of this thesis to RJ and design practice, *I propose the concept of Restorative T/thinging*. This encapsulates the design as RJ process (RJ making exercises, design thinking, co-creative making, non-human actors) utilized in this study, and underlines the need to *design for solidarity rather than for empathy* (see 9.2.). Designing for solidarity challenges the short term nature of the RJ process. This includes the relationship of the practitioner with a RJ case, as well as the relations between the participants. I suggest that each case should motivate the practitioner to change, and that participant relations are extended through the

obligations created through the gifting act. These extensions of solidarities beyond the time of the RJ encounter challenge the infrastructures behind offending and victimization, make connections within communities and, as such, relate to peacebuilding, and recovery from trauma (individual and collective). This is within the context of solidarity as defined in this thesis (see 6.1.6.2.) as a permeable place of convergence between parties that is characterized by division, connection, emotion, obligation, gesture, and inventiveness. This has implications for both design as well as RJ practice and theory.

9.6. Implications for research, practice and training

The lack of training and experience amongst practitioners in this intersection between making, design and RJ is problematic in enacting the findings from this thesis. With RJ increasingly being legislated for across Europe (see Chapter 1), it is, however, an opening for makers, designers, and creative practitioners to also be trained as RJ practitioners. As seen in Chapter 8 and also Gamman and Thorpe (2016), and Toews (2016), there are shared values and transferable skills between RJ and co-creative participatory design processes (see also 3.2.) I have already been approached by a Youth Offending Service in England, for instance, regarding delivering staff training based on my research, and the work of Space2face. Equally, *why not offer basic restorative values, skills, and processes training as part of design education?*

Rossner (2013) suggests, and I agree, that although RJ practitioners possess an, 'implicit understanding', of successful RJ encounter elements, we may also benefit from additional training in the recognition of micro facial expressions. Rossner's research used Ekman's facial coding scheme (p. 151), for example. I additionally posit that, particularly in the training of RJ facilitators in sensitive and complex cases (see 4.4.2.), practitioners may also benefit from training by movement specialists, such as dancers, to completely fulfil such requirements as to, 'be aware of and be able to read non-verbal signals.' This is a RJ practitioner, 'effective communication skill', as stipulated by the Scottish Government (2017, pp. 13-14). I suggest that such training would also speak to some of the other Scottish Government (2017) facilitator requirements (I have *emphasized* the active and physical words), such as to, 'assess imbalances of power, and *act* to redress any imbalances quickly; be and remain impartial and *demonstrate* this to all participants through words and *actions*; be aware of how the *physical* environment can affect the sense of safety, comfort and security felt by participants; be alert to the *manipulation* of the practitioner, victim, session or process by the person who has harmed' (p. 14). I would argue that the findings from the Carpus / Turnings workshop include the management of all of the above requirements through a specialist knowledge of bodily and non-verbal symbols of solidarity.

As found in this thesis, being able to make and move creatively allows different ways of thinking and a non-verbal language to form (Barrett, 2003; Sheets-Johnstone, 2013). Without these creative processes and an acknowledgement that, ‘creativity is a way of knowing’ (Toews/ Radius / Making, gifting, solidarity interview), which can enable people to obtain a, ‘physical language’, and, ‘non-offending’, ‘healing way of speaking’ (Caitlin / Symbol of solidarity interview), it is potentially harder for people’s bigger stories to be told (Carpus / Turnings workshop), will disadvantage some participants, and could create language and articulation imbalances in RJ processes and encounters. For example, the Restorative Justice Council’s, ‘Example risk assessment mitigation plan’, assessing the risk of a joint meeting includes, ‘Communication skills of participants’, and, ‘English language skills’, as potential, ‘risk factors or issues’ (Restorative Justice Council, 2020). With participants who struggle with verbal language skills, ‘talk from the body’ (Warburton, 2011, p. 68), alongside co-creative making knowledge, is perhaps a rich area for the RJ practitioner to investigate and acquire basic expertise and training in. *Role play is regularly used in RJ facilitator training* (see, for example, Centre for Justice and Reconciliation, 2020), *and games increasingly so* (for example, Pointer et al, 2020) *so why not also dance, gesture, and movement exercises alongside co-creative making ones?*

The development of the concept of *Restorative T/thinging*, and the *lexicon* and *methodology of restorative making and co-creation* (Chapters 7 and 8) would aid this and would be a way of helping enact that training, and a consequent positive development of RJ and design practice. The findings from this thesis also provide an opportunity for a re-imagination of RJ (Pali, 2017, 2020) through the lens of Restorative T/thinging and the significance of designing for solidarity within the solidarity definition I offer in this thesis.

9.7. Future research

I have extracted the following as areas for future research. This, and the previous section, *fulfil research aims 3) and 4)* in Chapter 1:

- a) Further research studies containing more longitudinal case studies with different types of offences, and utilizing co-creative making and gifting activities within RJ processes. This would be to additionally test the ability for co-created design things to become material symbols of solidarity between people in RJ encounters.
- b) The development, trialling, and utilization of the concept of Restorative T/thinging with RJ practitioners, designers, and RJ participants through the lexicon and methodology of restorative making and co-creation.
- c) Further research studies on RJ in island communities with particular reference to a) above, and whether or not islanders are more pre-disposed to forming solidarities with

one another, and accepting a gifted co-created design thing as an, ‘object of community’. Additionally, whether such an object of community is more impactful in an island or smaller community.

- d) Further research studies utilizing the joint co-creation of a design thing (together in the same space) between a person responsible and the person they have actually harmed.
- e) Research into the effects of delivering basic restorative values, skills, and processes training as part of design education.

9.8. Drawing a line / Most significant finding

This, for me, is the most significant finding from my research – that *in carrying out the activities of co-creative making and gifting within RJ processes we are innately enacting solidarity*, and that *the gifted co-created design thing can become an ultimate material symbol of solidarity between participants in RJ encounters with potential implications for desistance, recovery, and peacebuilding*. This is through links between RJ making and gifting and, ‘generative pursuits’ (Maruna, 2001; McNeill and Maruna, 2008), and secondary (identity) and tertiary (relational) desistance indicators (Nugent and Schinkel, 2016). Alongside the role of material symbols in prolonging positive emotional outcomes in interaction ritual theory (Collins, 2004; Rossner, 2013), and the significance of symbols as non-verbal tools for healing (Crenshaw, 2006). Through these findings I hope that, in the future, gifted co-created design things as Restorative T/things will enable RJ participants to, ‘draw a line under it’, and, ‘get on with’, their lives, like Lyall hoped for Luke (Lyall, Fibula / Symbol of solidarity interviews), and as reflected in the title of this thesis - ‘**Drawing a line**’.

Figure 313

Drawing a line; the gifting of the, ‘An Apology’, book



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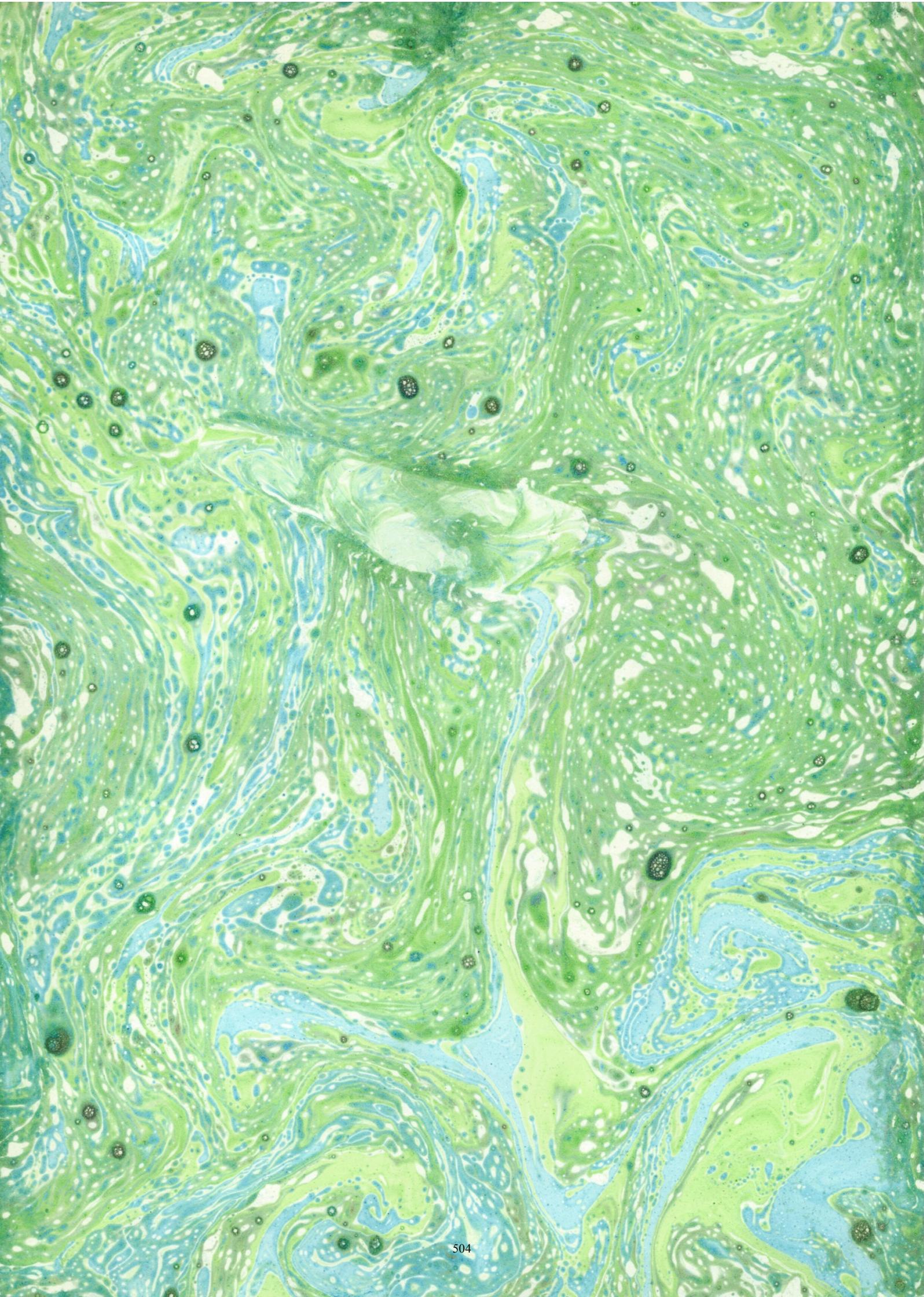
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Distal / Appendices

Distal

From PIE root *stā-, 'to stand, set down, make or be firm'

In anatomy, 'situated away from the centre of the body; terminal, peripheral' (opposed to proximal), 1804, formed from distant (or distance) + -al (1) on model of central, dorsal, ventral, etc.

The things that firm up the research, add evidence and context, but are not the main part.

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Content Licence, Historic Environment Scotland

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IVAC / KREI Premio Javier Gómez Elósegui Saria, 2020

(Basque Institute of Criminology; Prison and social re-integration peace prize)

Appendix 1

Selected professional experience (prior to PhD)

Issue 2, Winter 2001



Amends

Reparation Newsletter



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Vicky (14) received a Referral Order for shoplifting from HMV, and agreed at her community panel meeting to do 6 hours of reparation to make amends.



Her supervisor, Clair suggested mask making at the Ark-T Community Centre in Cowley. She invited Vicky to express through art the emotions she had felt on being caught. Clair then contacted HMV to ask whether they would like the finished product as Vicky's gift to say sorry.

I was invited to HMV for the hand over. Vicky chose not to come, and Clair and I were taken upstairs by the Security Controller to the Managers office. Out of a carrier bag, Clair produced a framed work of art worthy of any gallery – you wouldn't have blinked if it had a 3 figure price tag. We were stunned.

"It's brilliant!" said the Manager, "We're delighted!", "please tell Vicky that it will be displayed in the Staff Room".

A few days later Clair chanced to meet the Security Controller on a bus. "Please tell Vicky that we've lifted her year's ban – she is welcome back in the store whenever she wants".

There's a postscript to the story. Clair invited Vicky to get involved

in the Ark-T on a voluntary basis. Vicky has some deep rooted family problems, and it was quite something for her to say "Yes I'd like to come, I feel safe there".

John (17) broke into an Abbey, destroying an ancient window to get in. He was caught by Colln, a resident, who attended the resulting Referral Order panel and asked John to come back and repair the damage.

John is an apprentice painter and decorator, and with Colin and his reparation supervisor he got straight on with the job, renovating windows around the 12th Century building. After a few sessions Colin felt that the supervisor was superfluous, and the work was completed with John and Colin working together (see picture P8).

Vicky and John's stories illustrate many of the ideas behind reparation. The primary aim is always to respond to the wishes and, where possible meet the needs of the victim. This contact between victim and offender, even if they never meet (as in Vicky's case) can help both parties to bring the matter to a satisfactory close.



Clair, with HMV Assistant Manager Steve Fry and Deputy Security Controller Peppe Abbaneo and Vicky's masks

so what is REPARATION...

Reparation is an invitation to a young person to repair the harm they have caused through their crime. One of the key objectives of the Youth Justice Board is to 'encourage reparation to victims by young offenders'. It may literally involve mending the broken fence or removing the graffiti. Sometimes the actual damage has already been repaired by the time the offender is caught, and reparation takes symbolic form, such as a letter of apology, bunch of flowers or box of chocolates. Some victims, who want nothing for themselves request that the offender makes amends to the community. This is called indirect or community reparation.

The targets that reparation hopes to achieve are:

- to involve and empower the victim, helping them practically and emotionally
- to offer the young person the opportunity to put right the damage
- to help the young person develop an awareness of the consequences of their actions
- to encourage understanding and breaking down of stereotypes
- to help both parties bring the incident to a close, so that they can get on with their lives
- to bring healing and forgiveness to relationships hurt by crime
- to encourage the young person to move on and avoid re-offending
- to help the young person be integrated into their local communities

- all the names of the young people and victims in this newsletter have been changed -

CONTENTS:

- Page 2: Involving the Victim
- Page 3: Involving the Community
- Page 4: The Range of Community Placements
- Page 5: Numbers and Quotes
- Page 6: Michelangelo in the Shade
- Page 7: Does it Work?
- Page 8: How Can I Help?



the art of apology

There is increasing interest in the arts and young offenders. The creative process allows a safe space for a young person to reflect on their feelings surrounding their offence and its consequence for others. Their reparation supervisor can introduce a victim perspective into the reparation, with the resulting artwork being presented as a gift to the victim or community.

“Orlando, an asylum seeker from Kosovo, has a natural gift for art. His drawing and painting skills and the use of imagination are rare”, writes his supervisor Clair.

“We spent some time initially looking at how he felt about the shoplifting offences he had committed. The best English words he could find for how he felt were angry, sorry and sad. We explored how these emotions could be expressed visually through colours and shapes.



communication through drawing. He employed these techniques quickly and created a picture of a mother holding a child (left). Through the drawings and then the final painting, the mother and child both had black line hatchings across their mouths. Orlando said that the lines were there to symbolise that they were unable to speak. He also said that the black lines were like prison bars.

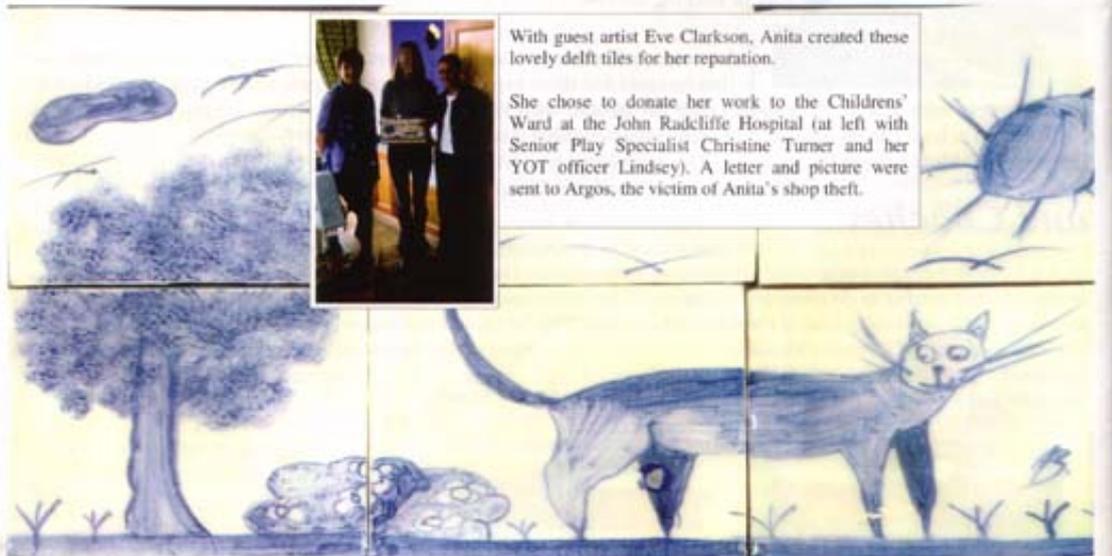
The painting, whilst disturbing, is extraordinary in its execution as well as in what it conveys. It will be presented to the Manager of Alders store.”

Orlando is very resourceful, and as there were language difficulties, he suggested that we developed a system of

Ed: there is an exhibition of art, including work by young offenders, at the Ark-T Centre in Cowley (tel: 01865 396778)



Toby (10) really didn't want to part with his weaving – but offering it as a gift involved giving a part of himself, as his way of saying sorry.



With guest artist Eve Clarkson, Anita created these lovely delft tiles for her reparation.

She chose to donate her work to the Children's Ward at the John Radcliffe Hospital (at left with Senior Play Specialist Christine Turner and her YOT officer Lindsey). A letter and picture were sent to Argos, the victim of Anita's shop theft.



Stephanie stole from a record shop. Supervisor and artist Clair, who is based at the Ark-T Centre in Cowley describes her reparation.



"During the first session we made a series of sheets of handmade paper, chatting about the offence and her feelings about it. She



enjoyed learning a completely new skill and was proud of the end product." During the second session



we looked at representing her emotions about what she had done and how she felt about her relationships with other people as a result of the offence. We developed



designs that reflected those feelings, which were then printed onto the handmade paper.

a book of remorse

"It was a pleasure to meet with you yesterday and to accept the beautiful wall hanging from your student.

The artwork will look lovely in our new quiet room that we are, at present, refurbishing for patients and their relatives. Please pass on our thanks to your gifted student and thank her for thinking of us."



It always delights the Reparation Team when a young person opts to continue with the task they started for reparation. Colin was painting an elderly persons' kitchen with supervisor Jon, organised through Help the Aged in Banbury. He wants to continue now that his hours are complete, and the beneficiary is so delighted with the whole thing that she has insisted on making a £20 donation (which has been given to a local charity).

do I have to stop?

Adam helped at Banbury Animal Rescue and Kindness Service (BARKS), and now continues as a volunteer, and Zita, who wants to be a primary school teacher and did her payback in a nursery has been invited to continue as a volunteer for one morning a week. Zita is also helping her reparation supervisor, Rachel, to run a regular art club at the Ark-T Centre. Janie also worked at a nursery, this time with supervisor Anna in Bicester, and the staff said "she's a natural with the children and we're really pleased with her. She should do a nursery course, and we'd support her. She can carry on here if she wants to do voluntary work."

Supervisor Amanda reports that when Pauls' placement finished at the Gateway Club for people with learning

difficulties in Banbury, he took it on himself to make enquiries about continuing, and filled out an application form. Amanda says "he asked me to provide a reference, which I did without hesitation." Ahmed helped out with a junior youth club in Banbury. The youth workers were delighted that his presence encouraged more Asian youngsters to attend the club and they hope he'll continue as a volunteer.

Supervisors Julie and Jenny have pioneered the notion of cooking reparation. Charity stalls, church groups, children's homes and day centres have all benefited from the young peoples' efforts, which has an added benefit of teaching the young person skills that may soon be vital as they start to live independently.

Millennium Volunteers (MV) is a government funded initiative which gives young people (16 - 24) the opportunity to build on their skills and interests through volunteering. Young volunteers gain accreditation, expenses and the opportunity to do training as well as one to one support from MV project officers. Young people volunteer in djing, drama, art, music, sport, for charities, with children or in supporting roles, the opportunities are endless.

This could be great for Young Offenders who want to continue their reparation activities once their order is completed.

For more information on the opportunities available or for clarification on how this initiative works please call Katie, Tom or Tanya: (01235) 533711.



Amends

Restorative Justice Newsletter



peter.wallis@oxfordshire.gov.uk

“Why did you want to meet me?”

This seems a fair question for Janie to ask the young man who had robbed her outside her house by holding a screwdriver to her neck. Why would Geoff, serving 18 months in prison for street robbery, specifically request to meet his victim? And what would Janie achieve in overcoming her fear to meet her attacker in prison? Here is Janie and Geoff's story...

G Geoff was walking through his local shopping arcade recently when he saw Janie approaching. As both had agreed when they had last met in Geoff's prison just three weeks earlier, they both walked on, ignoring each other.

Describing the incident later Geoff said 'it felt strange'. Janie said, "I'm not worried about him any more. He's not a problem. I won't panic if I see him again."

No one watching Geoff and Janie passing one another in the arcade would have had an inkling of what lay behind this encounter. Geoff had only been out of prison for a week. Before the restorative meeting Janie had spent almost a year looking over her shoulder in dread, expecting to be attacked at any moment.

Geoff said that when he first arrived in prison he hadn't thought about his offence, or the impact it might have had on Janie.

However, he gradually felt that he would like to say sorry, to answer any questions Janie might have,

and reassure her that it wouldn't happen again.

Geoffs' Youth Offending Team Officer contacted Clair from the Restorative Justice Team, who visited Janie, bearing news that Geoff would like to meet her.



"Hey, wait a moment - you're the one who insisted that Norman's mother be invited to the Family Group Conference!"

- all the names of the young people and victims in this newsletter have been changed -

Restorative Justice is about repairing the harm caused by crime. Reparation is a very practical way of 'doing sorry' to try to put things right. This newsletter is for anyone wishing to learn more about reparation and restorative justice. It features stories about young people who have offended in Oxfordshire, and how they are actively making amends to their victims and their communities.

The Family Group Conference is one model of Restorative Justice which involves the wider family in decision-making about issues relating to a young person's behaviour. Oxfordshire Youth Offending Team is developing a Family Group Conference Project, which is described on Page 8.

CONTENTS:

- Page 1: Geoff and Janie's Story
- Page 3: Dances with Silk
- Page 4: Learning Difficulties & Opportunities
- Page 5: Community Service Volunteers
- Page 6: Neighbours, Everybody Needs Good...
- Page 7: Trash-Collecting
- Page 8: Family Group Conference Project

Janie absorbed the information, and quickly decided that she would like to meet Geoff. She wanted to meet him as soon as possible – not wishing to wait three weeks when he was due a period of home leave. The meeting would have to be inside the prison. "I have to face the fear," Janie said. She also hoped that the experience would be a turning point in Geoff's life.

Janie chose to be supported by her mum, and Geoff asked for his mum to be there for him. I don't think anyone slept much the night before.

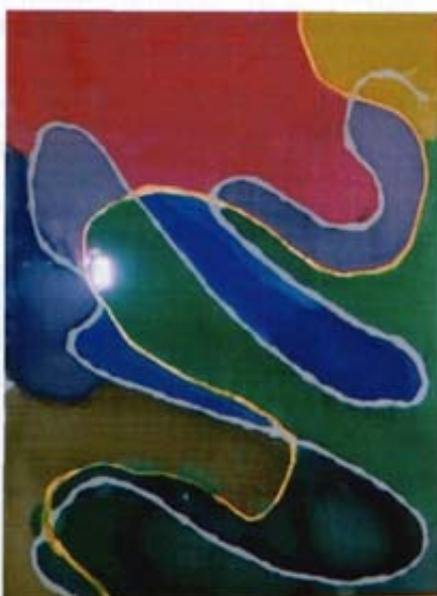
Arranging for the two parties to arrive at the prison and cross it without meeting accidentally in the process was quite an operation, but the prison staff were superb, and realised how important this was. The Chaplain offered two rooms, so that Geoff and his mum could settle in one, whilst Janie and her mum arrived and prepared themselves in the other. In fact Janie broke down in tears, and was so overcome that for a time it seemed that the meeting might have to be abandoned. However, she was determined to do this, and showed great courage. In the other room, Geoff's mum was becoming anxious that Janie was going to attack them.

Clair began with introductions and ground rules. Janie's mum stressed that having overcome so much to get to the prison, "we may as well be honest".

Geoff started to speak about the impact he imagined his actions might have had on Janie. "She would have been scared to go out, depressed, trying to understand..." He thought about the effect on other people around Janie – her family and friends. Janie then

described how frightening it was and that she has been too scared to go out. "It's been hard to sleep. The nightmares have been the hardest thing. I've been pretty depressed."

Janie's mum talked about how she felt sick when Janie first came in after the attack. "She was in an appalling state. I still worry when she goes out, and end up transporting her everywhere.



We've had lots of arguments, which didn't happen before."

Janie then looked straight at Geoff and said "Why did you want to meet me?". He explained that he wanted to apologise, and to reassure her that he is not going back to crime, but hopes to get a job. He wanted Janie to know that she had no more to fear from him when he came out. "If I see you on the street, I won't look at you. I'll cross the street and avoid you."

Geoff's mum spoke next. She told us how it felt finding out that her son was in prison. She described

looking through Geoff's room that day and discovering the paraphernalia for preparing and taking drugs. "I put it all in a big bin liner and smashed it all up with a hammer, and then threw it all out. I was so angry and upset and tired." She talked about Geoff's younger siblings, and how they have missed their brother. Janie's mum said, "it must be hard for you". So often the parents of the offender and the victim unite in solidarity – both are also victims of the offence.

Geoff's mum used the slightly formal nature of the meeting to talk directly to her own son. She said very firmly to him, "This is the last time I am visiting you in prison. You have a family to come back to now and you are welcome, but this is your last chance."

Having started off talking about Janie as "the victim" and "the lady", Geoff found himself able to look at and talk directly to her. He said afterwards "I was nervous at first, but when she started talking it was okay". He reiterated that he was sorry for the harm he caused, stressing that, "I now need to stay out of trouble, away from drugs, and keep my head down and get a job."

The turning-point came late in the meeting. A contract was drawn up, and Geoff again stressed that he would simply cross the street and ignore Janie should they meet by chance when he was released. Janie then said, "If you go into a nightclub and happen to see me there, I don't want you to feel that you have to leave!".

Everyone signed the contract, and Geoff later said that he would be framing it and putting it up on his wall, as a reminder of everything he had agreed to. Janie said that it

would be difficult for Geoff when he first came out, and her mum gave Geoff credit for wishing to repair the harm he caused. 'It takes a bigger man to say, "no, this is wrong."

Three weeks after release, Geoff is adjusting to life. It is hard. "At first I lay in bed waiting for someone to open the door." His brothers and sisters are nervous every time he goes out that he will not be coming back and that they will find out that he is in prison again. However, he is

looking really well, and hopes to get a labouring job. Janie was last seen by Clair confidently riding on the bus. No more looking over her shoulder - she can get back to her life and her plans to train as a hairdresser.

There is a postscript to Janie and Geoff's story. The Youth Offending Team was approached by Radio 4 who hoped to interview a young offender who had met their victim. Geoff agreed. Here is an extract

from his interview:

"I never thought, couldn't understand, just robbing someone. It's quite strange as well, actually sitting there, thinking I robbed that person, I threatened that person, she's saying she wanted to run but she couldn't run because she was so scared. I'm quite glad I actually done [the meeting] because if I didn't have done it, I think I'd most probably run out and done it again to someone else. But now I've seen how much pain it caused, I don't think I'll be doing it again."

dances with silk

Kyshia's way of saying sorry was through a wonderful mix of her love of dance and an artistic talent she had not realised was there.

"When designing this silk painting I imagined myself dancing across the silk. The light colours represent the good things and the dark colours emphasise the bad things. As you can see, there are more positive dance



moves in this silk painting."

Kyshia chose to donate her work to the Breast Screening Unit at the Churchill Hospital. The mother of one of her friends had died of breast cancer. The picture shows Ruth and Linda at the Hospital receiving Kyshia's gift.

NB: The fox featured on the following pages is a Delft tile, created by Tasha with artist Eve Clarkson as a gift to her mother, whom she had assaulted.

...all's well that ends in lunch!

Christine Hatwell has been using Restorative processes with great success in Lawn Upton School. With the schools reorganisation she will be moving to Iffley Mead, and is planning to use the techniques there with children with learning difficulties. Here's one of her stories.

"Julie was refusing to come into school. She hadn't spoken to any adult in school about the problem. Her parents phoned and said that Julie was refusing to eat.

"We arranged to get Julie into school and had a chat with her. She said that it had all started with a comment made in French. Three or four boys in her class had found out the French for "fat pig". They taunted Julie, calling her "Chubby" and "Donut" and asking, "Who ate all the buns...". Julie had taken it to heart and stopped eating.

The main offender was Kevin. We sat down and talked, and used the restorative process. We heard about how the problem was affecting the family and Julie's schooling. I had never before seen this guy take anything to heart. I'd never seen him listen so well before.

"Kevin was crying as he apologised, saying "I didn't mean it. I didn't realise how I made you feel". He said that he thought a lot of Julie, as a friend.

"Kevin spoke to the boys in his class to ensure that it didn't continue from anyone else. Julie came back to school and started eating. Initially she had her lunch in the exclusion room, but after a week she was fine and back eating with everyone else. After that I would often see the two of them joking and laughing together."

If anyone is interested in learning more about the use of Restorative Justice in schools, contact Nic Brennan, YOT Education Manager on Oxford 202218.

Restorative Justice Consortium Workshop

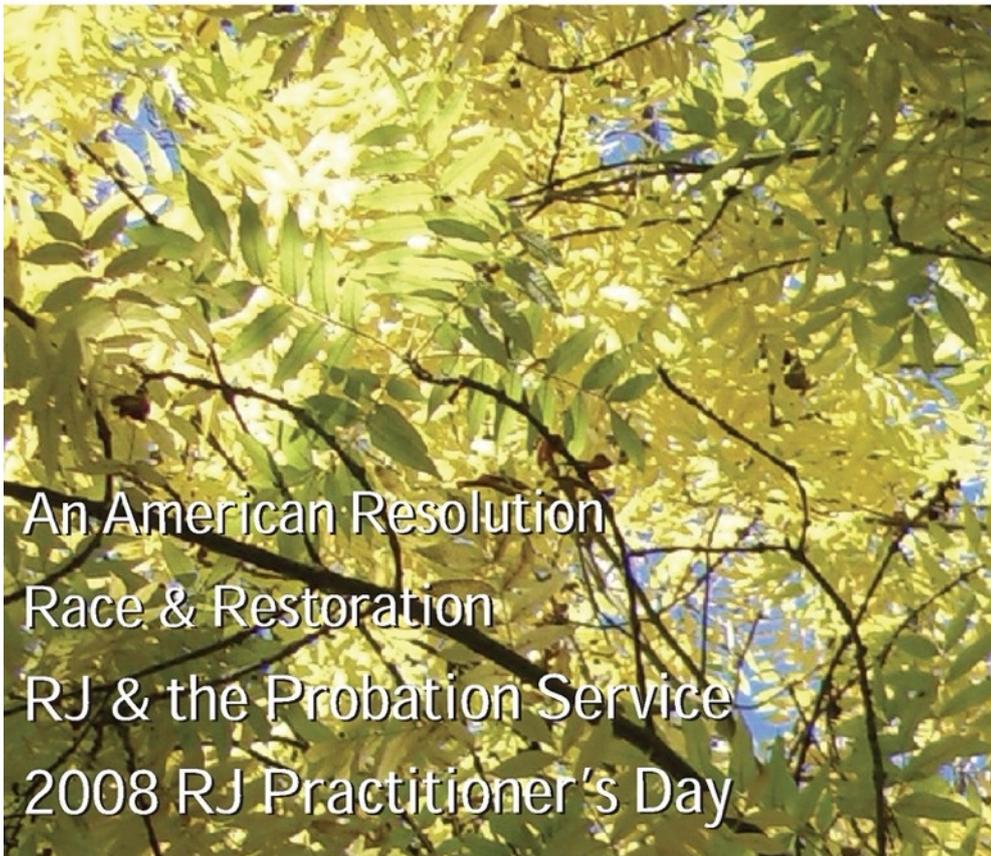
2008 Restorative Justice Practitioners' Day, 'Resolution 31 Autumn 2008; News from the Restorative Justice Consortium' / excerpt regarding my conference workshop



Autumn 2008

Resolution 31

News from the Restorative Justice Consortium



An American Resolution
Race & Restoration
RJ & the Probation Service
2008 RJ Practitioner's Day

Company number: 4199237
Charity number: 1097969

2008 Restorative Justice Practitioners' Day

This October the RJC were proud to host the Annual Restorative Justice Practitioners' Network Day. The event brought together over 130 practitioners from all over the UK, representing the whole spectrum of professionals practising in Restorative Justice from schools to prisons. The aim of the day was to provide training through a diverse range of workshops, the chance to meet fellow RJ enthusiasts from different areas and to encourage reflection on restorative practice.

Arousing our interest with a stirring opening speech, Belinda Hopkins traced the origins of Restorative Justice from a twinkle in the eyes of a pair of Canadian practitioners to the vibrant and growing movement it is today. Speaking from her experience using restorative approaches in schools and care-homes, Belinda spoke passionately of the ramifications and insight one area of practice can bring to other disciplines and the shared principles that bind our work.



The majority of the day was spent attending a selection of the workshops available. The workshops ranged from practical guidance which could be used directly in practice such as Peter Wallis and Vicki Smith's workshop on their new victim empathy pack for young offenders to theoretical discourse in Paul Crosland's "Do I want to feel safer or be safer?"

Excellent day - extremely informative & well organised

The Big Taboo? presented by Marian Liebmann and Marilyn Taylor explored the controversial area of Restorative Justice and its applications in cases of domestic violence. Domestic violence, like sexually harmful behaviour, has long been

a no-go area for Restorative Justice due to a number of factors including concerns about the duplicity of offenders, the effect of power imbalances on the meeting dynamic and opposition from women's groups who fear RJ might reduce the numbers of prosecutions for domestic violence which is already low (5-7% of cases reach court).

The best value RJ event in the year

Marian started the workshop by relating the key findings of her joint research project with Lindy Wooton into RJ and domestic violence funded by HMP Cardiff. Their synopsis of the experiences of other countries led to an identification of six key features of successful practice: safeguards at every stage, thorough & specific training, on-going support, adequate resources, follow up work and a holistic/multi-agency approach. Marilyn followed this by sharing the experience of Daybreak, a UK organisation that has secured funding to use restorative approaches to tackle domestic violence when the violence involves children (Doves program) and the elderly (Bluebird program).

Very helpful for new RJ workers in the field

From the Shetland Islands, Clair Aldington presented a dynamic workshop on Art Approaches to Restorative Justice. Clair illustrated how restorative practitioners can use art as a method of reparation that encourages the offender to see the victim in a different light by considering what they would like to receive. Take for example the young person who after breaking into a woman's home drew her a picture of a rose by way of reparation because he saw what an avid gardener she was. Art also allows offenders and victims to explore and express their feelings in an enlightening and accessible way - this is particularly powerful when a people have difficulty expressing themselves verbally or in writing.

Really important to have an accessible, practitioner led event which encourages reflective practice - keep it going

The workshop ended inviting delegates to explore their own feelings about a challenging time in their life using an exercise Clair uses with young offenders. Delegates started by identifying emotions they felt during their challenging time and then, using pencils, crayons, pastels and



material, portraying the emotions on a face mask. This proved a fun and enlightening experience which I urge readers try themselves using the materials now available on our website.

I learned so many practical things which I'll use in my working practice

Barbara Tudor closed the day reflecting on the challenges facing practitioners across the spectrum of Restorative Justice, particularly in the probation service at present. These challenges are being met with the passion of practitioners, whilst the movement continues to gather support, the pressure on government and authorities to find funding for this works mounts. We are at an exciting and crucial stage of Restorative Justice's development, we have the evidence that RJ reduces reoffending and meets the needs of victims, we have the opportunity with the Prime Minister pledging to 'put victims first' to show that the use of RJ will strengthen the Criminal Justice System.

Continue to fight the fight, that RJ can work

The RJC would like to thank Mediation Support Ltd and the Mediation and Reparation Committee of the former Mediation UK for helping organise the event. We also extend our warmest thanks to the speakers and presenters who made the day possible and provided such a wide range of workshops. Final thanks go to all the practitioners who were able to attend and for your kind feedback.

Pictures provided by Clair Aldington are of masks created by young offenders.

For more information including materials for all the day's workshops please visit www.restorativejustice.org.uk/?Events or email info@restorativejustice.org.uk

Ed

Restorative Approaches in Education - Tackling prejudice-based bullying

The philosophy of Restorative Justice has previously been used only in the sphere of the Criminal Justice System. One of the main problems with school behaviour systems is that they are loosely based on the Criminal Justice System. We can learn from the use of Restorative Justice in the Criminal Justice System to improve how we deal with bad behaviour in schools.

Traditional systems in both criminal justice and education favour an adversarial model to prove innocence or guilt through the application of rules and the cut and thrust of argument. By contrast Restorative Justice focuses on the harm caused and encourages dialogue between the people involved to repair the harm. This approach is now being used to support both courts and schools as part of their ethos towards resolving conflict.

The term "restorative approaches" has been used to include a range of models, which implement the concept of Restorative Justice. This enables schools to use a menu of approaches to deal with various types of conflict between pupils, teachers and parents. The tenet that binds these approaches together is the will to repair harm rather than focus on the rules being broken.

There are many definitions of restorative justice, basically focused on a model in which people come together and find solutions to the wrong or harm. To me restorative approaches are an ethos that places the value of relationships at the heart of resolving conflict. This is a process that involves acknowledging thoughts and feelings, understanding, and learning to create harmony, in a fair and empathetic way.

This definition explicitly puts relationships at the centre in contrast to the present system in schools and in the Criminal Justice System focus on the evidence and blame. In the case of prejudice and Hate Crime these intangible feelings are evidenced through perception, and are deeply personal for those who feel them. Those thoughts and feelings are just as valid as 'hard evidence' in these situations. The need to learn is crucial dealing with prejudice and Hate Crime; conflicts can be an opportunity to learn how we affect each other, what values we hold, who will support us and what solutions we can come to.

The restorative approach puts the needs of the people in conflict at the heart of the process. When working in schools, one of the first things I realised was that the labels of victim and bully/offender were not helpful in identifying what those needs actually were. Often assumptions are made about what young people need with the result being that neither party are satisfied with the outcome.

What's more, in the Education field Hate



Clair Aldington, Shetland Arts Development Agency

Crime does not translate well from criminal jargon. The term 'prejudice-based bullying' is used instead to encompass conflict arising from homophobia, racism, faith, disability or gender. How schools tackle this is often through the ubiquitous Zero Tolerance policy. The end result being exclusion from the school, incapacitating the person causing the behaviour and deterring anybody else who may copy or use that behaviour.

But this fails to address the needs of the person being victimised, which often includes the fear of retaliation, and a need to understand why this happened in the first place. Then there is secondary victimisation, where the young person suffering from the prejudice-based bullying must also deal with the social isolation from peers or the school because no one acknowledges the prejudice as the underlying reason for the bullying.

For the person excluded, the link may not have been made between their behaviour and the reason for the exclusion. Will they have some insight into their behaviour and recognise the harm they have caused?

I must make one thing clear; a lot of schools are using restorative approaches, some as conscious programmes and others as part of their common sense approach. For me, at the heart of the process are empathy and the need for those involved to participate.

Empathy is vital for those who have been harmed and those who did the harming. In schools, rarely are the victim and bully static roles. Schools often have to deal with this interchanging nature of conflict. The role of empathy is crucial in getting young people to talk about their feelings and understand what others might be feeling.

The goal of the restorative approach is to repair the harm and find a new peaceful way forward. The starting point is what happened from the perspective of the individuals involved. When bringing young people

together this is very important, as everyone wants an opportunity to have their say. Often, if they get to tell their side they believe only that must be true. However, the restorative approach is a process where everyone is given the opportunity to speak. The challenge is getting people into the room and creating a safe mental place for this to happen. But people do engage in restorative approaches for many reasons. The power of empathy stops us dehumanising each other and helps bring people into that safe mental space.

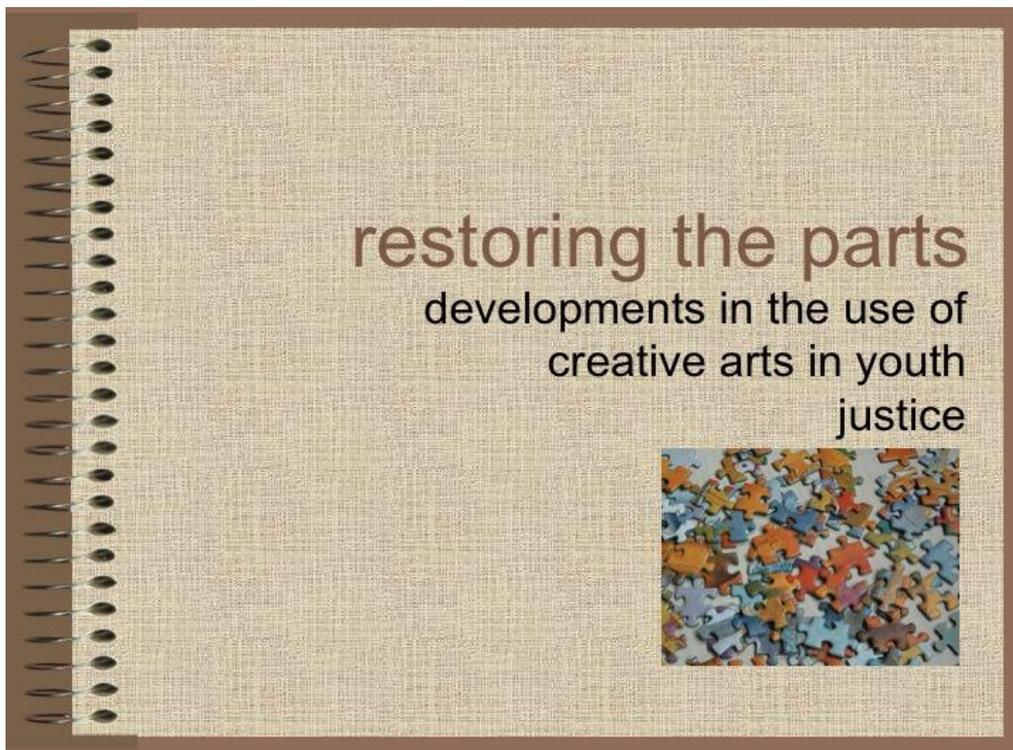
What is particularly important for people who have been harmed, is the need for closure. How do we put things behind us and move on without the fear of recurrence? Particularly in prejudice-based bullying, restorative approaches, through the humanising affect of empathy, help us attain understanding and closure even when no agreement is reached.

Schools are here to educate. The restorative approach can be a powerful learning tool, in which prejudiced attitudes and stereotypes are challenged, in a human process. By excluding people from our communities are we hoping that they will have a magical moment where they will see the error of their ways, understand the harm and change their behaviour? Those young people harmed by prejudice-based bullying are expected to deal with it, but are left wondering what will happen next time they meet that person.

Conflict can be a positive learning experience for all those involved - it just depends on what we want out of it. The power of relationships is crucial to changing the labels we place on each other when in conflict. The restorative approach is offering schools a way of challenging those labels, humanising each other, whilst educating each other.

Luke Roberts is the Restorative Approaches Coordinator for Lambeth and a Research Associate with the Prison Reform Trust for BAME projects. You can contact Luke at lroberts@lambeth.gov.uk

Oxfordshire RJ Network seminars and conferences / 'Doing Sorry', seminar, Templeton College, Kennington, Oxford, 2007, March 19 / Presentation regarding my role as a Creative Arts Development Worker in Youth Justice



restoring the parts



19.03.07

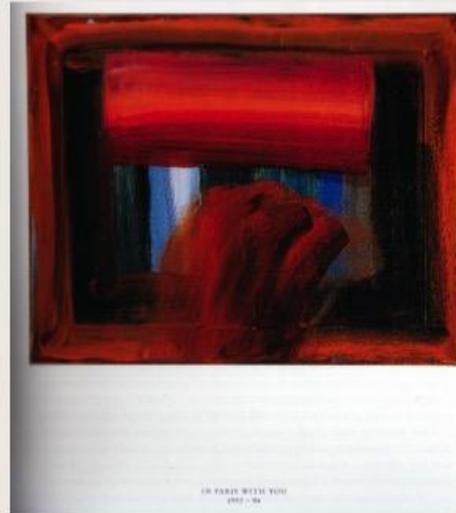
'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

Howard Hodgkin

'Hodgkin does not set out to paint what the world looks like, but what it feels like.'

'I paint representational pictures of emotional situations.'



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

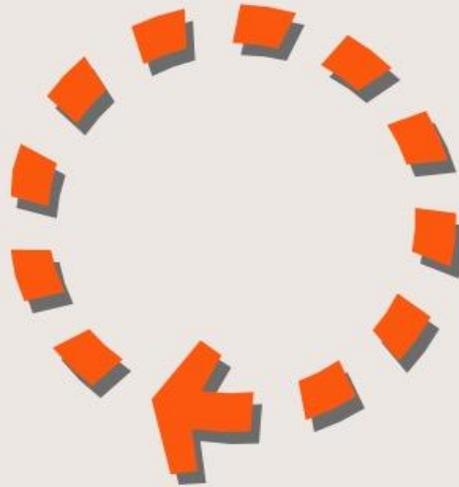
- partnerships

galleries

arts agencies

theatres

recording studios



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

- developing arts based
resource packs



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

- offering training for YOT + Arts practitioners



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

- arts accreditation routes for young people through the YOT



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

- establishing young people's groups to help deliver the project



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

- producing showcase arts event

're-fashion'

fashion show

7 – 8 September 2007



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

- the arts as part of a restorative justice process



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

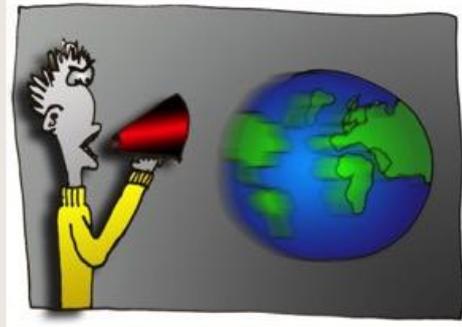


19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

- hearing the voice of the victim



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

- yob
- ASBO
- delinquent
- young offender
- truant
- trouble maker
- hoodie



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

'facing-up'

- exhibition + auction of artwork by young offenders at BBC Oxford
- 12.11.05 - 19.01.06
- £500 was raised for BBC Children in Need



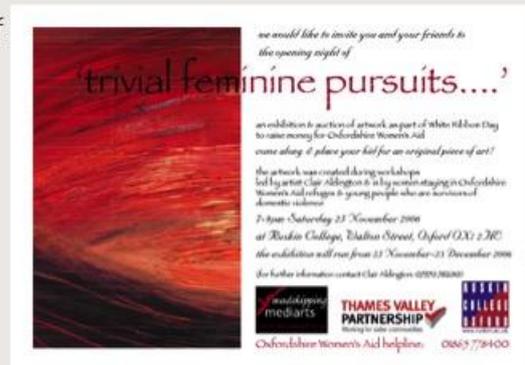
19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

'trivial feminine pursuits...'

- exhibition + auction of artwork at Ruskin College, Oxford
- 23.11.06 – Jan. 07
- £500 was raised for Oxfordshire Women's Aid



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

'Was It My Fault?'

- touring exhibition of artwork to schools in Oxfordshire in aid of Oxfordshire Women's Aid
- July 2007 onwards



19.03.07

'Doing Sorry'
Templeton College, Kennington,
Oxford

restoring the parts

'they came in from the margins
forcing an awareness centre
stage
shaped their own patterns...'
Amaryl Johnson, Trinidadian poet



Restorative Justice Consortium (now Restorative Justice Council) national conference presentation, London, 2008, October



Shetland



RJ & art in Shetland 'space to face'



	Mediation Referrals	RJ-Children Referrals	RJ-Adult Referrals	ASB Referrals
2004/2005	9			
2005/2006	25	8		
2006/2007	18	24	12	
2007/2008	31	21	25	4
Total	83	53	37	4

(April 2008)

art to make amends



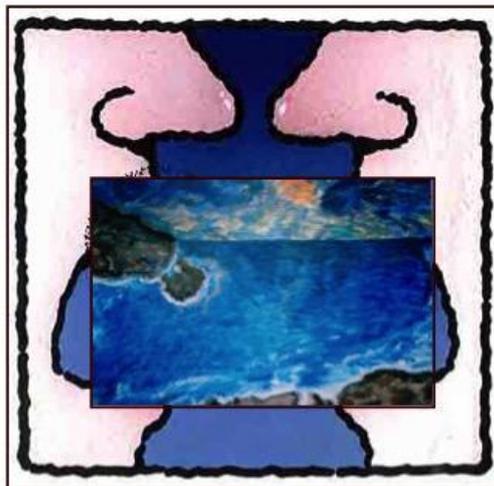
art as subversive



art as subversive



art as a communication tool for difficult things





referral orders

a gift of art.....

- as part of panel meetings
- as part of victim visits
- as part of private meetings between aggrieved family members
- as part of private meetings between former employees/ employers
- as part of reparation on victim's property



...as part of panel meetings

- graffiti offence against First Great Western trains
- framed drawing of First Great Western engine presented to representative from the company as part of panel meeting
- young person's mother also present

...as part of victim visits
with the individual



...as part of victim visits
with the corporate



...as part of private meetings between aggrieved family members



...as part of private meetings between former employees/ employers



...as part of reparation on victim's property



other contexts

a gift of art.....

- as part of an agreement stemming from RJ conference
- as part of long term work with a young person
- as part of a restorative process where there is no direct contact between victim and offender
- as part of other art projects in the community using RJ principles



...as part of an agreement stemming from RJ conference



...as part of an agreement stemming from RJ conference



...as part of long term work with a young person

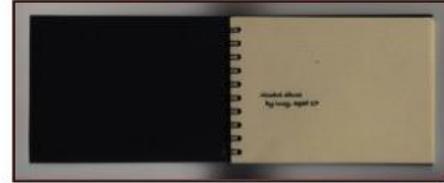


...as part of a restorative process where there is no direct contact between victim & offender





...as part of a restorative process where there is no direct contact between victim & offender



...as part of other art projects in the community using RJ principles



...as part of other art projects in the community using RJ principles



'Emotional literacy through the visual arts', practical toolkit.

This resource is also available from:

(https://www.creducation.net/resources/emotional_literacy_via_visual_arts.pdf.)

Exploring Emotional Literacy *through the Visual Arts*

with embedded literacy and numeracy skills



by Clair Aldington M.A.

developed as part of the Creative Arts Development Project in Youth Justice
Oxfordshire and West Berkshire Youth Offending Services

Acknowledgements:

I would like to thank the Youth Offending Services in Oxfordshire and West Berkshire for their encouragement and interest in the use of the arts in working with young people at risk. Also, to the Ark T Centre, Cowley, Oxford, where I first started using the arts to work with young people on court orders. All of you have been part of a creative journey which has enabled me to develop and pilot the ideas and projects contained within this resource which is now available for you and others to use.

Clair Aldington
October 2007

Introduction for leaders:

The art based work that has been most successful within Oxfordshire Youth Offending Service has involved the young person exploring how he/she feels about themselves and their offence or an issue in their life, such as alcohol or drug use, or their home situation, etc.. This work has usually been carried out with the young person working alongside a professional artist and as a series of exercises or projects leading into a larger piece of artwork.

This resource has been developed to enable staff who are not Arts practitioners to carry out this work. They are designed as individual projects but can equally be extended into small group activities.

It is important to bear in mind that if you are leading this type of session you should have explored these exercises for yourself in order to be able to lead the young person appropriately and with understanding of what you are asking them to do. The leader needs to recognise that these may be difficult exercises to do emotionally but can help significantly in aiding communication and the relationship with the young person. The aim is to encourage the young person to express visually emotions that are difficult to articulate verbally. A young person should, therefore, be assessed as suitable to undertake work at this level. From experience, the exercises are most appropriate completed at the beginning of a relationship with the young person.

In preparing this resource, I have tried to keep the materials used for each project as straightforward as possible. Many materials are readily available in any office. Other, more specialist art materials, are easily available from an art shop or educational suppliers.

Clair Aldington



'Blaze' mosaic by 15 year old male, representing the angry feelings he had which caused him to smash and break things, leading to criminal damage offences.

Project One:

(with special thanks to Rachel Edwards-Grundy, artist and educator, who helped write this section)

Mask Making

expressing feelings using facial expressions



Learning outcomes:

- Expressing feelings.
- Identifying and representing feelings surrounding a difficult situation through the creation of facial shapes and expressions.
- Reflecting on a difficult situation.
- Potential to promote empathy with others.

Materials:

- Any of the following drawing media can be used for this activity: pencils, pastels, coloured pencils, felt tips, paints.
- A4 or larger sheets of paper.
- Tracing paper (optional).
- Plain card.
- Elastic or string.
- Hole punch.
- Feeling faces templates (included in this resource pack).
- Scissors.
- Glue stick, eg. pritt stick.
- Cardboard.
- Ruler or measuring tape.
- Compass (optional).

Method:

- Ask the young person to discuss the situation you wish to explore with them and how they feel about it.
- Ask the young person to select facial expressions that represent it best.
(Encourage the young person to select a number of faces and then photocopy and enlarge them to life size.)
- Ask the young person to colour in the faces in a colour which echoes the emotion they are trying to express, e.g. using different reds/ blacks/ purples on an "angry" face or blues on a "sad" face.

Option One (basic):

- Gather together all the faces and allow the young person to arrange them on a large sheet of paper and stick them down.
- Use this sheet of facial expressions to aid discussion about the situation.

Option Two (more advanced) – creating a face mask:

- Ask the young person to draw an oval face shape/s onto a piece of card by measuring the proportions of their own face with the measuring tape or ruler. They can do this by drawing a horizontal line that is the diameter of their face, ie. From ear to ear and then a vertical line that is the length of their face, ie. From forehead to chin. The 2 lines should form a cross. It is then easier to draw an oval by connecting up the points of the cross with curved lines.

(You can point out things like the fact that the diameter of your face is two of your hand spans.)

- Ask the young person to cut out the oval/s they have just drawn.
- Give the young person the options of either tracing the enlarged photocopied faces they have just coloured in onto the oval face shapes OR Drawing their own facial expressions onto the oval face shapes using the photocopied ones as a guide.
- Ask the young person to hole punch either side of the mask/s.
- Ask the young person to measure the circumference of their head and divide it by 2. Ask them to measure a piece of elastic or string and cut it to that length. Attach elastic or string to mask by knotting it through the holes on either side. (String will need to be tied at the back.)
- Ask the young person to write or type a short paragraph about their experience and the process of making their mask/s.

Literacy skills:

- Discussion with the young person about the process of making the masks.
- Listening during discussion.
- Understanding and following instructions.
- Writing about the process of making the masks.

Numeracy skills:

- Looking at different proportions, e.g. your face is 2 of your hand spans.
- Measuring the diameter of their face compared to the width of their hands.
- Measuring the circumference of their face and dividing by 2.
- Looking at the differences between the diameter and circumference of the face.
- Applying these principles when designing and making the mask.
- Looking at differences between ovals and circles.



AGGRESSIVE



ABORNIZED



ANXIOUS



APOLOGETIC



ARROGANT



BASHFUL



BLISSFUL



BORED



CAUTIOUS



COLD



CONCENTRATING



CONFIDENT



CURIOUS



DEMURE



DETERMINED



DISAPPOINTED



DISAPPROVING



DISBELIEVING



DISGUSTING



DISTASTEFUL



EAVESDROPPING



ECSTATIC



ENRAGED



ENVIOUS



EXASPERATED



EXHAUSTED



FRIGHTENED



FRUSTRATED



GRIEVING



GUILTY



HAPPY



HORRIFIED



HOT



HUNGOVER



HURT



HYSTERICAL



INDIFFERENT



IDIOTIC



INNOCENT



INTERESTED



JEALOUS



JOYFUL



LOADED



LONELY



LOVESTRUCK



MEDITATIVE



MISCHIEVOUS



MISERABLE



NEGATIVE



OBSTINATE



OPTIMISTIC



PAINED



PARANOID



PERPLEXED



PRUDISH



PUZZLED



REGRETFUL



RELIEVED



SAD



SATISFIED



SHOCKED



SHEEPISH



SMUG



SURLY



SURPRISED



SUSPICIOUS



SYMPATHETIC



THOUGHTFUL



UNDECIDED



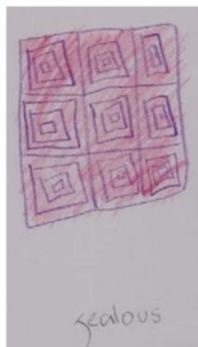
WITHDRAWN

Project Two: *Abstract Art*

expressing feelings using colours and shapes



'Anger' by 16 year old female



'Jealous' by 14 year old male



'Anger' by 14 year old male



'Sadness' by 16 year old female

Learning outcomes:

- Expressing feelings surrounding a difficult situation.
- Representing those feelings using shape, pattern and colour.
- Reflecting on a difficult situation.
- Potential to promote empathy with others.

Materials:

- Any of the following drawing media can be used for this activity: pastels, coloured pencils, felt tips, paints.
- A4 or larger sheets of paper.
- Geometric shape and line templates (included with this resource pack).
- Tracing paper (optional).

Creating a 'feeling' shape:

Method:

- Ask the young person what they love doing most (legally!).
- Ask the young person how they feel when they are doing that activity.
- Ask them to think of a 'feeling word' that best describes it, eg. excited, happy.
- Talk about how colours, shapes and symbols have direct meaning in the world around us and in our everyday lives. Eg. traffic lights; the red on a traffic light means stop/ danger and green means go/ safety. Red is often used to express danger or it can signify love and romance, eg. red hearts, red roses. Or, colour is used in language, ex.'s want to paint the town red', or, 'I'm feeling blue.'

- Ask the young person what colour they might use to represent the feeling word they have chosen.
- Once they have decided a colour, ask what shape that feeling might look like. Eg. an angry feeling shape might be pointed and spiky rather than rounded and curved.
- Ask if they are able to draw the shape they have just thought of. Stress that it does not matter what the end result looks like and that there are no rights or wrongs in this exercise. It is more about the process than the outcome.
- Ask the young person to draw their 'feeling' shape and colour.

The supervisor should also complete the same exercise and have an example in mind which they can then draw at the same time as the young person.

The 'feeling' word game:

The above method can be extended into a game. The leader and young person take turns in choosing a 'feeling' word and each draw the feeling at the same time. After each person has completed their drawing, compare the two and talk about why you have each chosen certain shapes and colours to represent your 'feeling' words.

When a few rounds of this have been played, you are ready to proceed to the next level!

Developing a collection of 'feeling' shapes

Method:

- Ask the young person how they feel about the situation you wish to explore with them.
- Explore their different emotions around this and ask whether they are able to draw these using the techniques learned above.
- If this is not possible, ask what the emotions are that they feel most often. You might find that these are 'anger' and 'sadness'.
- Ask them to draw these feelings.
- After each drawing, have a discussion about the shapes, colours and emotions expressed.

Once the young person has completed a collection of 3 or 4 'feeling' shapes, they begin to create a piece of artwork using the shapes as a starting point. For eg. the shapes can be combined to form a colourful piece of abstract artwork.

Creating a piece of abstract art

Method:

- Ask the young person to start combining their 'feeling' shapes into a pattern or design by overlapping them, laying them next to each other, etc.. This can be done by tracing the original 'feeling' shapes, by cutting them out, or by re-drawing them freehand.
- Once a design has been decided upon, ask the young person to draw the design onto a clean piece of paper.
- This design can then be transformed into a painting, mosaic, drawing, textile, etc..
- Ask the young person to write or record their 'story' behind their piece of artwork.



Weaving combining several 'feeling' shapes by 15 year old male, representing how he felt about himself and his offending. It was created on the premises of the victim, which was a church, and presented to them as a gift.



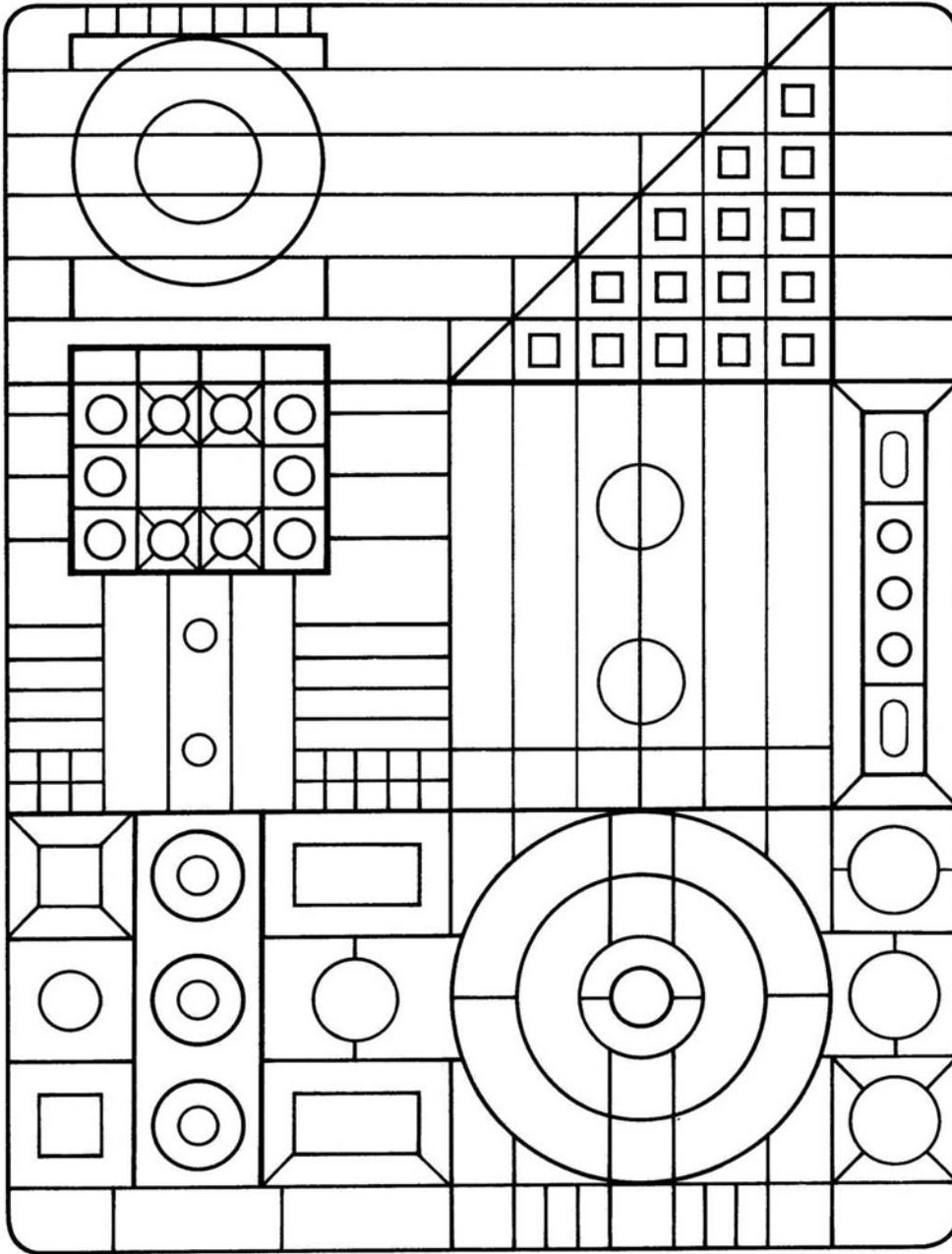
'Confused, calm and angry' mosaic created by 11 year old male.

Literacy skills:

- Speaking, listening and discussing.
- Using 'feeling words'.
- Story writing.

Numeracy skills:

- Looking at different shapes: symmetrical and asymmetrical ones.

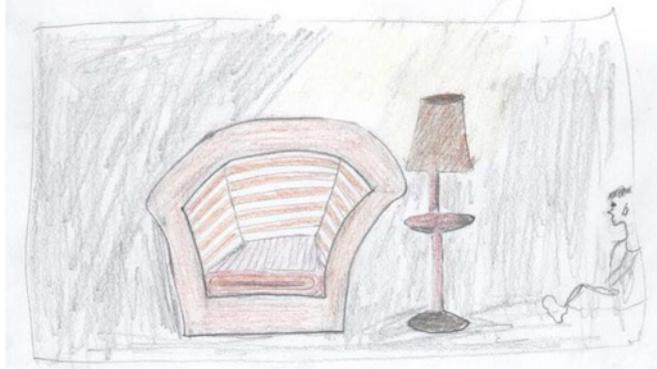


Geometric shapes to name and trace round
The lines may also be traced and used to create patterns and abstract shapes

Project Three:

Designing a Chair

expressing how I feel about myself



Drawing of a chair designed by a 17 year old male.
The figure on the right represented the young person who felt he wasn't 'good enough' to sit in the chair. He also said that the chair was in the light from the lamp, but that the figure (himself) was sat in the dark. He created a model of the chair and of himself in wire and by the end of several sessions, he felt able to place himself in the chair.

Learning outcomes:

- Expressing how the young person feels about him/herself.
- Representing those feelings using design and form, structure and texture.
- Reflecting on how the young person feels about him/herself.
- Potential to see the possibility for change in their life.

Materials:

- Any of the following drawing media can be used for this activity:
Pencils, pastels, coloured pencils, felt tips, paints.
- A4 or larger sheets of paper.
- Plastic coated (for health and safety) garden wire.
- Wire cutters and pliers.
- Scrap fabric.
- Glue gun and glue sticks (or other strong glue).
- Scissors.
- Modroc plaster scrim rolls (optional).
- 2 shallow plastic tubs filled with warm water (only if using modroc).
- Paper towels/ cloths.
- 3 chairs of varying designs, eg. deck chair, arm chair, office chair (or whatever available in venue).
- Tape measure.
- Ruler.

Creating a personal chair design

Method:

- Ask the young person to sit in a number of chairs of different designs.
(If different chairs are not available, use the pictures of chairs included with this resource. Show the young person the pictures of different types of chairs ranging from traditional to modern.)
- Ask the young person the following questions:
 - What does each chair make you feel like?
 - Does each chair create a different feeling?
 - How easy would it be to relax in each chair?
 - Are those feelings to do with the design of the chair, the colour, or the materials it's made from?
- Ask the young person to walk around the room and select 5 different textures, eg. curtain/ blind fabric, metal radiator, wall, wooden chair frame, etc.
- Ask the young person to describe what each texture feels like when they touch it and how it makes them feel.
- Ask the young person to look at the different items of clothing they're wearing and ask the following questions:
 - How many different textures are you wearing?
 - How does each texture make you feel?
- If the young person is struggling to think of words, ask them to select one of the following:
 - Awkward
 - Comfortable
 - Safe
 - Relaxed
 - Warm
 - Nervous
 - Fidgety
 - Insecure
 - Unsafe
 - Cold
 - Uncomfortable
- Ask the young person what words they would use to describe themselves, eg. maybe they feel totally comfortable with themselves, or maybe there are things they are uncomfortable with and would like to change. Spend some time exploring this together.
- Remind the young person of the exercises above and how different chair designs, textures and materials made them feel.
- Ask the young person to keep all those things in mind and to try and draw a scaled drawing of a chair design that reflects how they feel about themselves.
- Before they start the drawing, ask them to imagine how big they would like their chair to be in reality. Work out a scale that reflects this, eg. 10cm = 1m. Use this scale to create the design drawing.

Creating a model chair

Method:

- Ask the young person to cut lengths of wire that match the measurements in the scaled drawing of their chair design.
- Begin to assemble the basic structure of the chair by connecting pieces of wire together. Lengths of wire can be joined by twisting pieces together with your fingers or with the pliers.
- Once the basic shape has been created and the structure is stable, ask the young person what kind of materials they imagined their chair to be made from, eg. leather, fabric, wood, metal, etc.
- Start attaching the appropriate scraps of fabric/ materials to the metal frame work with the glue.

OR

- Cover the wire structure with the Modroc* cut into small strips.
- Once the Modroc has dried the young person can then paint the structure or attach the fabrics/ materials of their choice.
- Once the chair is finished ask the young person to write/ record the story of their chair and what it represents.

* Modroc is scrim soaked in plaster dust. It can be purchased in small rolls from art shops and when dipped in water becomes pliable. It is the same material used for broken limbs.

Literacy skills:

- Speaking, listening and discussing.
- Describing.
- Using 'feeling words'.
- Story writing.

Numeracy skills:

- Measuring.
- Creating a scaled drawing.
- Cutting measured lengths.
- Visualising in 3 dimensions.



Examples of different chair designs



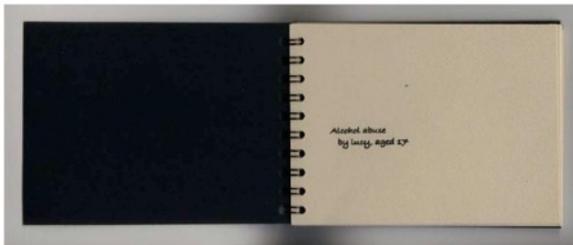
Some more chair designs



Project Four:

Creating a Book

*expressing how I feel
exploring what I know
about an issue in my life*



Book created by 17 year old female about the dangers of alcohol as all her offending was alcohol related. The red spiral shape represented how she felt her life spiralled out of control when she was drinking.

Learning outcomes:

- Expressing how the young person feels about a particular issue in their life.
- Representing those feelings using words, design and form.
- Improved knowledge, education and research regarding the issue.
- Improved IT / writing skills.

Materials:

- Thin card (any colour) for the pages of the book.
- Any of the following drawing media can be used for this activity: Pencils, pastels, coloured pencils, felt tips, paints.
- A4 sheets of paper.
- Glue, eg. pritt stick (optional).
- Computer, scanner and colour printer (optional).

Creating an issue based book

(I have used the theme of alcohol as an example. Other themes could also be explored in this way, eg. drug use, truancy, bullying, etc..)

Method:

- Discuss with the young person the issue you would like them to look at and to create a book about.
- Suggest that the book could be used to help other young people facing similar issues.
- Decide on the size of the pages. This is especially important to do at this stage if you are not using a computer as you will need to know what size of paper to use for the text and drawings. Try suggesting an unconventional size, eg. the book could be quite small. The example above was about 15 x 12 cm. This will make the end product more interesting and creative.
- If you are not using a computer, ask the young person to measure and cut the card to size using a safe cutting device, such as a rotatrim.

Gathering the text for the book

- Once an issue has been agreed, ask the young person what facts they know about the issue, eg. alcohol affects your reactions, can harm your liver, etc. and either ask them to write these facts on a piece of paper or type them on a computer. If you are not using a computer, the young person can write the facts directly onto the pieces of card you have just cut.
- If they are struggling, suggest researching the topic on the internet, if this is appropriate, or in any leaflets/ books that may be available or in a library.
- Once some facts have been gathered, ask them about how the issue affects them, eg. do they become aggressive when they've been drinking? Ask the young person to write or type their responses.
- Next, ask the young person to describe how alcohol makes them feel. Ask them to write or type their responses.
- Finally, ask the young person what alcohol makes them do. Again, ask them to write or type their responses.
- Decide together how best to design the book. The following is a suggestion:
Title page, eg. 'Alcohol' by Lucy, aged 17, or 'How alcohol affects me' by John, aged 14.
Section 1: 'some facts about alcohol'
Section 2: 'how alcohol affects me'
Section 3: 'how alcohol makes me feel'
Section 4: 'what alcohol makes me do'.
- Divide the information they have written/ typed into the appropriate sections.

Designing the illustrations for the book

Option One (basic):

Gather images from the internet, magazines or newspapers, regarding the issue, to illustrate the text above.

- Either: cut and paste them onto the pieces of card or download/ scan them onto a computer (check copyright on any images used first).

Option Two (more advanced):

- Ask the young person to choose 3 feelings that the issue most commonly raises within them and go through the stages in Project 2 'Abstract art' 'creating a feeling shape' section of this resource pack to enable the young person to create a series of colourful shapes that can then be used to illustrate the text. These images can then either be scanned into a computer or glued onto the pieces of paper/ card.

Creating the book

- Ask the young person to place the text and illustrations they have created in the order they would like them to be.
- Or, if they have used a computer, print out the text and illustrations making sure that all the page dimensions are correct and the same for each page.
- Ring or spiral bind the pages together (as in illustration). It is very cheap to get this done at any commercial printers or somewhere like Staples/ Office World.

Literacy skills:

Speaking.

Writing.

Research.

IT and typing skills.

Numeracy skills:

Measuring of page sizes for the book.

Designing page layout.

Project Five:

(with special thanks to Aik Saath, 'Together as One', a young people's peer mediation project in Slough, www.aiksaath.com, who first gave me the idea for this project)

Drawing a Neighbourhood Map

exploring safe and unsafe areas where I live



Above: abstract paintings created from maps 3 young people drew representing the safe and unsafe areas where they live.

Learning outcomes:

- Expressing how the young person feels about the area/ community in which they live.
- Representing feelings using colour shape and pattern.
- A greater understanding of the area/ community where they live.
- A greater understanding of why they are attracted to certain places within their locality.
- A greater understanding of the safe and unsafe areas where they live and the influence of those places on their lives.

Materials:

- Any of the following drawing media can be used for this activity:
Pencils, pastels, coloured pencils, felt tips.
- A4 paper.
- Tracing paper or acetate (OHP) sheets (optional).
- OHP pens (optional).
- Larger than A4 stretched canvas frame (optional).
- Acrylic paints (optional).
- Paint brushes (optional).
- Ruler or tape measure.
- Road or Ordnance Survey Map of where young person lives or access to internet.

Method:**Creating a line drawing of a neighbourhood map**

- Ask the young person to describe where they live and what it's like to live there.
- Ask them where the unsafe and safe areas are. Are there any unsafe areas? If they are struggling with this, ask them whether who they are depends on whether the area is safe or not, eg. would they let their sister/ girlfriend/ younger person/ child/ Gran/ Grandad go there?
- Find a map of the area where they live. This can easily be done through the internet or with a road/ ordnance survey map.
- Ask them to draw the immediate area around where they live. Depending on ability, they can either do this from memory, by copying, or by tracing the map.
- Ask them to mark on the map they have just drawn the safe and unsafe areas using a key with symbols. Suggestions for this might be: a bottle for areas where alcohol is consumed, a needle for drugs, fist for violence, etc. The young person can also use colour for their symbols or keys.
- Once they have completed the above, ask the young person to draw a timeline of each of the different places they have marked on their map. The timeline should detail the times of day or night when it is safe or unsafe to go to those places they have marked on their map and what happens at the different times. Eg. it might be safe to go to the shops in their neighbourhood at 12 noon but it might be unsafe to go there at 12 midnight.
- Ask the young person about the times of day or night they visit those places on their map and why they are drawn to them at particular times. Try and develop this into a discussion and an opportunity for learning and understanding a bit more about themselves.

Developing the line drawing into a painting of a neighbourhood map

- Ask the young person to draw a grid of 3cm squares covering an A4 acetate (OHP) sheet or A4 tracing paper.
- Lay the completed grid over the line drawing of their map.
- Select a canvas larger than the piece of paper you are using and ask the young person to similarly fill the canvas with squares of 5cm drawn lightly in pencil.
- Ask the young person to copy the line drawing of the map they have just drawn on to the canvas using the squares as guidance. This will enlarge their map proportionally.
- Once they have successfully transferred their map to the canvas, ask the young person to paint the map using blocks of colour and marking on the canvas the safe and unsafe areas. (See above paintings for ideas)
- Ask the young person to write or type a short paragraph about their drawing/ painting. (See eg. below).

Literacy skills:

- Speaking and writing.

Numeracy skills:

- Measuring.
- Enlarging a section of a drawing/ map proportionally or to scale.
- Spatial awareness.



*'Green is the grass
Brown is the shops
The 'G' is for Good and the 'B' is for Bad*

My art is to show the good and the bad bit of where I live and the roads where I live.

The bad parts are the side streets and the graveyard. The good parts are the park. The side streets and graveyard are bad because there is drug dealing and muggings, shootings and people getting hurt and doing drugs.

The park is good because it's where the kids go and play and have fun.

*The yellow 'B' shows the bad signs.
The pink 'G' shows the good signs in Cowley.'*

15 year old female and young mother writing about her neighbourhood map.

Clair Aldington, Creative Arts Development Worker in Youth Justice (2006 - 2007)

Oxfordshire Youth Offending Service, 43 Westgate, Oxford, OX1 1PF. Tel: 01865 202218

West Berkshire Youth Offending Team, Merchant House, 14 - 20 Oxford Road, Newbury, Berkshire, RG14 1PA. Tel: 01635 55360

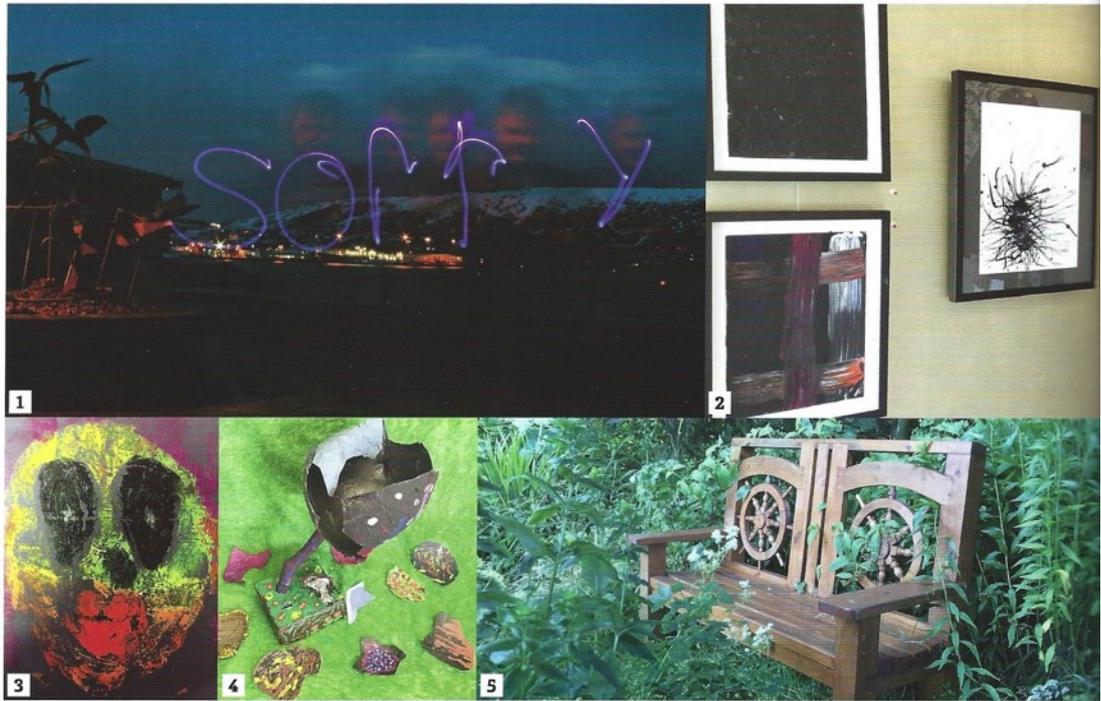
Clair is now working as an Arts Development Officer in Visual Arts for Shetland Arts Development Agency based in the Shetland Islands. Tel: 01595 743843. Email: clair.aldington@shetlandarts.org

Shetland Life magazine article about Space2face and winning a Restorative Practices Award for our creative approaches to RJ in criminal justice / White, G. (2016, June). Removing my mask. Shetland Life



Removing My Mask

This stunning mask is just one example of space2face project work. It was produced by a group of girls who had both caused harm and been harmed themselves. The girls came together to communicate their feelings through art and make decisions about their future. *GENEVIEVE WHITE* found out more about the ideas behind restorative justice and the unique nature of space2face's work in the local community.



What do you think of when you hear the word “justice”? For many, words like *criminal, victim, prison cells and punishments* will spring to mind. Concepts such as inclusion, communication, creativity and gift giving are less often associated with this word. Yet these are four key elements in Shetland’s award winning space2face restorative justice and arts project, co-founded by Alyson Halcrow and Clair Aldington.

At the space2face hub at Market House, a light and cheerful room decorated with artwork, Alyson and Clair explain what restorative justice is all about. Clair puts it this way: “Restorative justice brings those harmed by crime or conflict and those responsible for the harm into

communication, enabling everyone affected to play a part in repairing the harm and finding a positive way forward. This is part of a wider field called restorative practices. It includes everyone involved in the situation in decisions about the future. It can mean, but doesn’t always mean, bringing these parties into contact with each other.”

Space2face is having a bit of a moment. The project has recently won an award in the criminal justice category at the Restorative Practice Awards UK held in London. Winning this award has brought some well-deserved recognition to the restorative justice work which has been carried out in the community. It is clear that this project is pretty unique. As Alyson points out: “Nationwide, this is one of very few independent, community-based restorative justice projects in Scotland working with adults.”

Space2face has been presented at international conferences on restorative practices in the USA and in Hungary and, at the end of last year, to the Scottish National Forum for Restorative Justice. Clair and Alyson have also just had a proposal accepted to present their work in the Netherlands to the European Forum for Restorative-Justice, although this trip will be funding dependent.

A unique feature of the space2face project is the gift element, where the person responsible for causing harm makes a piece of art for the person they have harmed. In the past, this has involved local

- 1 > Reparative artwork gift.
- 2 > ‘It won’t be pretty’ - girls’ group exhibition, Lodberrie Traders, Lerwick 2-4 July 2014.
- 3 > ‘How I see You’ - girls’ group.
- 4 > ‘Horton’s Egg’ - girls’ group - lessons learned from Dr Seuss’s book ‘Horton Hatches the Egg’.
- 5 > Reparative artwork gift.
- 6 > ‘It won’t be pretty’ - girls’ group exhibition preparation.
- 7 > Criminal Justice Award, Clair Aldington (left) & Alyson Halcrow.

Previous page: ‘My Mask’ - what I felt like as a person harmed and as a person responsible for harming - girls’ group.

Photos by Chloe Garrick, Clair Aldington & space2face

Space2face case study

Girls who had been affected by cyber bullying came together once a week to produce art over the course of a one-and-a-half-year project. At the end of the project, a girl who had been particularly lacking in confidence at the outset asked if she could take on a mentoring role in a future project. Another girl said: “I like coming to the girls’ group ‘cos I get to make a mess and I’ve learned a lot of things, even though I found it difficult speaking at first. It’s been helpful ‘cos we’ve talked about the difficult things that the school doesn’t talk about.”

artists facilitating the making of paintings, sculptures, prints, candles, textiles and benches. For Alyson, the gift giving element is very important: “The person will have invested a lot of time and effort in making the gift. The giving of the gift is a way of acknowledging what has been taken from the person they have harmed. It does sometimes happen that this gift is not accepted: in that case, it is given to the community instead”.

Terms such as “the person responsible for the harm” and “the person who has been harmed” are an important part



of restorative practice. Clair explains why: "Language is an important factor in changing perceptions, which is why restorative justice doesn't speak of victims and criminals. The aim is to take away such labels."

Both Clair and Alyson are accredited practitioners in restorative practice, and their commitment to the ideas behind it is clear. Asked what attracts her to work in this field, Alyson replies: "I've always been strongly drawn to the values that underlie this work – mutual respect, listening to all sides and not making judgements. This has always been important to me. I've always wanted to consider why people act in particular ways. Restorative Justice relies on independent, non-judgemental facilitators, which is very similar to community mediation and so, as I was already working in that area, it seemed a natural extension".

Sixteen years ago Clair was working as an artist in a Community Arts Centre when she was approached by the Oxfordshire Youth Offending Service to be a reparation supervisor, a role which required her to supervise young people subject to court disposals. Her application was successful but she was initially reluctant to accept, feeling she didn't have the appropriate skills. Finally, her passion for youth work won over. Her training in restorative justice was a week-long residential course in a police college, a venue in which she didn't feel at home: "I felt so daunted, I ran away! But I came back and I'm glad I did, because

it was an excellent course and proved to be five days that changed my life and which ultimately led to me being here and setting up space2face with Alyson".

For both Clair and Alyson it seems that restorative practice is not just morally desirable: it is a pragmatic way to deal with societal issues. Clair explains: "For me, it (restorative practice) seemed the only intelligent solution to some of the problems we have. Prison is proven not to work for the majority of people sentenced to custody, particularly for those on short term sentences. In fact, statistics in Scotland show that reconviction rates are lower for those on community sentences than for those sentenced to short term custodial sentences. Yet, Scotland has one of the highest prison populations in Europe per head of population. I have an inherent dislike of adversarial systems, and I just don't think that traditional criminal justice systems get to the heart of things. There's always a reason behind someone's behaviour. I think that's where restorative practices come in. When you start to use the arts with restorative processes that's when, to my mind, the work can become even more powerful and can enable people to see the potential for change in their lives."

Asked what the plans are for the future of Space2face, both Clair and Alyson say that they would like the project to be more secure. "We'd really like to make the organisation more independent," Alyson says.

Space2face is currently a partnership project between Shetland Arts and the Community Mediation Team. Since its inception in 2008 it has received funding nationally from the Paul Hamlyn Foundation, BBC Children in Need and Creative Scotland. Locally, support has been received from Shetland Arts, the Rotary Club, Boys' Brigade, Community Safety Board and the Anti-Social Behaviour Working Group. Space2face has no funding beyond this year.

If any readers have funding or sponsorship suggestions, please get in touch with space2faceshetland@gmail.com. You can also visit the space 2face Shetland Facebook page at: www.facebook.com/space2faceshetland/ ■

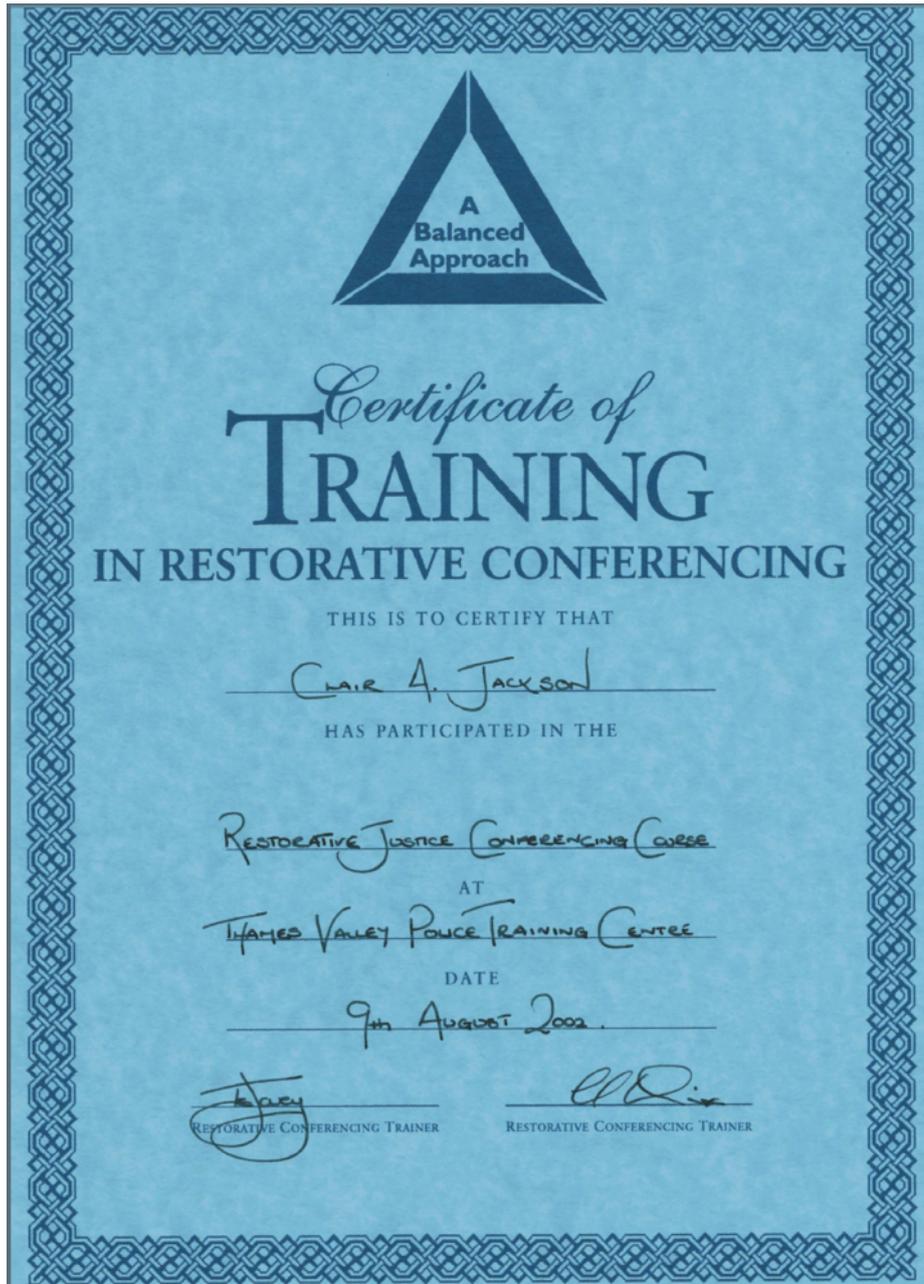
The Woolf Within

For anyone wishing to learn more about restorative justice, the short documentary film *The Woolf Within* is well worth a watch. It tells the true story of Peter Woolf, a prolific offender, who was described as "a walking crime wave". Woolf burgled a house, attacked the householder and ended up in prison yet again. Peter met with the man he had attacked in a restorative justice session that took place in the prison. This meeting changed the lives of both men. It can be viewed on YouTube.

Appendix 2

Thames Valley Police and the Oxfordshire Youth Offending Service RJ conference
facilitator training certificate

Note: Jackson was my married name.



Appendix 3

Documentation for, 'Facing-up' / an exhibition of artwork by young people involved in offending, BBC Oxford Studios, 2005, November (BBC Oxford, 2005).

The exhibition postcard invitation

Entrance to the exhibition was by invitation only and organized by me in collaboration with broadcast journalist, Stephen Fontaine. An invitation was sent to magistrates, young people responsible (the artists and makers), their parents / carers, people harmed, police, MPs, councillors, and Youth Offending Team staff – no-one wore name badges and so on the night everyone just mixed as human beings together. All the artworks and objects were made by young people supervised by me as part of the reparation component of their Court Orders. Some of the works were made for the person they had harmed, whilst others were created specially for the exhibition to be auctioned for BBC Children in Need. After the opening night, the exhibition could be viewed by appointment.



you are invited to the opening of

'facing-up'

an exhibition of artwork by young offenders at

BBC OXFORD

269 Banbury Road, Summertown, Oxford

Saturday 12 November 2005 7.30 - 9.30pm

the evening will include a unique opportunity
to bid for a piece of artwork in aid of BBC Children in Need

also, on the night: tours of BBC Oxford studios, talks, presentations & refreshments



exhibition continues until 12 January 2006 (viewing by appointment only, please contact 08459 311444)

Selected exhibition works



Exhibition publicity

12 YOUTH JUSTICE BOARD NEWS FEBRUARY/MARCH 2006

Karl: "He's helped me see things differently." Ron: "He's the first person to help out others with a problem."

Double act

After getting a Referral Order following his involvement in a fight, Karl, 17, met with Ron Gordon in June 2005. Ron introduced Karl to the Referral Order and Aftercare Provision (RAP) programme at South Tees Youth Offending Service. RAP provides up to 25 hours a week of support to young people on custodial and community penalties who have assessed mental substance misuse and dual diagnosis needs, including health and mental health. RAP aims to address offending behaviour to help develop young people's skills and interests so they are better equipped to lead law-abiding lives once they have finished their sentence.

Karl: I got my Referral Order in the summer - 12 months. After I came out of the court, someone from the YOS called and told me that a YOS worker would come and see me over the following weeks. At first, a few different people came to visit me at home and I didn't really know who was who. It was a bit confusing really. But then Ron started coming to see me, and he told me all about RAP, and how he thought it would help me.

I'd describe Ron as a close friend, he's a good man. It might sound a bit funny, but he reminds me of a granddad. He sits there and listens to me and he gives me advice. I can speak to him about what's bothering me, with me, it's usually about getting too much and getting into bother. He's helping me with that, though, and he's made me think about how I behave. He's not "told" me, but he's firm. If you seem to give up, he wouldn't let you. He's really energetic - he's mad when he takes us out in our leisure time he's the first one to get involved. He does everything we do - rock climbing, mountain biking, golf, swimming. If I don't know Ron then I'd never do activities like this, I'd just be hanging around the streets, getting into trouble. He's helped me see things differently, and he's made me see there's more to life than going to get behind, when I was getting into trouble, I just didn't care at all about anything.

The thought of going to jail does worry me, what I want to do now is get a job - get some money and keep myself busy. I'm doing a site safety course next month, which means I'll be able to work in construction. Hopefully then I'll get an apprenticeship somewhere. I really wanted to be an architect but I've not got the maths skills. Being a builder is similar though, and I feel good about it.



Ron: Standing beside me is a decent young man. He's trustworthy, for a start. He showed that at a residential course recently when one of the workers had his purse stolen. Karl couldn't believe that anyone could take money from him and helped search for the purse. He ended up searching for money down the back of sofas, and eventually collected £5 to his name. I recorded this on his file - the ability to empathise with others is an asset in any young person.

But Karl's also a fantastic team player on any team-building course he's the first person to help out others with a problem.

In my opinion, some young people will always get into trouble. It's a fact of life. But what everyone needs is support. And Karl is living proof that the RAP scheme - which closely supports young people - works. I'll be honest, and I've said this to Karl, I think that without consistent support from South Tees RAP, he might have ended up in a young offender institution. But credit to him, he's determined to sort himself out. He's talked about his need to stop drinking to excess because that's when he gets into trouble. He understands and he's really sorting himself out now.

What I want now is for Karl to get a job. I can't wait for him to complete his site safety course and then move on to full-time work. Without doubt, if Karl maintains the progress he has made since I've known him, he will be an asset to any employer out there. I think Karl will make an excellent builder. He might not be too strong academically, but he'll be doing a trade that some people who've been to university will have no idea of.

I don't do this for the money, I can tell you that it's a tiring job. You're working with so many different people with so many different problems. But I always have my mobile switched on, at any time of the day or night so that if a young person needs to talk to me then they can. I've done that many a time with Karl, and we always put through.

Making amends

An art-based reparation project in Oxford has produced an impressive body of work by young offenders.

To highlight the work and the positive changes that the process has helped create, Oxfordshire Youth Offending Team (YOT) and BBC Oxford held an exhibition of more than 20 pieces in a variety of media. Focus were these auctioned, with proceeds going to Children in Need.

Featured in a reporty weaving in mixed fibres, created by a 15-year-old, which was given to victims as part of the reparation process.

Clair Aldington, reparation supervisor with Oxfordshire YOT, was one of the exhibition organisers. She said that one of the benefits of the art projects is that nothing can be done "wrong". "Often it is the first time that the young people have completed something and it helps them to feel proud. But this is also a process of building up trust. We work on a one-to-one basis and building up their self-esteem is part of the work rehabilitating them."

Stephen Fontaine, the journalist who ran the project for the BBC, said: "The young people involved in the project have given parts of their heated history to public gaze."

Despite reading and hearing the negative stereotypes of young people in the media, they have still managed to trust the BBC to represent them here as individuals with untapped potential."



Spurs star pitches in with support for campaigns

Tweagars in North London met a Tottenham Hotspur football star when he paid a visit to those who have been involved in Oxford County Youth Offending Services' anti-bullying, anti-weapon and anti-theft campaigns.

Thomas Sattin, who plays in the midfield for Spurs, met the young people who have been involved with the campaigns in February.

An anti-bullying film, Dangerous Silence, has been shown in many secondary schools throughout the borough of Enfield. It was made by young people in conjunction with the police and examines the problem of bullying through the eyes of young people, and how it could destroy lives.

About Children, an anti-weapon film, was screened at a local cinema. Again, it was written and acted by young people in the borough, using the area of Edmonton as a backdrop. The film showed the dangers of carrying weapons and how teens did have a choice in the matter.

Most recently the young people worked directly with the police to break down barriers, and to design and make some t-shirts with an anti-bullying, anti-weapon and anti-theft theme, which were Thomas Sattin modelled, as part of support for the initiatives by Spurs.

Councillor Glenn Vince, cabinet member for

education, children's services and leisure, said: "The most important aspect of all these initiatives is that they are led by the young people themselves, telling us what they think about bullying, the carrying of weapons, and how robbery affects them. They also will show how they believe these problems can be tackled."

"We will continue to work closely with other colleagues on these interesting and worthwhile projects."



Names of young offenders and their families mentioned in Youth Justice Board News have been changed to protect their identity. Design: SPT Design and Publishing. Photo: Network Distribution. Two-Ten Communications.

Press Office

BBC

Press Releases BBC Oxford hosts young offenders' art exhibition

Category: BBC Oxford 95.2FM

Date: 07.11.2005

[Printable version](#)

BBC Oxford is to host an exclusive exhibition of artwork by young offenders saying sorry for their crimes.

Facing Up is the title of the exhibition, which features paintings, photography and textile works created by the youngsters as part of making reparation to the victims of their offences, which include robberies and car crime.

Some of the work has also been designed to be auctioned for the **BBC Children In Need** appeal.

The exhibition will open on Saturday 12 November, from 7.30pm, with an opportunity for visitors to bid for the work with proceeds going to the charity.

There will also be a chance to look around the newly-refurbished BBC Oxford TV and radio studios.

All the artwork in the exhibition has been made as part of the reparation component of young people's court orders, under supervision from the Oxfordshire Youth Offending Team.

The idea behind reparation is that the young people - aged between ten and 17 - try to repair some of the harm caused by the offence they have committed.

Some of the artwork was specifically made as a gift for the victim of an offence, while other pieces have been specially created for BBC Children in Need.

Clair Aldington, the reparation supervisor and a professional artist herself, says she uses art as a way of helping young people explore the reasons behind their criminal behaviour, as well as helping them create gifts to say sorry to their victims - a scheme unique in Britain.

"The victims I have been involved with have been pleased and touched to receive the work - it's very personal and they see that the young people have really made an effort to say sorry and to repair the harm they've done," says Clair.

The exhibition has been curated by Clair and Stephen Fontaine of BBC Oxford.

In the week prior to the exhibition opening, BBC Oxford will also host a Youth Justice Week, with stories, discussions and interviews relating to the exhibition. Tune in to 95.2 FM and BBC South for more information.

For the opening night on Saturday 12 November, young people, parents, victims of offences, magistrates, police, representatives from the Youth Justice Board and the Oxfordshire Youth Offending Team, local MPs, councillors and others will be invited into BBC Oxford to view the exhibition.

Appendix 4

Pre-PhD preparatory literature and contextual review process / Search terms and sources

Pre-PhD literature and contextual review

When I was first considering studying for a PhD, I spoke with Professor Lynn Froggett (personal communication, March, 2012) about her research relating to RJ and making as detailed in this review. At that point, she was not aware of any research which focused on the creative practitioner and the made object itself. She expressed an interest in my work, and asked if it was documented anywhere – at that stage it was not, in any coherent form (see Appendix 1). Whilst writing my research proposal I conducted a preliminary literature review, which further evidenced that there was very little specifically related research literature. In the light of this, I spoke with Fergus McNeill (Professor of criminology and social work, University of Glasgow) (personal communication, 2014) who stated that he did not know of any research in this area, but suggested I read Rossner's work (Rossner, 2013) - her work has since become pivotal within my doctoral studies, as may be seen in this chapter, and in Chapter 1. I also emailed my research proposal to Pete Wallis (author, and RJ manager, Oxfordshire Youth Offending Service) who stated that he thought it was, 'really exciting and interesting' (personal email communication, December 30, 2016). I additionally emailed it to Dr. Marian Liebmann (see Chapter 4) who replied saying she considered it to be, 'ground-breaking' (personal email communication, March 24, 2017).

PhD literature and contextual review sources and search terms

Once I had commenced my PhD, searches were conducted within the following resources: Northumbria University library and linked library resources, Google Scholar, Pro-Quest theses and dissertations database, Pro-Quest Design and Applied Arts Index, and the Restorative Justice Council research and reports resource depository, which includes regular updates on what is new in RJ research, nationally and internationally (<https://restorativejustice.org.uk/resources>). I also receive their members' magazine which contains a research round up by Dr. Ian Marder of Maynooth University, and am a member of the recently formed Scottish Network for RJ Researchers (SNRJR). I set up alerts through my Northumbria University library account for any new literature in the search terms detailed in the Appendices.

I additionally searched within the following databases for contextual practice based material, works, and literature: National Alliance for Arts and Criminal Justice research database (<https://www.artsincriminaljustice.org.uk/our-work/research/>), National Alliance for Arts, Health and Wellbeing (<https://www.artshealthandwellbeing.org.uk/>) resource library, AN, the Artists Information Company (<https://www.a-n.co.uk/news/>), and the Axis artist database (<https://www.axisweb.org/>).

The search terms I used were as follows:

Search terms for making and RJ

“Design and restorative justice”

Design and restorative justice

“Arts and restorative justice”

Arts and restorative justice

“Creativity and restorative justice”

Creativity and restorative justice

“Arts and reparation”

Arts and reparation

“Arts and criminal justice”

Arts and criminal justice

“Creativity and criminal justice”

Creativity and criminal justice

“Making and restorative justice”

Making and restorative justice

“Restorative Justice”

Restorative Justice

“Memorialization and art”

Memorialization and art

“Transitional justice and art”

Transitional justice and art

“Architecture and restorative justice”

Architecture and restorative justice

(art* AND (restorative practices)) OR processes OR approaches OR justice

“creat* and restorative justice”

creat* and restorative justice

Search terms for gifting

“Gifting objects”

Gifting objects

“Gifts and artefacts”

Gifts and artefacts

“gift* and restorative justice”

gift* and restorative justice

Search terms for RJ and islands

“restorative justice and islands”

restorative justice and islands

“restorative justice and rural areas”

restorative justice and rural areas

“restorative justice and rural communities”

restorative justice and rural communities

Appendix 5

Poster presentation / European Forum for Restorative Justice, 10th international conference, Tirana, Albania, 2018, June 14-16

Poster in conference programme



The potential of co-creation, making and gifting in engaging family members and other stakeholders in juvenile restorative cases

Clair Aldington
UNITED KINGDOM

Space2face is an arts and RJ project in the Shetland Islands, Scotland (UK). Clair Aldington, artist and accredited restorative practitioner, currently doing a PhD at Northumbria University, and mediator Alyson Halcrow co-founded the project in 2008 and continue to jointly manage it. It is now an independent charity and received a Restorative Practices (UK) Award in 2016 for its work in criminal justice. The poster will detail three case studies they have facilitated in which restorative and creative making processes were used to address in family the harm committed by under 25 year olds. In all three cases, making and co-creation were used to engage both the person responsible and the persons harmed (family members). The co-created artefacts were gifted to the other person/s involved as part of direct or indirect restorative meetings. The poster will refer to current literature and research around co-creation and co-production in the different disciplines of criminology and craft, art and design and explore the validity of this method as part of restorative work. An article of Space2face's initiatives has been published in the booklet "Restorative Imagination: Artistic Pathways. Ideas and experiences at the intersection between art and restorative justice" (EFRJ, 2017).

10th International Conference of the EFRJ 145 Expanding the Restorative Imagination

Poster displayed at the conference



Poster presentation

The cases studies outlined on the poster are Persons harmed, 1, 2, and 3 who were interviewed as part of the Radius / Making, gifting, solidarity interviews in this thesis. The poster contains images of the co-created design things they gifted and / or received.

The potential of co-creation, making and gifting in engaging family members in juvenile restorative cases



Introduction

PhD provisional title:

'Drawing a line; the role of the co-created artefact in engendering solidarity between participants in a restorative justice process.'

The co-created artefact is formed out of a working relationship between an armaker and a person responsible for causing harm and/or the person harmed, as part of a restorative justice process. On completion, the artefact is gifted (with appropriate consents and risk assessments) to the other person involved in the conflict or situation of harm.

I am particularly interested in whether the combined making and restorative process can imbue the co-created artefact with enough significance for it to engender moments of solidarity between participants in a restorative process, even if both parties are not present at the gifting.



Case Study / Tree

A son (in his early 20s) had committed assaults on family members (and others). The son had spent most of his late teens and early 20s in and out of prison. We spent 2 years working with the son and his parents in separate parallel restorative processes. The parents were separated but chose to attend sessions together.

Each party created a tree to represent the 3 stages of their restorative process: Roots - Facts (what happened?); Trunk - Consequences (who was affected?); Leaves - Future (what does everyone need in order to move on in a safer way?). The trees were exchanged in a face to face restorative conference. Both sides used their trees as visual aids in the meeting to articulate their thoughts and feelings.

"We've never been able to have that type of conversation before." (Mum)



Case Study // Bench

A son (in his early 20s) stole money fraudulently from his foster parents. We spent a year working with the son co-creating a bench as a gift for his foster parents, as part of his restorative process. We additionally employed a craftsman to help with the making. Concurrently, we were working with both foster parents - the father was, at first, unwilling to engage in a restorative process as he was too angry. As time progressed this changed, and he decided to participate in a joint meeting.

As part of the formal joint meeting, the bench was gifted by the son to his foster Mum and Dad. They were overwhelmed, particularly by the album of photos that detailed the making process. 5 years later, their relationship with their foster son remains strong and Mum is now a trustee of space2face (R) and Arts charity established by myself and Alyson Halcrow).

"The bench replaced the pain and harm caused." (Mum)
 "Doing this [restorative justice] is far harder than going to prison." (Son)



Case Study /// Talking Box

A teenage son assaulted his Mum in the family home. Mum worked with us for a year going through the 3 stage restorative process using creative approaches. This culminated in her creating a gift for her son. The gift was a 'talking box' into which she recorded a 10 second message for her son and placed inside it a book she had made alongside other significant artefacts.

The 'talking box' was gifted to the son by myself and a colleague in a meeting with him and his community worker.

"The service you provide is outstanding and should be promoted more." (Mum)

Co-creation

In my experience as a practitioner, co-creation and making can enable young people who struggle with emotional literacy to engage more profoundly in a restorative justice process with their families. Co-creation is not a new concept in the art world; participatory arts practice is a way of a participant with little or no experience of artmaking to co-create an artefact/performance, etc., with a professional armaker. This is a two-way learning process for armaker and participant as equal collaborators. There can, however, be varying degrees of participant involvement. In criminology there is an emerging area of research into the value of co-production (between criminal justice professionals and their clients) of disposals and inter-disciplinary approaches in order to increase meaningfulness and improve engagement and desistance levels. Applied in a restorative artmaking context, through making, participants co-create not only their artwork but their own restorative process and through describing their making process during a joint meeting, they are immediately having a restorative conversation. The making process could potentially become the restorative process.

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Appendix 6

Superordinate, and common theme phenomenological texts

In line with my methodology (Chapter 3), I chose to compose phenomenological texts for each of the different theme levels from the analysis of my datasets within this thesis: subordinate, superordinate, and common. I see these sets of themes as, ‘fasteners, foci, or threads’ (Van Manen, 1990, p. 91), around which the phenomenological text is woven. Throughout the process of writing the texts, I aimed to remain as true as possible to the original words and phrases of my interviewees.

Superordinate theme descriptive phenomenological texts

The following are the *descriptive* phenomenological texts for the superordinate themes from the Radius / Making, gifting, solidarity interviews.

Making role in RJ (Q. 1)

Making (from PIE root *mak-, ‘to knead, fashion, fit’)

The phenomenon of making in RJ is broadly a nurturing, communicating, an unwrapping, unravelling and unblocking activity. Co-creative making within RJ enacts the values of RJ and RJ itself is seen as organic and making oriented in its co-creation of justice. It is an embodied practice and restorative to self, as well as to the other and, in this sense, making has a possible place within wider restorative practices, as well as within RJ. Making is also seen, more widely, as a primordial activity, and a [dis]balancing action important for a [re]imagination of RJ. A particular manifestation of RJ making is in the creation of symbolic relational things (through co-created design things) that connect and build community. In this way, the co-created design thing is viewed as having a relationship with the indigenous practice of talking sticks. The lived experience of using making materials is confidence building, encourages profound work and can offer useful focal points for, and entry into, RJ. The innate equalization (sitting side by side, equally making) and offer to everybody, practitioner as well as participant, to contribute are seen as the meaning of co-creative making. RJ processes have traditionally valued the written and spoken word over more creative modes of expression, which is seen as favouring a dominant white western-centric culture. Making is a channel of expression that offers something new and valuable to RJ processes, and is a potentially transformative activity between people, aiding a deeper articulation and a different form of communication from verbal language. This is particularly, though not solely, significant for people who lack verbal confidence and emotional literacy. The potential for co-creative making activities within RJ is viewed as huge.

Hazards of making in RJ (Q. 2)

Making hazards within RJ are in the justice system's (police, courts, judiciary and other justice professionals) possible perceptions of making as being insubstantial and not properly addressing the harm caused, particularly with more serious offences. Words and phrases such as, 'cheesy', 'is this something substantial?', 'not being enough', 'touchy feely', and, 'where's the real repair?' are seen as evidence of this. Other making hazards are in a lack of education in, and experience of, the value of making within RJ processes, and a lack of practitioner knowledge of making skills and materials. Also, in participants' possible lack of confidence in using making materials, as so many people say, 'I'm not creative', 'I'm not an artist', and related to this, participants' consequent fear of failure. Making hazards can also manifest themselves in not setting safe psychological, emotional and physical boundaries around RJ making activities, engaging participants in a forced and coercive way through the initial offer of RJ making, and not navigating the making process in supportive and encouraging ways alongside the participant. An example of this would be in unsupervised (non co-creative) making activities. This is because RJ making hazards also lie in the vulnerability of the making process, through the giving of oneself. Through this, however, making activities can generate bravery, with RJ making being viewed as a tough but valuable process. These potential hazards underline the importance of practitioner making skills and knowledge when working with participants in this way, and can be mitigated against by employing trained creative practitioners, who have the ability and skills to manage the sometimes [un]comfortable, and what are described as potential no-no places, that are innately opened up through making processes.

Gifting role in RJ (Q. 3)

Gifting (from PIE root *gbabh-, 'to give or receive', with the sense of, 'to hold')

The phenomenon of gifting already manifests itself within RJ processes and encounters through the gifts of people's time, presence, knowledge and accountability, with the potential to expand this into object gifting. Object gifting fits into this existing gifting concept as the co-created design thing equalizes the power imbalance created by the harm caused. As such, the gifted co-created design thing possesses great potential and impact, not only between individuals, but also with communities who are viewed as valuing gestures, such as the gifting of handmade things. The gifting of a co-created thing in RJ is a cyclical, kinaesthetic act; a letting go and closing of the circle that addresses the needs of the maker as well as the recipient. The gift is described as an intimate thing, containing part of the maker within it, being there when saying sorry is not enough, and of meaning more than words. Certain manifestations of the gift in RJ emerge as key. These are the gift's tangibility and permanence, its ability to act as a reminder of a transformative experience, its handmade quality, the gifting process as a personalized one (and making as an individualized one), the importance of separating the gifting from the making process, and to enable the gifting to continue even if the gift is

not wanted by the other. In these ways, the gift within RJ is an ongoing and active thing, helping to maintain and repair a relationship over time rather than an action that happens once, and one which adds another dimension and value to the RJ process.

Hazards of gifting in RJ (Q. 4)

Gifting hazards in RJ are in it becoming a coercive action, particularly in the offer of the gift to the person harmed, a lack of consideration both in the timing of introducing the gifting idea into the RJ process as well as in the time taken to create the gift, the gift as being disproportionate both to the loss experienced by the person harmed as well as to the offence itself, the rejection of the gift, and the potential entanglements with the symbolic, cultural and reciprocal complexities around gifting. Consequently, recognition of the following are important for a safe manifestation of gifting in RJ: that the gifting should have no obligations or strings attached to it, an acknowledgement that the gift can involve powerful emotions that extend beyond the moment of the gifting, and that, therefore, it may not be appropriate in all cases, especially in ones of serious and complex harm. Additionally, that the gift can create both unwanted, as well as wanted, ongoing connections between gifter and receiver, and can be a trigger for anger as well as a symbol for hope, *depending on the recipient's willingness to accept it, their family's perspective, and the gifter's (if a person responsible) transitioning or not from offending behaviour.*

Understanding of solidarity (Q. 5)

Solidarity (from PIE root *sol-, 'whole, well-kept')

The phenomenon of solidarity in society manifests itself as a steadfast and political concept, and as such, is a surprising concept to see with RJ. In action, solidarity in society manifests itself in people actively walking or standing alongside someone, shoulder to shoulder, against something. It also manifests itself in the micro and the macro; it is always a collective response but this can be at interpersonal, as well as at community and societal levels. In these ways, solidarity manifests itself in dynamic acts, strong and solid, like glue, in bringing people together, and as an embodied and reciprocal response between people.

Solidarity in RJ (Q. 6)

The phenomenon of solidarity in RJ is a challenging and an interesting one and as such, for some, an un-thought of place. Solidarity in RJ is an easier phenomenon when it manifests itself between practitioner and participants and between participants and their supporters. Both these manifestations are important for the RJ process. Solidarity manifesting itself between participants, a person harmed and a person responsible, is described as being squirlier and as a gift and not an obligation. As such, if a practitioner chooses to use the terminology of solidarity with RJ participants it should be used carefully, or the phenomenon described in another way, such as a point or place of convergence with the other (as in the RJ in solidarity definition proposed in this thesis). Highly skilled and sensitive practitioners are required to handle the negotiation of solidarity as it manifests itself within RJ processes and encounters. The particular manifestations of solidarity in RJ are at micro and macro levels and as balancing, evolving and fluid processes that go deeper than equal concern, care and respect for all involved and as tapping into the structural aspects of society.

Empathy and Solidarity (Q. 7)

Empathy (from PIE root *kwent(h)-, 'to suffer')

Solidarity – see above

Empathy and solidarity are inter-related phenomena through their leading of the one to the other. Solidarity and empathy, however, manifest themselves differently. Empathy is an ethereal, individual and inactive response, whereas

solidarity is a more solid and girder-like, collective and active response. In these ways, empathy manifests itself passively looking in on someone from the outside and solidarity as actively being inside the situation with the lived other. Empathy particularly manifests itself in being understanding and caring towards the other but with the risk of being viewed as patronizing with such phrases as, 'I know how you feel'. Empathy is about *imagining* someone else's experience and what it would feel like, in contrast with solidarity which is *experiencing* it. Recognition is offered as a potentially more useful word and phenomenon in RJ than empathy or solidarity.

Solidarity in RJ definition (Q.8)

Overall, the proposed definition is viewed as a good interrogation of solidarity, if a complex statement of what solidarity looks like within the context of RJ. It is also seen as being provocative in terms of challenging people's understanding of how solidarity is currently used within society. The word and concept of solidarity is considered to contain a lot of baggage, and there are cautions around the concept seeming too solid and entrenched, alongside a desire for it to be seen as a fluid, moveable concept. This is because the RJ process is viewed as a journey, containing the energy and movement of solidarity. Due to these concerns, an alternative word to solidarity is offered of, '*recognition*'. Other concerns are around it potentially being seen as a required outcome for RJ, and as out of line with popular contemporary understandings and usages of the word. A point of convergence, as an understanding of solidarity, was further elaborated as a place of tension and middle ground that RJ participants are working towards. This place is not a permanent unification, but viewed as momentary and transformational, and as such, the word, 'point', is seen as being too small and specific, with, 'place', suggested as an alternative. This in between place of convergence is considered significant precisely because it contains tensions within it, and is viewed as a contrast to the perceived polarizing way in which the world often views people and situations. Symbols are seen as offering a tangibility, and as referencing the active component of solidarity. Solidarity is considered able to happen without people meeting physically, and that mediated presence (through technology, for example) needs rethinking in the context of post COVID-19 RJ.

Making and gifting in terms of solidarities in RJ (Q.9)

In general, objects establish a form of solidarity or a bond with another. In particular, the phenomena of making and gifting in RJ processes and encounters shift people towards one another and into a middle ground. This happens through making being an innate act of solidarity, and gifting an ultimate solidarity, with the physical thing, the gift, seen as a manifestation of the time taken in its creation to understand the other. The act of the person harmed being willing to receive something from the other is viewed as the opposite of the traditionally adversarial justice system and as a shift in what people think should happen to address crime and conflict. In this way, gifting and receiving hold transformative potential for all participants. This leads to questions around whether or not making and gifting in RJ could allow for a place of solidarity to be achieved without the main players (the person harmed and the person responsible) being bodily present, alongside the potential value of both parties making together. This latter scenario is viewed as creating an alignment and parity between both the person harmed and the person responsible, in contrast with just one party being involved in the making and gifting. Making and gifting have a particular value within relationships that have a past, a present and a future, such as within families. In these ways, making and gifting are seen as entirely appropriate in terms of contributing to RJ participants forming solidarities, but as needing to happen organically. Certain criteria are placed on making and gifting achieving solidarity, such as the activities being non-coercive and non-manipulative and that, in the RJ conference, the gifting needs to be preceded by bodily solidarities to avoid it becoming too rote. A caution is around how a gift passed from one to another might be perceived by the recipient and the potential for it to be a dismissive act by the gifter, and that unwanted and non-reciprocal gifting can feel more like violence than solidarity. There is an important acknowledgement of a lack of first hand experience of making and gifting within RJ processes.

The co-created artefact as a symbol of solidarity in RJ (Q. 10)

Symbol (from PIE root *gwele-, ‘to throw, reach’), also with notions of casting

Gift (from PIE root *ghabh-, ‘to give, receive, or hold’)

Thing (from combinations of Old English and Norse Þing, and Proto-Germanic *thinga -, ‘public assembly’. Later, ‘entity, being, matter’.)

Solidarity – see above

The phenomenon of the gifted co-created design thing manifests itself within RJ encounters as a thing that is marked (From PIE root *merg-, ‘boundary, border’) by...

Powerful connections are considered to be created between people and objects, and particularly with gifted things. Generally, **made things** are viewed as having ongoing and perpetual, rather than one-off, impacts as people ask questions about them, such as, ‘What’s that? Who did that? What’s the story of that?’ More particularly, the transition of the **gifted co-created design thing** into a **symbol of solidarity** is seen as a powerful phenomenon in a RJ encounter. This is because the **gifted thing** is invested with everything that happened, becomes a reminder of the RJ process, and a bond with the other. As such, the gift manifests itself as a still doing that thing that is talked about, taken care of, and one that enlivens connections between people with ongoing positive effects beyond the moment of the gifting. In these ways, rather than being a reminder of the bad things that happened, the gift can become a symbol of hope and goodness, capturing all that stuff that is in the air in RJ encounters into one tangible thing, and act as a bridge between people. Consequently, the gifted co-created design thing symbolizes a moment in time when the two parties came together and understood each other. For these reasons, appropriate contextualization and personalization of the gift is important. The gift can equally become an emotional trigger causing the feelings associated with it to re-emerge. These can be negative as well as positive. As people change and move on from the RJ process, the gift cannot be viewed in isolation and so any perceived negative behaviour change on the part of the giver (especially if the person responsible) could change how the gift is seen and responded to. In this way, the gifted thing could become a trigger for anger, alongside being a symbol for hope. There is additionally potential for the co-created design thing to be used in a joint RJ meeting in a similar way to a talking stick as the presence of a physical object can make mutual entrainment easier. For RJ cases at the more serious end, the re-charging of emotional energy through repeated positive interactions, but also through having meaningful symbols, such as the gift, could help someone on the road from recovery to trauma. As such, the gift helps to re-integrate and sustain the transformations that can occur in RJ encounters back into people’s real lives. There are questions around how that positivity is maintained around the gift, that the gift may be more powerful as a symbol of solidarity where it is gifted between intimates, rather than strangers, and about whether or not a prior relationship, such as in families and in small communities, influences how well a gift is received, as there is the additional motivation of a pre-existing relationship to restore. The alternative opportunity to present the gift to the community (where a direct presentation within a RJ meeting is not possible, chosen or appropriate) is noted with questions around whether or not this creates a symbol of solidarity in the same way as between the people directly involved. The particular manifestation of the gifted co-created design thing as a symbol of solidarity in an RJ encounter is in its tangibility in an otherwise often intangible RJ process and as an answer to a perceived lack of symbols in RJ.

Common theme interpretive phenomenological texts – detailed version

The following are the *interpretive* phenomenological texts for the common themes from all the face to face datasets.

Common theme 1

[Un]Blocking / Co-creative making activities can unblock a physical language that enables solidarities in RJ

Block (from PIE root *bhelg-, ‘a thick plank, beam’)

The phenomena of **making**, **gifting** and **solidarity** in RJ manifest themselves between people in both blocking and unblocking actions, things and spaces. Which of these they become is defined by the skill of the practitioner, creative and restorative. For example, regarding timing, oral silence, and the management of time within the RJ making and gifting processes. Skill is needed in both judgments around the time required for, as well as the timing of introducing the different stages. Co-creative **making** manifests itself within unravelling and unwrapping actions and, as such, can open up comfortable and uncomfortable places for the maker. These can sometimes become what are described as no-no spaces which need to be handled carefully through the skill and knowledge of a creative restorative practitioner in, for example, changing the making materials or discussing how much to reveal to enable a safe, transformative vulnerability and the creation of a vessel for pain. If managed skilfully, the experience of using making materials can build confidence and encourage profound work. In this way, making can manifest itself as a different, non-verbal, form of communication and articulation, ‘*a physical language*’, which values creativity as a way of knowing, and challenges RJ practices centred around the dominant western culture. Thus, making can be a nurturing activity, and provide entry and focal points for the RJ process, becoming a place of self-discovery. Co-creative making, in these ways, manifests itself in being restorative and unblocking to self, as well as to the other and, in this sense, of having a possible place within wider restorative practices as well as in RJ. The phenomenon of the **gift** manifests itself in the time taken in its creation to understand the lived other, and its permanence empowers the recipient beyond the RJ encounter through unblocking the time needed for its processing. As such, the gift is seen as an unblocking thing. Through the acts of making and gifting, therefore, the RJ process can potentially become more meaningful and transformative. **Solidarity** and empathy are unblocking or blocking in different ways. Understandings of the word, ‘empathy’, for instance, vary from it being a term people feel more able to engage with than, ‘solidarity’, to a dislike of it as a concept within the context of RJ as it is viewed as potentially patronizing and blocking with such phrases as, ‘I know how you feel’. There is an agreement, however, that empathy describes an ability to understand, be caring and open towards the other and view things from the other’s perspective and, in this way, be seen as unblocking caring feelings towards the other. Empathy is considered to be about *imagining* someone else’s experience and what it would feel like, in contrast with solidarity which is seen as *experiencing*. In this way, solidarity is viewed as an unblocking action, towards the other. Thus, co-creative **making** activities, movements and gestures unblock thinking processes through moments of stillness and oral silence which can lead towards the formation of **solidarities** between participants in RJ processes.

Common theme 2

Language / Co-creative making activities can formulate a non-offending language that enables solidarities in RJ

Language (from PIE root *dnghū-, ‘tongue’).

The particular manifestation of co-creative **making**, **gifting** and **solidarity** within RJ processes and encounters, in part, depends on the language, terminologies and words used to introduce them. As such, the terminology and words used around the phenomena of making, gifting and solidarity within RJ need to be carefully chosen with particular caution around the word solidarity. This is alongside the making and gifting, in and of themselves, being non-verbal language and articulation. Co-creative making activities, in turn, can help form a verbal *non-offending language* that enables solidarities in RJ processes and encounters. The **gift** as a creative piece, for example, is intimate, contains part of the **maker** within it, means more than words, is more considered, and is a tangible thing when saying sorry is not enough. In these ways the gift adds another dimension and value to the RJ process through its tangibility, as well as its ability to speak of the time, thought, bravery and commitment of the maker. Parallels are drawn between the gift and the letter of apology with the gift as meaning more through its uniqueness and inability to be copied. Communication through movements and gestures within RJ processes potentially enables the formation of higher **solidarities** between participants, and the gifted co-created design thing can become a communication tool in its own right within and beyond the RJ encounter. Solidarity has different usages, understandings, and interpretations which are barriers for some people. Fears are expressed around the phenomenon of solidarity within RJ being counter intuitive to most people and potentially having a negative effect on participants' expectations. It is suggested that, alternatively, if the RJ process is described as reaching a point or place of convergence (as in the proposed RJ definition in this thesis), then participants would buy into that. Solidarity is defined as a micro as well as a macro phenomenon, always collective, and existing at interpersonal levels as well as at community and societal ones. Both these definitions are seen to manifest themselves in RJ; at the micro level through the facilitator being kind, compassionate and respectful of everybody within the time constraints of a RJ process, and that, at the macro level, the meaning of solidarity is more than just the time spent together. In this way, the phenomenon of solidarity in RJ is considered to be edgy, political, and macro as the practitioner's presence is about a belief that things can be done differently. There is an agreement that the words and terms people use in RJ are extremely important and that there needs to be a consistency and clarity as to what is meant by specific terms.

Common theme 3

Bespoke / A bespoke making and gifting process in RJ values time and the handmade

Bespeak (from Old English besprecen, 'speak about, speak against, complain', originally, 'to call out, speak up, oppose, request, discuss, arrange, and to order goods')

Handmade gestures have value and significance in communities, and are seen as giving of oneself. Evidence of this is the rainbow artwork placed in windows in the UK during the COVID-19 pandemic, and of people sewing scrubs for NHS workers. This is translated to RJ processes and encounters where the importance of a RJ co-creative **making** process being individualized and the **gifting** being personalized is key to making and gifting becoming bespoke places. These can, however, become entangled places and the symbolic, cultural and reciprocal complexities around gifting are acknowledged. This is why the gifted co-created design thing needs to be both appropriately contextualized, as well as personalized, in order for it to be a meaningful bespoke thing of value. There is a recognition that this takes time and effort. The particular value of RJ co-creative making and gifting within personal relationships that have a past, a present and a future is suggested and, similarly, the potential for the co-created gifted thing to become a symbol of **solidarity** is perhaps enhanced by a prior relationship being broken.

Common theme 4

Kinaesthetic, human and co-creative / Kinaesthetic and co-creative RJ humanizes and aids solidarities, and the gifted thing embodies both maker and receiver

Co-Creative (from PIE root *kom- 'beside, near, by, with', and, *ker-(2), 'to grow')

Kinaesthetic (from PIE root *keie- ‘to set in motion’), and, aisthēsis, ‘sensation’ (from PIE root *au- ‘to perceive’)

Human (from PIE roots *(dh)ghomon-, ‘earthling, earthly being’, and, *dhghem, ‘earth’)

There is a lack of embodied and kinaesthetic practice in western RJ processes which is seen as a missing element. The humanization, rather than stigmatization, of RJ participants is significant in preventing re-offending, and links people with place and community. This is especially so in small communities. Humanization also creates empathy which can lead to a place of crossover and acts of **solidarity** between people in RJ encounters. The phenomenon of solidarity is described as manifesting itself as something that can be observed, seen, felt, and smelled with all of the senses, through actively walking or standing alongside someone, shoulder to shoulder, against something. As such, it is embodied and reciprocal, as well as a political and a surprising concept in RJ. Solidarity is change-making as it taps into the structural aspects of society and means being actively inside a situation with the person in contrast to empathy which is described as outside passively looking in on the person. In these ways, empathy is seen as an individual and solidarity as a collective response. The co-creative **making** process enacts the values of RJ and RJ, in turn, is seen as making oriented through its co-creation of justice, with a potential value seen in both parties making together, and a suggested alignment and parity between participants in doing this. As such, co-creative making as a phenomenon, manifests itself as primordial, embodied and part of the [re]imagination of RJ. The phenomenon of **gifting** provides a kinaesthetic handing off, letting go and closing of the circle in RJ, with the co-created gifted design thing as an embodiment of both gifter and receiver. Questions are asked around whether or not making and gifting could allow for a place of solidarity to be achieved without the main players of person harmed and person responsible being bodily present.

Common theme 5

[Un]Safe space, community and place / A gifted co-created design thing is an object of community and enables solidarities in RJ

Safe (from PIE root *sol-, ‘whole, well-kept’)

Space (from Latin spatium, ‘area, expanse, gap, length, width’), and PIE root *(s)peh(2)-, ‘to stretch, to pull’)

Place (from PIE root *plat-, ‘to spread’)

Community (from PIE root *mei-(1), ‘to change, exchange, go, move’, with, ‘derivatives referring to the exchange of goods and services within a society as regulated by custom or law’)

Making and **gifting** may be discounted as part of RJ processes and encounters by people as being either too safe, or as unsafe, activities. This is either through perception or in actuality. For example, society’s and the justice system’s (police, courts, judiciary and other justice professionals) possible perceptions of **making** are viewed as it being insubstantial and not properly addressing the harm caused, particularly with more serious offences. Words and phrases such as, ‘cheesy’, ‘is this something substantial?’, ‘not being enough’, ‘touchy feely’, and, ‘where’s the real repair?’ are seen as evidence of this. Ways in which the RJ space may become unsafe in actuality include: the lack of education and experience of the value of making within RJ processes, a lack of practitioner knowledge of making skills and materials, as well as in participants lack of confidence in using making materials and a consequent fear of failure. To protect against this, RJ making and gifting spaces need to have safe psychological, emotional and physical boundaries set around them and participants need to be invited into them in an unforced and non-coercive way. The supportive and encouraging navigation of co-creative making and gifting pathways by skilled practitioners alongside participants is crucial. In the context of RJ, unsupervised (non co-creative) making activities are viewed as potentially unsafe. A **gifted** co-created design thing is an object of community leading to the formation of **solidarities**, as it is about the love, and acceptance of that community. To achieve that, any co-created **gift** needs to be proportionate to both the loss experienced by the person harmed and to the offence itself and there should be no strings or obligations attached to

the **gifting**. For these reasons, the gifting needs to be separated out from the making process as gifting is about making good and reparation, whereas making is a way of the maker articulating feelings around the harm. These manifestations of [un]safety within making and gifting phenomena underline the importance of making skills and knowledge when working with participants in this way as it is skilled and sensitive work with practitioner, alongside supporter, **solidarity** as key to the work. The phenomenon of solidarity between participants, people harmed and people responsible, however, needs to be a gift (safe) and not an obligation (unsafe) in maintaining the safe boundaries around the RJ space. The greeting ritual of, ‘placing’, someone within a family, neighbourhood, or workplace in small communities is an indication of the high value placed on community. The island practice of being kent and in relation to others at all times is potentially fraught with complexities within a RJ process, as well as within the reporting of court cases. These affect the ability to form solidarities with the other within a RJ encounter. A connection with the ground, place and community promotes a stillness which rubs out the past, and enables new un-choreographed movements.

Common theme 6

Bridging / Co-creative making and gifting are innately about solidarity, with the gifted thing as the ultimate symbol of solidarity in RJ

Bridge (from PIE root *bhru, ‘log, beam’)

Making and **gifting** within RJ processes and encounters manifest themselves as equalizing and communicating acts and, as such, are bridging activities through their ability to shift people towards one another into a shared middle ground, which is defined as solidarity. **Making**, particularly, manifests itself as a channel of expression and potentially transformative activity, aiding articulation and a different form of communication from verbal language between people, bridging even language divides, and is considered to be innately about expressing solidarity with the other. The concept of **gifting** as a bridging activity already manifests itself within RJ processes through the gifts of people’s time, presence, knowledge and accountability, with the potential to expand this into object gifting. **Solidarity** in RJ is described as a bridge between people. The gifting of a made thing is a manifestation of the ultimate solidarity as a mediator of [in]direct touch between gifter and receiver. Bridging actions between people are complex, nuanced and open to interpretation but, if understood and received, can open up possibilities for **bodily symbols of solidarity** to be exchanged between people in RJ encounters. This happens particularly through a synchronization of body language and height differences, and it is thought important that these occur prior to a gift exchange as part of a RJ encounter. The making process of a gift is entwined with thinking about the recipient and so helps form a bridge towards the other. As such, gifting addresses both the needs of the maker, as well as the recipient, with the gift itself acting as a bridging, reminding and bonding thing between people. In this way, the gifted co-created design thing within an RJ encounter has an ability to become a **material symbol of solidarity** that enlivens connections, forms bridges between people, and draws a line under the offence.

Common theme 7

[In]Tangible and [im]permeable rites of passage / The gifted thing is a tangible expression of an otherwise intangible RJ process but is entwined with obligations and a permeable solidarity

[Im]Permeable (from PIE root *Mei-(1), ‘to change, exchange, go, move’, with, ‘derivatives referring to the exchange of goods and services within a society as regulated by custom or law’)

[In]Tangible (from PIE root *tag-, meaning, ‘to touch, handle’)

Co-creative RJ making, gifting and their accompanying thinking process form a rite of passage which is defined as the transition by the person responsible from seeing themselves as an offender to a non-offender. This rite of passage is defined by the thing made; gifting in a RJ encounter is ritualistic and ceremonial as the co-created gifted design thing is a tangible act of acceptance and closure of a RJ process and encounter. **Making, gifting, and solidarity** in RJ processes are simultaneously about solidity as well as fluidity. As such, they can be impermeable and permeable, as well as tangible and intangible, actions, things, and spaces. **Making** manifests itself within RJ in the creation of things that offer a tangibility to an otherwise intangible RJ process. If the made thing is **gifted** to the other, the tangibility and permanence of the gift is important alongside the gift's fluidity as a still doing that thing that goes beyond the moment in time and which changes with each interaction. The tangibility of the gifted co-created design thing is in its permanence and longevity, but its gifting is accompanied by obligations for giver and receiver. If the giver is the person responsible, there is an obligation to transition from offending. If the recipient is the person harmed, there is an obligation to utilize the gift, preceded by a willingness to accept it. If these obligations are not fulfilled, this can change how the gift is viewed over time by the other person and their family; from a symbol of hope to a trigger for anger. The opposing manifestations of the gift as a triggering thing, as well as a positive reminding thing of a transformative experience, can create powerful emotions, wanted and un-wanted connections, between giver and receiver. The particular value of the co-created gifted design thing may be seen in its ability to be a tangible answer to a perceived lack of symbols in RJ. As such, the gift helps to re-integrate and sustain the transformations that can occur in RJ encounters back into people's real lives. In these ways, RJ making and gifting manifest themselves in the creation of tangible things that are invested with intangible, permeable echoes back to the RJ process and forwards into their lives. **Solidarity**, in turn, manifests itself in RJ as a place of impermeability, strength and solidity, described as like glue in bringing people together, and in this sense as being a surprising phenomenon in RJ. It also, however, manifests itself in RJ as a place of permeability. In this latter sense, as a balancing and fluid process that goes deeper than equal concern, care and respect for all involved. Solidarity and empathy are seen as manifesting themselves in permeability through their leading of one to the other; empathy as an ethereal and solidarity as a more girder-like response. **Solidarities** formed through **making** and **gifting** within RJ encounters, therefore, need to be articulated as impermeable as well as permeable; tangible and solid through the **gifted** co-created design thing as a **material symbol of solidarity** and its representation of a concrete moment in time, and as an intangible, fluid space of transition and permeability to allow for people changing over time.

Appendix 7

Preparatory interviews

Preparatory interviews

Prior to my PhD, I tested the validity of my PhD research proposal, through conducting an informal interview (with appropriate consents) with former clients of Space2face on 2015, October 9 (with the persons harmed) and on 2016, February 26 (with the person responsible). The interviews were conducted with all the participants (a person responsible and two people harmed) involved in a RJ case where a co-created design thing was gifted as part of a joint RJ face to face meeting. I made notes during the interviews which I sent to the interviewees for their approval as a correct record. I obtained permissions from all parties for the interviews to be used in any way that was useful and all were aware that I had undertaken them as a preamble for further research (this PhD). Additionally, I was given permission to photograph the gifted co-created design thing in its location, and gained an understanding of how it was used and treated within the household. The following are notes from these preparatory interviews.

The information obtained during these two preparatory interviews became a strong motivator behind my striving over several years to achieve funding for, and to commence this PhD. I had a desire to see whether these particular participants' responses were unique or more universal with recipients and gifters of co-created design things as part of a RJ process. As a novice researcher, learning points from these interviews, for me, were about the importance of structuring the questions appropriately (for example, avoiding leading), allowing people enough time and space to say all they would like to say, adopting an appropriate interview format, and engaging interviewees who are less verbally confident.

This interview was with Robbie's foster parents (one of whom was Person Harmed 1), and Robbie separately – see Fibula / Symbol of solidarity interviews sections of Chapters 4 and 5.

space2face

9.10.15 - joint interview with persons harmed (PHs) [PH1 and P] - foster parents of person responsible (PR0 [Robbie].

Brief summary of offence

Their foster son (Robbie) fraudulently used their bank card to obtain cash whilst they were abroad which meant they were unable to withdraw money. He struggles with substance mis-use. RJ process of one year - created a garden bench for foster parents - he gifted this personally in a formal RJ meeting with PHs. I worked on initial design of bench with PR - space2face then contracted a craftsman to create bench with foster son. I supervised the making process alongside another colleague.

Preamble (from PhD proposal)

The development of a creative restorative methodology that, alongside the artist, has the person responsible and the person harmed at the heart of the research and making process. The gifting of the art objects to the relevant person/s harmed and/or the community and the recording and evaluation of how each responds and accepts the gift. Where appropriate, the deployment of these art objects within the home environment of the person harmed and other chosen appropriate environments and how people choose interact with these reparative gifts.

Questions for recipients of reparative gifts

What does the bench mean to you?

Both: A tangible link to Robbie. that wasn't there after the episode. Gone part of the way back in terms of our relationship with him and in their own relationship. H and P relationship better than it was. When told Robbie was making a bench, it was the last thing P wanted in the garden as it was a reminder of what had happened. Now it's gone full circle and P looks after it and puts it away in winter. Robbie had shown H pics of the bench on his phone. The fact that Robbie had made a concrete effort and there was something there made it easier for P to engage with the project when he didn't want to. The bench was an entrance point into the process. It was a big solid thing that couldn't be ignored. Robbie wanted it to be a big solid thing. It made us see that Robbie has skills and he's wasted them.

Both: 'A lot of stuff hangs around it'. The bench is 'a landmark', 'a beacon'. The bench helped 'widen out the process'. 'It didn't really matter that it was a bench. It could have been a painting. But, for Robbie it was important it was a bench.'

P: 'the bench was a way into a conversation with H.' 'This is all part of the process – this interview.' 'You could choose to stop it [the process].'

Where have you placed the bench you were gifted?

In garden – at the bottom.

What is the significance for you of the area where you have placed it?

No significance. Only place it could go. Maybe swap it with the other one at the top of the garden.

A gift can never replace the pain and harm that's been caused by an offence. But how, if at all, has the gift of the bench been reparative or restorative for you? Or is it a painful reminder of the harm that was caused to you?

PH1: disagreed with this statement – she said 'I think it can', ie replace the pain and harm caused.

The money Robbie took was never the issue, it was the violation. The bench addressed that violation and regrets and gave us ways of dealing with it. The process and our acceptance of what he did has given him some dignity. Although Robbie is still on the journey, he's still on it. The bench stopped him sliding further down.

P: 'I can't put the offence and the bench on a scale. That would be setting him up to fail.'

PH1: The restorative process opened up P to think about the reasons why Robbie did what he did and understand S was on heroin at the time.

How has the gift of the bench affected your relationship with S?

Both: Robbie came to their ruby wedding meal. This was important to them that he was there with the rest of the family. The reconciliation of the family (H and P have 2 children of their own – Robbie is foster son) as a whole was helped by the bench. Robbie created a journal to go alongside the bench and what he wrote were things he was unable to vocalize himself. There was a switch in the meeting when Robbie showed the book with photos documenting the creation of the bench and Robbie's writing. Robbie also came on a canal trip with them to ... and got himself from Shetland with no money. Also helped P with the fencing for P and H's daughter. Robbie joined them for Christmas.

What do other family members think about the bench?

Both: Something tangible along with the book. Bench is a solid thing. Good quality. Other family members have seen the journey in us and have taken note.

How often do you use the bench?

PH1: 'There in the garden all the time in the summer. It's a thing of beauty. It means a lot. If I sit in the garden, I sit on the bench.'

How do other family members use the bench?

Both: They don't. The grand kids do, partly because it's at the bottom of the garden under the trees.

Have you shared the story of the bench with anyone else?

Both: More the restorative process than the bench. Have shared the story with several folk. Friends as well as strangers. Alyson [Halcrow] was an important part of the process; after her first phone call with P he had said. 'she knows her job!'. Through the restorative process, H was able to see that P's way of dealing with Robbie was as equally valid as hers. This realization about our relationship was part of the process as well.

If you have, how have they responded?

Positively.

Notes: H and P do not mind being named in any public documentation of their story. H would consider volunteering with the space2face project, as a result of this experience.



Preamble (from PhD proposal)

The development of a creative restorative methodology that, alongside the artist, has the person responsible and the person harmed at the heart of the research and making process. The gifting of the art objects by the person responsible to the relevant person/s harmed and/or the community and the recording and evaluation of how each responds to the giving and the accepting of the gift. Deployment of these art objects within the home environment of the person harmed and other chosen appropriate environments.

26.2.16 - interview with person responsible (PR) [Robbie]

Questions for givers of reparative gifts

What does the bench mean to you?

'A stepping stone'. 'A step in the right direction'. 'Getting a foot in the door.'

Where was the bench placed after you gifted it?

'In the shed and maybe in ... new croft house they've [foster parents] bought.'

What is the significance of the area in which it was placed?

I didn't ask this question as bench was later moved.

A gift can never replace the pain and harm that's been caused by an offence, but it may go some way to help people to move on from the offence. How, if at all, has the gift of the bench been reparative or restorative in this instance?

'It has. I don't know, it was just the bench and everything (restorative process). Having meetings.'

'Hard sitting in the room [for the restorative meeting].'

How has the gift of the bench affected your relationship with H and P?

'There wasn't one really before and now there is.'

'Now I get off the bus and go for tea.'

'She has a spare key for my house.'

'P came and plumbed in my washing machine.'

What do other family members think about the bench?

'Like it.'

'I done it to help pay back the money and built a fence for PH1 and P's daughter's garden.' (This was mutually agreed).

Robbie also said he went to PH1 and P's Ruby wedding anniversary celebrations.

How often do they use the bench?

PH1 and P sit on the bench in the evenings.

Have you shared the story of the bench with anyone else?

'Yes, I tell them about RJ and recommend it. Yes, obviously, cos it's part of it. If it wasn't for RJ I wouldn't be speaking to them.'

If you have, how have they responded?

'It's good.'

'I dunno, all different.'

'I don't think we'd be speaking still if I hadn't done RJ.'

Notes: Happy for us to use his name.

Appendix 8

Specific application of restorative values and skills to the face to face datasets

Radius / Making, gifting, solidarity interviews

Restorative values

Respectful. I commenced each interview with the reasons I wished to interview the person to confirm my respect for their expertise and experience and to build rapport and confidence as most interviewees either acknowledged being, or I perceived them to be, nervous, particularly the ones I had not met before. The interviews were either a conversation using the set of open questions as the focal point for the conversation, or the questions were asked by me, in order to initiate a conversation around each topic. Interviewees selected which of these two approaches to the interview they would prefer.

Fair. I emailed potential interviewees with the same letter, which I personalized to reflect their particular area of expertise by way of explanation as to why I wished to interview them. For the face to face group interview (with the people harmed) we sat around a circular table, using the restorative symbol of the circle to ensure everyone was equal and that I, as a researcher, was not dominant but on a parity with everyone else within the circle. This took place pre COVID-19.

Safe. I tried to create a safe environment for the interviews, whether face to face or online. When conducting the face to face individual interviews, however, I made sure I sat across a corner of a table (if there was a table in the space) rather than opposite the interviewee so the situation did not appear threatening with an obstacle across the space between us. But also, so there was still partly an obstacle in the space between us as some participants, in my experience as a practitioner, equally find the absence of an obstacle threatening. For the online interviews, I used secure online platforms that were password protected.

Non-judgemental. I chose not to make judgements if an interviewee forgot about an interview or did not respond to emails within what I considered a reasonable time frame, recognizing there may have been mitigating factors, especially as some of the interviews were conducted during COVID-19.

Restorative skills

Understanding non-verbal signals. I found using skills in understanding non-verbal signs and reading body language more complex with the online interviews, as only the head and shoulders were normally visible. This was also further complicated by the image freezing at times.

Active listening. I aimed to actively listen to the person I was working with, using non-verbal (nodding of my head, smiling, etc.), as well as verbal signals to indicate this. I considered the non-verbal skills to be particularly important with the online interviews as the other person could not see my whole body and so read my body language in the normal way.

Non-interruption. I found this more difficult with the online interviews due to time delays in audio.

Ulna / Lived experience case study

Restorative values

Respectful. I commenced each appointment with soft opening questions to initiate a conversation before launching into the main reason for the appointment. Particularly with the lived experience case study, this was as a way of checking in with participants, and determining how they were before we commenced the tasks of the session.

Safe. I additionally completed a risk assessment for the joint meeting between Luke and Sally (Joint Meeting 1, Luke, Sally, Alyson), which focussed on potential power imbalances. For this risk assessment I used the template recommended by the Restorative Justice Council, 'Example risk assessment mitigation plan', which includes, for example, 'Communication skills of participants', and, 'English language skills', as potential, 'risk factors or issues' (Restorative Justice Council, 2020).

I aimed to create a safe environment for appointments by making sure I was there early to enable me to set out the room, any materials or equipment, and to ensure there were no tripping hazards, etc. This proved difficult to achieve for appointments with Luke, however, as he was often early. On these occasions, we would chat whilst I was setting up, or he would help me to do this.

I made every effort to ensure the appointments were not re-traumatizing through the physical environment we were in (Toews, 2016; Design Spaces + Designing Justice; see also

Chapter 2), or the manner in which I conducted the appointment. I concluded each session with Luke with two questions; what he had found difficult and what he had enjoyed or learned in the appointment. This was as a way of marking a boundary around our time and letting Luke know it was the end. It was the answers to these questions that formed the basis for the aforementioned *Mapping restorative journeys / Lived experience case study* which is detailed in the Patella / Thinking through making section of this chapter. These questions were to gauge Luke's progress, but also to ensure the sessions were person centred, promoted well-being, and were not beyond his ability to cope (see Chapter 3). His answers also influenced how we tailored future sessions. After this, I always asked what he was going to be doing afterwards, how he was getting home, or to work, etc.. This was a way of giving him the space to transition safely from the session back into his everyday life. Regarding my own safety, I did not reveal detailed personal or contact details about myself.

Non-judgemental. Luke and I often discussed politics in our sessions and I chose to discuss this with him, but not to pass judgement on any of his opinions. Likewise, when Luke shared details regarding his offence or life, I remained impartial and non-judgemental.

Restorative skills

Understanding non-verbal signals. I used skills in understanding non-verbal signs and reading body language when working with all participants and mentioned these, where particularly significant, in my field and case notes. If I thought a participant's body non-verbal skills were of distress or anxiety, I would ask about this. For example, Luke was very quiet (Session 10, Luke) and when I commented on this, a conversation ensued about difficulties he was having in finding work as a person responsible.

Challenging constructively and positively. I challenged constructively and positively an attitude or behaviour which I felt may be unhelpful, for example, in a joint meeting with the other person. During the first joint meeting, I used an agreed set of respectful behaviour guidelines for all participants, including me as the facilitator. This included such items as not using offensive language, not talking over someone, etc.

Enabling people to make their own choices. I provided-Luke with choices around the making processes, the format of the gift and the way in which he presented it, and whether or not he shared his work with Caitlin. With Sally and Lyall choices were made by them about contents of the gifted book. For example, language, phrases and how it was packaged and presented to the community organization (see Joint Meeting 2, Luke, Sally,

Lyall). In the co-creative making activities, I enabled participants to make choices around materials, the form of the co-created design thing, the content and how to present it. Choices were also enabled around the number of sessions, the length of the sessions, the regularity of the sessions, the content of the sessions (within the parameters of RJ), the materials and equipment used, and the environment and location in which we met.

Carpus / Turnings workshop

Restorative values

Respectful. I conducted the workshop in the following respectful ways. I amended one of the phrases on the consent form in line with feedback from Liz Pavey. The initial contact with the dancers was made individually via an email from Liz Pavey so it would be someone they were familiar with (even if in name only). This initial email invitation was accompanied by a copy of the, *Turnings research workshop proposal*. In the workshop proposal, I outlined the research and offered to meet and speak individually with any potential participants to discuss the workshop proposal and to answer any questions or concerns. I offered them two ways of contacting me - either directly, or via Liz Pavey. Liz did not share her email conversations with potential participants until they had agreed to participate or to find out more. At this point, I emailed them individually with a participant information and consent form and requested their mobile or phone number so I could speak with them prior to the workshop. I stated that each participant would also receive an invitation to the exhibition and access to my final thesis. I began and ended the workshop with an opening and a closing restorative circle (see Chapter 2, and Wilson, 2008) to enable group and individual discussions around ethical consent and participation, the outline of the day, feedback from the day, and closing remarks. I stated that I saw each of them as co-researchers as well as research participants. I concluded the workshop by giving a unique gift (a brooch of Fair Isle knitting from Shetland) and a handmade card to each dancer as a, 'thank you', for the gift of a day of their time.

Honest. In 2020, December, I pre-recorded an online presentation, specifically based on the Carpus / Turnings workshop contributions, as part of the European Forum for Restorative Justice's, 'REstART', festival (European Forum for Restorative Justice, 2020). I emailed all the dancers a Vimeo link in order to offer them the opportunity to view the film prior to it going live. I additionally emailed them a link to the presentation as part of the festival (they had to register - this was free - to view this) and then again after the festival.

Fair. I had initial email and telephone conversations with potential workshop participants which were not recorded. During this conversation I went through the participant information and consent form and answered any questions potential participants had. Every individual I spoke with chose to participate in the workshops. I informed them that I would bring along a physical copy of the consent form to the workshop – these were exchanged as part of opening workshop circle. Out of fairness, this initial circle was not recorded. Participants remained in the same pair for the duration of the workshop and selected their partner themselves. I repaid travel expenses for attending the workshop as some participants had travelled long distances to attend.¹ This was in respect of the time they had volunteered to the research. For parity and fairness, I took part in the opening and concluding circles as participant as well as facilitator, as did Erica Vannucci who photographed and filmed elements of the workshop.

Safe. I completed a health and safety online risk assessment for the workshop in order to borrow audio and visual recording equipment from Northumbria University's technical resources centre. The risk assessment was formally approved by Liz Pavey, as a member of staff involved in the workshop. In the opening circle, along with their consent form, I gave each dancer a red, amber and green card. I explained this as a system for participants to use if they felt they needed to. I re-iterated that some of the material in the workshop and the subject matter may be difficult at times, but that their wellbeing was paramount. I suggested, if it was easier than speaking, to hold up the red card if at any point they felt uncomfortable, stressed or needed time out, and I would know what that meant. I stated that in response, I would come and speak with them and/ or suggest a break or stop the workshop. If they felt they might be becoming stressed then to hold up the amber card. The green card meant everything was fine. We took regular scheduled breaks throughout the workshop and the card system was not used by anyone.

As an introductory exercise, I asked participants, in pairs, to take it in turns to share one thing that they were looking forward to and one thing they thought they might find challenging about the workshop. I gave them the choice of using movements or gestures to do this. Whilst one person was sharing, the other drew or wrote down what they shared. The drawings/ writings were then checked with the other person. This was as a way of demonstrating restorative values and skills - hearing someone non-judgmentally and the other person reflecting back what they heard. The responses were then placed in the centre of the

¹ This was a learning from the pilot workshop in 2018, September where I did not offer to repay travel expenses, and consequently, a participant pulled out on the day, as she did not have the funds to travel.

circle and each person selected one to share with the group. I saw this as part of creating a safe space so that no-one had to share their own response with the wider group which, for some, may have been threatening, or difficult, particularly at the start of the workshop.

During the concluding circle, in their pairs, I asked the dancers to retrieve their images/ writing, around their challenges and expectations from the start of the workshop. On the back of these, I asked them to write one thing they had found difficult, one thing they had learned, and one thing they had enjoyed about the workshop. We took it in turns around the circle to share these, if people wished to do so. Once shared, the drawings and writings were placed in the centre of the circle. This was as a way of checking whether or not the dancers saw their fears and expectations as having been met and whether or not the workshop space had been a safe one for them.

Regarding my own safety, Erica Vannucci (a PhD colleague) was present with me in the workshop and took responsibility for all the visual, audio and movement documentation of the workshop. This removed the stress of the triple responsibility of trying to be researcher, workshop facilitator, and documenter at the same time. I discussed the workshop during my monthly academic supervision with my PhD supervisors and met with other doctoral colleagues before and after the workshop, as part of an informal preparation and de-briefing process.

Restorative skills

Reflecting Back. As an example of reflecting back, prior to one of the exercises, a pair of dancers asked me for clarification about the task. I reflected back to them their queries to check I was understanding their concerns correctly and to also provide them with an opportunity to challenge.

Understanding non-verbal signals. I used skills in understanding non-verbal signs and reading body language when working with the dancers. For instance, even though all the participants signed the consent form stating that they were happy for me to use any of their material gathered during the workshop and attribute it personally, I sensed (at different points throughout the day) that the dancers were not totally comfortable with their name being attached to specific comments. I addressed this during the closing circle and suggested that I acknowledged their expertise by naming them in the research but I would not individually attribute quotes or drawn materials. They all agreed they were more comfortable with this. As

a consequence, none of the dancers are named throughout this chapter section, apart from in the list of participants.

Active listening. Where I heard confusion around a task, I offered further clarification with the pairs of dancers.

Enabling people to make their own choices. During the telephone conversations and emails prior to the workshop, I provided the dancers with the relevant knowledge about the research process to enable them to make an informed choice about whether they wished to proceed. Choices were also enabled around the date for the workshop. I gave the dancers the option of music or silence for their exercises and whether or not to remain anonymous.

Fibula / Symbol of solidarity interviews

As in Radius / Making, gifting, solidarity interviews plus,

Restorative values

Honest. Following Luke and Allana's interview, for example, I showed Luke my *Mapping Restorative Pathways / Lived Experience Case Study* glass piece (see the Patella / Thinking through making dataset) to check whether or not he felt it was a true representation of elements of his work.

Fair. During initial meetings with Luke, Sally, Lyall, and Caitlin, I mentioned that I would be asking if I could interview them after the RJ process was complete. All had agreed. Robbie had previously stated he would be happy to be interviewed (see above), but I asked his foster parent to check this with him. Robbie was the only interviewee who signed his research consent on the day of the interview. All the others had already done this in previous sessions.

Regarding restorative skills

Understanding non-verbal signals. An example of this is with Robbie in the quote above where I sensed his anxiety as well as heard it in his words.

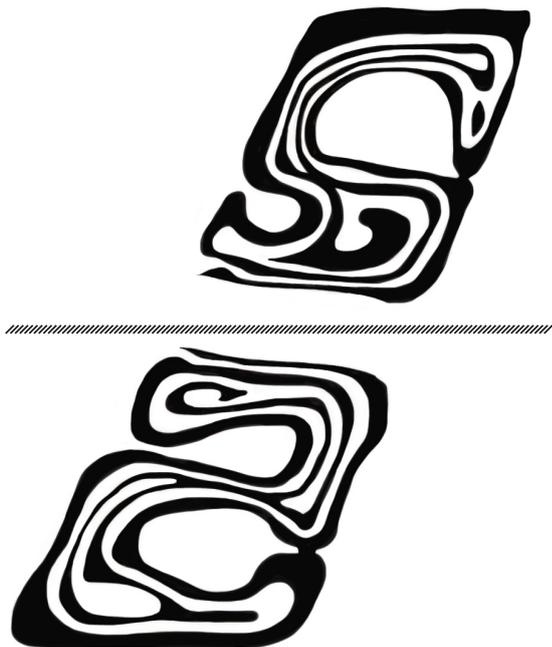
Appendix 9

Research participant information and consent forms

I designed the participant information and consent forms to be as accessible as possible. Measures used to achieve this were the use of Century Gothic font as a typeface recommended by the British Dyslexia Association (British Dyslexia Association, 2018); writing in straightforward English with as little text as possible; only essential use of capital letters (these are harder to read); the use of black type (with the exception of logos) on cream paper - easier to read and accessible for those with colour blindness.

I see consent as two way, and exchanged the following information and consent forms with each research participant.

Consent and information form – front (the same for all forms)



Interviewee information and consent form – back

Radius / Making, gifting, solidarity and Fibula / Symbol of solidarity interview

Participant

Researcher

A bit about the project
Thank you for agreeing to take part in this research project. Your interview will be part of my practice based PhD studies which are looking at the role of making, gifting and co-creation within restorative justice processes. The interview is voluntary and you may leave at any time. Just let me know or email the address below. My supervisor also has access to this email.

How will I use your information?
With your permission, I will take notes, photos and recordings (just sound) of my interview with you. Photos (not recordings) and notes may be used in publications, conferences and exhibitions. I would like to acknowledge your skills and expertise by including your name in my research. If you would prefer your name not to be used and to remain anonymous, please let me know. I will invite you to see an exhibition of my PhD work and you may also read what I have written as part of my studies.

How will I store your information?
All information will be stored in line with data protection law. You may ask to see the information about you at any time. Digital information will be stored on Northumbria University's secure drive, a password protected computer and cloud drive. Paper copies of notes from the interview will be kept in a locked filing cabinet. These will be securely destroyed, along with recordings of interviews, after my PhD is finished (in 2021).

If you have any questions, or wish to withdraw from the research, you can contact us on: R.J.Maker@gmail.com



Clair

Consent form
Please circle Yes or No for each question:

	Yes	No
1. I understand and have chatted with Clair about the research project above.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2. I know I can stop taking part in the research project at any time.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3. I give permission for notes to be taken during the interview.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4. I give permission for photos to be taken during the interview of me and my work.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. I give permission for sound recordings of the interview to take place.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6. I give permission to use things I say during the interview in writings and exhibitions about the research project. I understand that Clair may use my name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7. I give permission to use photos of myself and my work (from the interview) in writings and exhibitions about the research project. I understand these may include my name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8. I agree to take part in the research project.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
9. I understand that Clair will work with me in a way that reflects restorative values - respectful, honest, fair, safe and non-judgemental. I agree to do the same.	<input checked="" type="checkbox"/>	<input type="checkbox"/>

My name _____ Date _____
My signature _____

A bit about the project
Thank you for agreeing to take part in this research project. Your interview will be part of my practice based PhD studies which are looking at the role of making, gifting and co-creation within restorative justice processes. The interview is voluntary and you may leave at any time. Just let me know or email the address below. My supervisor also has access to this email.

How will I use your information?
With your permission, I will take notes, photos and recordings (just sound) of my interview with you. Photos (not recordings) and notes may be used in publications, conferences and exhibitions. I would like to acknowledge your skills and expertise by including your name in my research. If you would prefer your name not to be used and to remain anonymous, please let me know. I will invite you to see an exhibition of my PhD work and you may also read what I have written as part of my studies.

How will I store your information?
All information will be stored in line with data protection law. You may ask to see the information about you at any time. Digital information will be stored on Northumbria University's secure drive, a password protected computer and cloud drive. Paper copies of notes from the interview will be kept in a locked filing cabinet. These will be securely destroyed, along with recordings of interviews, after my PhD is finished (in 2021).

If you have any questions, or wish to withdraw from the research, you can contact us on: R.J.Maker@gmail.com



Clair

Consent form
Please circle Yes or No for each question:

	Yes	No
1. I understand and have chatted with _____ about the research project information above.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2. I have explained that they can withdraw from the research project at any time.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3. We have talked about the notes that I will take during the interview.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4. We have discussed the reasons why I will take photos, during the interview, of them and their work.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. I have explained the reasons for making sound recordings of the interview.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6. We have talked about using the things they say during the interview in writings and exhibitions about the research project. They understand I may use their name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7. We have discussed why I might want to use photos and recordings of them and their work (from the interview) in writings and exhibitions about the research project - they understand their name may be used.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8. I agree to take part in the research project.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
9. I will work with _____ in a way that reflects restorative values - respectful, honest, fair, safe and non-judgemental. They have agreed to do the same.	<input checked="" type="checkbox"/>	<input type="checkbox"/>

My name _____ Date _____
My signature _____

Ulna / Lived experience case study information and consent form – back

Participant

Researcher

A bit about the project
Thank you for agreeing to take part in this research project. The work you create will be part of my PhD studies which are looking at the role of making and art in restorative justice. The sessions are voluntary and you may leave at any time. Just let me know or email the address below. If you have any concerns, my supervisor also has access to this email.

How will I use your information?
With your permission, I will take notes, photos (not your face) and recordings (just sound) of my sessions with you. Photos (not recordings) and notes may be used in publications, conferences and exhibitions. Your name will not appear in any of the information. I will invite you to see an exhibition of the work and you may also read what I have written as part of my studies.

How will I store your information?
All information will be stored in line with data protection law. You may ask to see the information about you at any time. Digital information will be stored on Northumbria University's secure drive, a password protected computer and cloud drive. Artworks will be stored respectfully and paper copies of notes, your drawings or writings kept in a locked filing cabinet. These will be securely destroyed after 15 years. Recordings of sessions will be deleted after my PhD is finished (in 2021).

If you have any questions, or wish to withdraw from the research, you can contact us on: 07344.832487@space4space.mobi / R.J.Maker@gmail.com / [Space4Space](https://www.facebook.com/space4space) (Facebook)



Clair

Consent form
Please circle Yes or No for each question:

	Yes	No
1. I understand and have chatted with Clair about the research project above.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2. I know I can stop taking part in the research project at any time.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3. I give permission for notes to be taken during the sessions.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4. I give permission for photos to be taken during the sessions of me (no face) and my work.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. I give permission for sound recordings of the sessions to take place.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6. I give permission to use things I say during the sessions in writings and exhibitions about the research project. I understand that Clair will not use my name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7. I give permission to use photos of myself (not my face) and my work in writings and exhibitions about the research project. I understand these will not include my name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8. I agree to take part in the research project.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
9. I understand that Clair will work with me in a way that reflects restorative values - respectful, honest, fair, safe and non-judgemental. I agree to do the same.	<input checked="" type="checkbox"/>	<input type="checkbox"/>

My name _____ Parent/carer's name _____ Date _____
My signature _____ Parent/carer's signature _____

A bit about the project
Thank you for agreeing to take part in this research project. The work you create will be part of my PhD studies which are looking at the role of making and art in restorative justice. The sessions are voluntary and you may leave at any time. Just let me know or email the address below. If you have any concerns, my supervisor also has access to this email.

How will I use your information?
With your permission, I will take notes, photos (not your face) and recordings (just sound) of my sessions with you. Photos (not recordings) and notes may be used in publications, conferences and exhibitions. Your name will not appear in any of the information. I will invite you to see an exhibition of the work and you may also read what I have written as part of my studies.

How will I store your information?
All information will be stored in line with data protection law. You may ask to see the information about you at any time. Digital information will be stored on Northumbria University's secure drive, a password protected computer and cloud drive. Artworks will be stored respectfully and paper copies of notes, your drawings or writings kept in a locked filing cabinet. These will be securely destroyed after 15 years. Recordings of sessions will be deleted after my PhD is finished (in 2021).

If you have any questions, or wish to withdraw from the research, you can contact us on: 07344.832487@space4space.mobi / R.J.Maker@gmail.com / [Space4Space](https://www.facebook.com/space4space) (Facebook)



Clair

Consent form
Please circle Yes or No for each question:

	Yes	No
1. I understand and have chatted with _____ about the research project information above.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2. I have explained that they can stop taking part in the research project at any time.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3. We have talked about the notes that I will take during the sessions.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4. We have discussed the reasons why I will take photos, during the sessions, of them (no face) and their work.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. I have explained the reasons for making sound recordings of the sessions.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6. We have talked about using the things they say during the sessions in writings and exhibitions about the research project. I agree not to use their name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7. We have discussed why I might want to use photos of them (not their face) and their work in writings and exhibitions about the research project - I agree not to include their name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8. I agree to take part in the research project.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
9. I will work with _____ in a way that reflects restorative values - respectful, honest, fair, safe and non-judgemental. They have agreed to do the same.	<input checked="" type="checkbox"/>	<input type="checkbox"/>

My name _____ Date _____
My signature _____

Carpus / Turnings workshop information and consent form – back

Participant

Researcher

A bit about the project
 Thank you for agreeing to take part in this research project. The workshop will be part of my practice based PhD studies which are looking at the role of making, gifting and co-creation within restorative justice processes. The 'turnings' movement workshop is voluntary and you may leave at any time. Just let me know or email the address below. My supervisor also has access to this email.

How will I use your information?
 With your permission, I would like to take notes, photos, audio and visual recordings of the workshop with you. My photos, videos and notes and your work produced during the workshop may be used in publications, conferences and exhibitions. I would like to acknowledge your skills and expertise by including your name in my research. If you would prefer your name not to be used and to remain anonymous, please let me know. I will invite you to see an exhibition of my PhD work and you may also read what I have written as part of my studies.

How will I store your information?
 All information will be stored in line with data protection law. You may ask to see the information about you at any time. Digital information will be stored on Northumbria University's secure drive, a password protected computer and cloud drive. Notes from the workshop will be kept in a locked filing cabinet. These will be securely destroyed, after my PhD is finished (in 2021).

If you have any questions, or wish to withdraw from the research, you can contact us on: 07800 763314 / RJAftmaker@gmail.com

Clair
 Clair



Consent form
 Please circle Yes or No for each question:

	Yes	No
1. I understand and have chatted with Clair about the research project above.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2. I know I can stop taking part in the research project at any time.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3. I give permission for notes to be taken during the workshop.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4. I give permission for photos of me to be taken during the workshop.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. I give permission for audio and visual recordings of the workshop to take place.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6. I give permission to use things I say during the workshop in writings and exhibitions about the research project. I understand that Clair may use my name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7. I give permission to use photos and video of myself and my work (from the workshop) in writings and exhibitions about the research project. I understand these may include my name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8. I agree to take part in the research project.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
9. I understand that Clair will work with me in a way that reflects restorative values - respectful, honest, fair, safe and non-judgemental. I agree to do the same.	<input checked="" type="checkbox"/>	<input type="checkbox"/>

My name _____ Date _____
 My signature _____

A bit about the project
 Thank you for agreeing to take part in this research project. The workshop will be part of my practice based PhD studies which are looking at the role of making, gifting and co-creation within restorative justice processes. The 'turnings' movement workshop is voluntary and you may leave at any time. Just let me know or email the address below. My supervisor also has access to this email.

How will I use your information?
 With your permission, I would like to take notes, photos, audio and visual recordings of the workshop with you. My photos, videos and notes and your work produced during the workshop may be used in publications, conferences and exhibitions. I would like to acknowledge your skills and expertise by including your name in my research. If you would prefer your name not to be used and to remain anonymous, please let me know. I will invite you to see an exhibition of my PhD work and you may also read what I have written as part of my studies.

How will I store your information?
 All information will be stored in line with data protection law. You may ask to see the information about you at any time. Digital information will be stored on Northumbria University's secure drive, a password protected computer and cloud drive. Notes from the workshop will be kept in a locked filing cabinet. These will be securely destroyed, after my PhD is finished (in 2021).

If you have any questions, or wish to withdraw from the research, you can contact us on: 07800 763314 / RJAftmaker@gmail.com

Clair
 Clair



Consent form
 Please circle Yes or No for each question:

	Yes	No
1. I understand and have chatted with _____ about the research project information above.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
2. I have explained that they can withdraw from the research project at any time.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
3. We have talked about the notes that I will take during the workshop.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4. We have discussed the reasons why I will take photos, during the workshop, of them and their work.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
5. I have explained the reasons for making video recordings of the workshop.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
6. We have talked about using the things they say during the workshop in writings and exhibitions about the research project. They understand I may use their name.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
7. We have discussed why I might want to use photos and videos of them and their work (from the workshop) in writings and exhibitions about the research project - they understand their name may be used.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
8. I agree to take part in the research project.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
9. I will work with _____ in a way that reflects restorative values - respectful, honest, fair, safe and non-judgemental. They have agreed to do the same.	<input checked="" type="checkbox"/>	<input type="checkbox"/>

My name _____ Date _____
 My signature _____

Appendix 10

Pilot workshop and research material

Pilot workshop

I facilitated a workshop session with dancers and movement artists on 2018, September 13 that I had planned with the support of Liz Pavey. There were a number of issues that emerged during this workshop which led to the decision to treat it as a pilot. These included cancellation by participants on the day, or the day before, due to injury and lack of funding to travel to the workshop location. This meant that there were only three participants on the day. Additionally, one of the participants also withdrew increasing amounts of permission during the workshop for her work to be recorded in any documentable form, although she stated she was supportive of the research and had signed the participant consent form with agreed amendments. I made field notes during a feedback meeting with Liz Pavey following this pilot workshop, and utilized the learning and findings from this pilot workshop to develop the subsequent fuller workshop which took place on 2019, June 11. These included offering to pay expenses to attend the workshop, to provide lunch for all participants, and me speaking personally (over the phone) with all participants prior to the workshop, rather than just emailing them the consent form in advance. The feedback also led to me changing the workshop outline, and amending two of the exercises. The following is the research material gathered during that workshop.

Research material produced during the pilot workshop

As in the Carpus / Turnings workshop in Chapter 4, the dancers chose wrapping cloths (see Patella / Thinking through making section of Chapter 4) to work with. I chose to use dancers' responses from the pilot workshop on the following three wrapping cloths, as part of my thinking through making process. These three cloths may be seen in Figures 1, 8, and 14.

1. Coinage (500 x 500mm). As described in Chapter 4, the *Coinage* cloth is an extension of the *Sol / Meanings* one as it focuses on the monetary associations of solidus. Roman solidi are the images in the background of the cloth. Through the solidus imagery, I also intended it to reference wider coinage meanings, such as the solidus slash mark as a currency division line, such as between old British shillings and pence, as described in Chapter 6.

Coinage was one of the three cloths that the dancers responded to in the pilot Turnings workshop (see Carpus / Turnings Workshops in Chapter 4), and their drawn responses may be seen in Figures 1 to 12 below. These drawings are from the only pair of dancers in the pilot workshop, who also took part in the Carpus / Turnings workshop on 2019, June 11. They created a drawing each as part of their Authentic Movement responses to this cloth. I took both of their drawings, amalgamated and simplified them into one design that could be screen printed. In doing this, I tried to maintain the original quality and imagery of the drawings. The image I created and subsequently screen printed (using sunlight stencils) may be seen in Figure 5 and then on the final cloth in Figure 2. I additionally selected quotes from the dancers' audio transcriptions, printed these and stitched them as fabric labels to an edge of the cloth. The dancers' words that had been part of drawings were appliquéd either onto the front of the cloth or onto the back and a slash created on the front to reveal the word. This may be seen in Figure 2.

Figure 1

Coinage / Original Digital Design



Figure 2

Coinage / Final Cloth



Figure 3

Dancer drawing in response to coinage



Figure 4

Dancer drawing in response to coinage

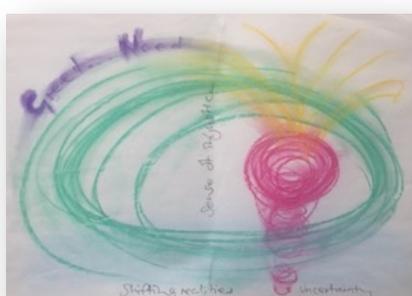
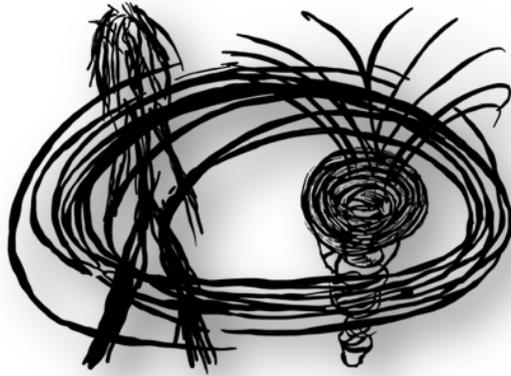


Figure 5

Screen print image created from dancer drawings



Figures 6 to 7

Two (of three) Sunlight Stencil colour separations for screen print image

Figure 6

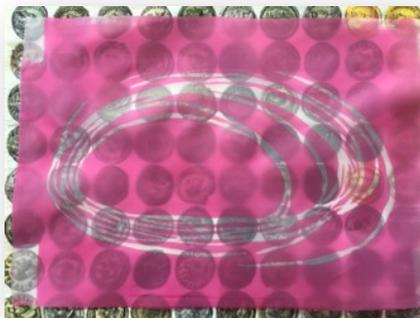


Figure 7



2. Cut. As described in Chapter 4, ‘Slash and spread’, is a technique in dressmaking for re-sizing patterns.² Through using this I was referencing the harms the fashion industry has sometimes been accused of causing through its demands around size (see, for example, Record and Austin, 2016). This cloth is one of the three that were responded to by dancers in the pilot workshop. I selected one of the dancers’ drawings as I was interested in the use of the mirroring and the division she had created on the page. I scanned the drawing and produced colour separations from it for screen printing. However, in creating the true black images necessary to create the screens I realized the image was powerful as a black line

² Image for Cut cloth taken from Easy Methods for Resizing a Sewing Pattern; The Slash and Spread Method. Craftsy.com
<https://www.craftsy.com/post/easy-guide-pattern-grading/#>

drawing, as in Figure 11. Through placing this on the original cloth, it reminded me of dress patterns. As a result of this, I chose to screen print the drawing in black rather than in colour. I digitally printed in black the texts from this drawing. I then used a mixture of appliqué and slashing techniques to attach the texts to the cloth, as may be seen in Figure 9. I also stitched the dancer's transcribed responses from the *Group video conversation* (see Carpus / Turnings workshop in Chapter 4) as fashion or garment washing labels to one edge of the cloth – see also Figure 9..

Figure 8

Cut / Digital design



Figure 9

Cut / Final cloth

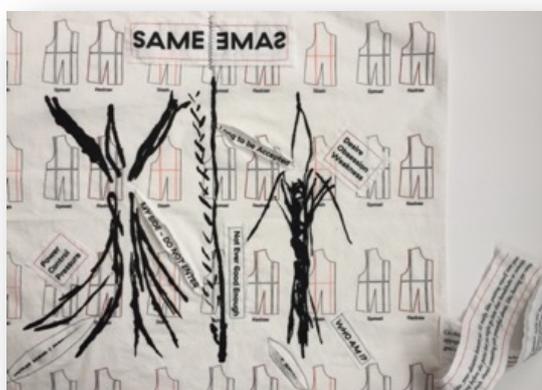


Figure 10

Dancer's drawing



Figure 11

Cut / Screen print design



Figure 12

Screen print in black ink



I deliberately chose to carry out all the screen printing (on the particular cloths as detailed above) in Tingwall on 2020, September 24-25. This was so that the sunlight stencils were exposed overlooking Law Ting Holm (see Chapters 1 and 2) and, as such, were of the Ting place in terms of capturing the sunlight on that particular day. I had intended to expose the screens on Law Ting Holm itself, but decided against this as it is only accessible on foot. The logistics of keeping the unexposed screen in complete darkness as well as carrying two pieces of A3 sheet glass on my own during the walk became too complex!

Figure 13

Exposing Sunlight Stencil for screen printing wrapping cloths, Tingwall, Shetland



3. Female genitalia. As iterated in Chapter 4, in colloquial English, the word, ‘slash’, can refer to female genitalia. Through this cloth I intended to reference female genital mutilation, sexual assault, rape, domestic abuse, and gender violence. I created the image from drawings created through the Guardian’s, ‘Vagina Dispatches; the Great Wall of Vulvas’, project (Aufrichtig, Harris, and Diehm, 2016). This contains 22,002 drawings of their own vulvas by members of the public.

Female genitalia was one of the cloths chosen by a dancer in the pilot Carpus / Turnings workshop. She created a drawing in a pink felt tip pen that was the notation for the dance she had improvised in response to the cloth as part of the Authentic Movement exercises. She described the curving shape as representative of the female vulva and the straight line as the contrasting slashing action of sexual violence. The straight line also represented to her the need, as she saw it, for a barrier between participants in RJ cases related to any form of sexual violence – see Figure 16. This was also emphasized through the strong distinction between the shapes of the lines she had used. For the second stage of the cloth design I stitched her drawing in pink embroidery (matching the colour she had used as closely as possible) thread over the top of the vulva images, as in Figures 14 – 15. I started by stitching both the straight mark as well as the curved mark from her drawing in the same length of back stitch. I unpicked this and instead made the stitches for the straight mark in longer stitches than for the curved mark to differentiate between them and emphasize the difference further between the lines, as she had done. This may be seen in Figures 17 – 18.

Figure 14

Genitalia / Original digital design



Figure 15

Genitalia / Final cloth



Figure 16

Dancer's felt tip drawing in response to genitalia

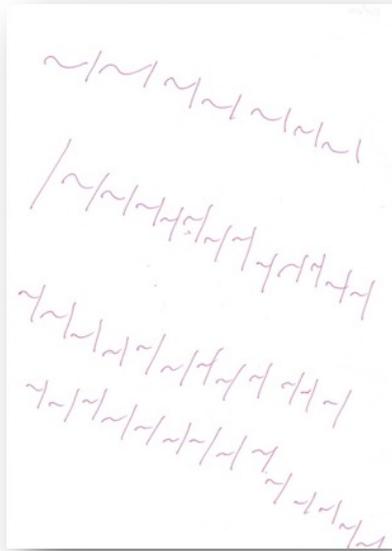


Figure 17

Embroidering same stitch lengths



Figure 18

Embroidering different stitch lengths



Appendix 11

Research ethics approval and Space2face trustee consent letter

Northumbria University faculty ethical application and approval document

My Documents

Amendments

+ Create New Amendment Refresh

SUBMITTED ON ID	CREATED DATE TIME	CREATED BY	STATUS	DESCRIPTION	UPDATED DATE TIME	COORDIN...
No items to display.						

Submission

Submission Ref: 4463
 Status: Approved
 Submission Coordinator: Sheng-feng Qin sheng-feng.qin@northumbria.ac.uk

Name: clair.aldington
 Email: clair.aldington@northumbria.ac.uk
 Faculty: Arts, Design and Social Sciences
 Department: Design
 Submitting As: PGR - Postgraduate Research student

Externally Approved: Tick this box (only) if your project has already received ethical approval from an external organisation

Module Approval: Tick this box if staff and this submission refers to an entire module.

Module Code: Help

Module Tutor (or Submission Coordinator): Find Help Clear

Research Supervisor: Jayne Wallace Find Help Clear
 Title: Professor
 Dept: Arts Design and Social Sciences

Em... jayne.wallace@northumbria.ac.uk

Ethical Risk Level: High

Risk Level Conditions:
 Your ethical risk is High. Your research consists of one or more of the following:
 - Medical products
 - Clinical trials
 - Administration of pharmacologically active substances
 - Animals, or material derived from animals
 - Children or vulnerable adults
 - NHS staff or patients
 - Human tissue (e.g. blood or saliva samples)
 - Significant concerns around personal safety or physical discomfort beyond normal experience, for the participants or researchers
 - Sensitive topics such as trauma, bereavement, drug-use, child abuse, pornography, extremism or radicalisation.
 - Data which comes under the Official Secrets Act
 Your project proposal will require a high level of ethical scrutiny by two independent reviewers, and possible external peer review. There may also be legislative requirements to comply with e.g. [HSA, NHS REC, The Human Tissue Act and Subject Access](#). Informed consent forms may also need to be reviewed in light of the additional risks involved. Health & Safety implications will need to be addressed and any necessary HSE approvals or licence sought.

Co-investigators

+ Add Edit Delete Save Refresh

NAME OF CO-INVESTIGATORS: No items to display.

G1: General Aims and Research Design (Mandatory)

Title
 Title of your research project:
 Drawing a line: the role of the co-created artefact in engendering moments of solidarity between participants in a restorative justice process

Outline General Aims and Research Objectives
 State your research aims/questions (maximum 500 words). This should provide the theoretical context within which the work is placed, and should include an evidence-based background, justification for the research, clearly stated hypotheses (if appropriate) and creative enquiry.

Through this research, I want to investigate the role of the co-created artefact and gifting within Restorative Justice processes.
 The Restorative Justice process is practised all over the world and is defined by the Restorative Justice Council (UK) and by the UK Government as:
 The process that brings those harmed by crime, and those responsible for the harm, into communication, enabling everyone affected by a particular incident to play a part in repairing the harm and finding a positive way forward.
 House of Commons Justice Committee Restorative Justice Fourth Report of Session 2016-17, retrieved from <https://publications.parliament.uk/pa/cm201617/cmselect/jc04/0417/16170417.pdf> (28.11.17).
 It is defined similarly by the Scottish Government as:

Restorative justice is a process of independent, facilitated contact, which supports constructive dialogue between a victim and a person who has harmed (whether this be an adult, a child, a young person or a representative of a corporate or other body) arising from an offence or alleged offence. Guidance for the Delivery of Restorative Justice in Scotland, 13 October 2017, Scottish Government, retrieved from <http://www.gov.scot/Publications/2017/10/0454/045410>.

The co-created artefact is formed out of a working relationship between an artmaker and a person responsible for causing harm (offender) and/or the person harmed (victim), as part of a Restorative Justice process. On completion, the artefact is gifted (with appropriate consents and risk assessments) to the other person involved in the conflict or situation of harm.

I will focus on the act and process of the making and gifting, alongside the role of the artmaker as enabler and co-creator. In particular, whether those processes can imbue the co-created artefact with enough significance for it to engender moments of solidarity between participants in a restorative process, even if both parties are not present at the gifting. There is no existing research in this area although, as a practitioner, I have been working in this way for 16 years. I have been working as an artmaker with a socially engaged practice for 20 years. I am an Accredited Restorative Practitioner with the Restorative Justice Council - <https://restorativejustice.org.uk/practitioner-register/mc30carr201604060000>

Hereditz Rosner analyses the restorative conference (formal facilitated meeting of all parties) in terms of Interaction Chain Ritual Theory (Goffman, 2004) which draws on the work of Durkheim (1912) and Goffman (1967). She observes from interviews with restorative practitioners and participants (following formal restorative conferences) that all defined 'successful' meetings are those that were the most emotional. This is in line with other research (Dermans, 2002; King, 2008). A 'successful' conference requires an emotional 'turning point' to occur and a moment of solidarity to be expressed between participants (Rosner, 2013). I intend to focus on these moments of solidarity within the restorative process and how the co-created artefacts may contribute to them.

Research aims:

- 1) To investigate the particular value of the co-created artefact, artmaking and gifting in a restorative process.
- 2) To achieve a nuanced understanding of if and how the gifted co-created artefacts contribute to repairation and 'drawing a line' under the incident.
- 3) To expand and inform policy and research into the role of the artmaker as enabler and co-creator and the value of this within restorative settings.
- 4) To achieve a critical understanding of my own practice, both as an artmaker and as a restorative practitioner.
- 5) To create a lexicon of how we talk about co-created artefacts, gifting, solidarity and artmaking in restorative processes.
- 6) To develop and articulate a restorative artmaking methodology.

Research questions

Main Research question:
 What is the particular role of the co-created artefact in engendering moments of solidarity between participants in a restorative justice process?

Subsidiary research questions:

- What is the appropriateness of a prolonged relationship between artmaker(s)/gifter(s) and receiver(s) in a restorative context? (Turney, 2015).
- Is the co-created artefact a potential prop and the making process a part of the rehearsal to create a 'successful' drama for a restorative meeting? (Rosner, 2014).
- What is the role of the 'gift' in different communities and cultures? How does this affect, negatively or positively, the gifting of the co-created artefacts as part of a restorative process in a variety of contexts? (Matus, 1925, 1950; Think

G2: Research Activities (Mandatory)

Please give a detailed description of your research activities

Please provide a description of the study design, methodology (e.g. quantitative, qualitative, practice based), the sampling strategy, methods of data collection (e.g. survey, interview, experiment, observation, participatory), and analysis. Do sensitive topics such as trauma, bereavement, drug use, child abuse, pornography, extremism or radicalisation inform the research? If so have these been fully addressed?

The research methodology is qualitative and practice based.

The data will be collected, analysed and evaluated in the following ways ...

- 1) Literature and contextual review.
- 2) Case studies - no more than 6 participants which will include people responsible (offenders - adults and children over the age of 10) and people harmed (victims - adults and children of all ages) would be recruited to take part in the research from the space2face restorative arts project in Swetland. Selection of participants will happen in the following ways:
 I will work alongside space2face project staff to select potential appropriate research cases from their project referral forms.
 Initial exploratory meetings will be arranged with the selected people harmed (victims - adults and children of all ages) and people responsible (offenders - adults and children over the age of 10). If under the age of 16, parents/carers will be invited to this meeting.
 During this initial meeting and through communication with the referring agency, assessments will take place of suitability for both people harmed and people responsible (adults and children) for participation in the research project.
 Assessments will be based on the following:
 Levels of responsibility taken evidenced in the people responsible.
 An identifiable person harmed (victim/s) as well as a person responsible (offender/s).
 Levels of commitment of both people responsible and people harmed to being involved in the proposed research as well as in the restorative process.
 Any health concerns, such as substance dependency, will be taken into account but would not necessarily preclude an individual from taking part.
 Formal informed consents agreed and obtained with appropriate referrals for the research project - see 'Ethical Issues' below and attached participant information and consent forms.
 With consenting participants, I will utilize age and person appropriate creative materials and methods of engagement to explore the three main stages of restorative work and to co-create artefacts. The co-creation process will follow the three stage restorative process: Facts (who did what, when and where); Consequences (what were the consequences of what happened and who was affected); Future (what needs to happen now in order for everyone to move on in a safer way). The co-created artefacts will be gifted to, or exchanged with, the other person/s involved in the conflict or situation of harm or to the appropriate community. All case studies will be carried out in accordance with the Restorative Justice Council's Code of Practice, the Scottish Government's 2017 Guidelines for Restorative working and the University's ethics code. The face to face sessions with participants will take place weekly for 1-2 hours depending on ability and age. As each restorative case is unique and person centred, the time period for each case may vary from 6 weeks to 1 year. Final evaluations of the impact that the gifted co-created artefacts have for the recipients - these will take the form of observations, documentary photography, interviews with participants, participants' family members, communities and space2face workers.
- 3) Audio recorded individual interviews with no more than 12 Restorative Justice professionals, artmakers and academics in Restorative Justice and related fields, as well as former Restorative Justice clients (from the space2face project - for eg. a former client is a trustee of the project). Analysis of interviews through, for example, thematic coding.
- 4) A maximum of 2 performance based workshops with D.I.M.E. (Dance Improvisation North East) collective and students from Northumbria University (Fine Art and Performance disciplines) recruited by Liz Parry, Senior Lecturer in Dance at Northumbria, to collaboratively investigate the concepts of gifting and solidarity. This is the only group with whom I would use video documentary techniques.
- 5) Documentary photography and video - video would only be used with the performance group (see sample groups under 'People and/or Personal Data').
- 6) Reflective practice - continuous reflection through field notes, sketchbooks and my own making practice.

Re case study sample group - any restorative justice work raises difficult issues for participants and requires them to explore potentially traumatic incidents in their lives. Mitigating factors: operating within the Restorative Justice Council's code of practice and the Scottish Government Guidelines for good practice as an Accredited Restorative Practitioner; continuous health and safety risk assessments noted within the space2face project's case notes; informed participant consent; voluntary process; space2face case supervision; research supervision; signposting to other supportive, therapeutic and health services, such as counselling, GP, Rape Crisis, Women's Aid, drug and alcohol support, Mind Your Head (mental health charity), Befriending mentoring scheme, Survivors of Sexual Childhood Abuse Information and Resources (SCAIR) - these are all projects and organisations available in Swetland which space2face recommends to clients for additional support where considered and agreed necessary. Most space2face clients are referred to the project by statutory agencies such as social work departments (Criminal Justice and Children and Families) or the Office of the Children's Reporter. This means that the majority of the project's clients are referred from within an existing supportive and regulated framework.

IM: People and/or Personal Data

Tick if your work involves people and/or personal data?

Sample Groups

Provide details of the sample groups that will be involved in the study and include details of their location (whether recruited in the UK or from abroad) and any organisational affiliation. For most research studies, this will cover: the number of sample groups; the size of each sample group; the criteria that will be used to select the sample groups (e.g. gender, age, sexuality, health conditions). If the sample will include NHS staff or patients please state this clearly. If this is a pilot study and the composition of the sample has not yet been confirmed, please provide as many details as possible.

There are three sample groups:

Case study group

There will be no more than 6 case studies with individuals from the space2face restorative arts project (Scottish Charitable Incorporated Organisation, Shetland) in Shetland. Each case study will be individual and person centred, but as a minimum will include a person responsible (offender) and a person harmed (victim). Where appropriate and at the request of the participants, case studies may also involve participant supporters and other professionals. Supporters and professionals may include parents, carers, other family members, friends, colleagues, community members, social workers, teachers. This will vary on a case to case basis. Participant information and consent forms will be available for case study participants - see attached.

The criteria for selection will be based on involvement in a situation of conflict or harm which may or may not constitute a criminal offence, restorative good practice criteria which includes levels of responsibility taken by the person responsible, an identifiable person or group harmed (victim), willingness to participate and consent to a restorative justice process, an understanding of the voluntary nature of the process, health and safety risk assessments, willingness of the person harmed to be involved. In addition, willingness to sign the participant consent forms to participate and consent to the research process.

Interviewee group (with other professionals, artmakers, researchers, academics, former restorative justice clients)
No more than 12 individuals. This will include Restorative Justice practitioners and researchers in the UK and abroad, arts and design professionals, researchers working in other related fields and former restorative justice participants (from the space2face projects). I have already identified some individuals for interview through my contextual review, knowledge of the field, colleagues and restorative practice. Participant information and consent forms will be available for interviewees - see attached.

Performance group

D.I.N.E. (Dance Improvisation North East) collective and students from Northumbria University (Fine Art and Performance disciplines) recruited through Liz Pavey, Senior Lecturer in Dance, Northumbria University. This will involve no more than 2 x 1 day workshops with a maximum of 8 participants. Participant information and consent forms will be available for workshop participants - see attached.

Nature of data pertaining to Living Individuals

If you will be including personal data of living individuals, including still or moving images, please specify the nature of this data, and (if appropriate) include details of the relevant individuals who have provided permission to utilise this data, upload evidence of these permissions in the supporting documentation section.

Details of any Special Category Data - if you will be collecting data revealing racial or ethnic origin, political opinions, religious or philosophical beliefs, trade union membership, data concerning health or data concerning a natural person's sex life or sexual orientation, please specify which categories you will be using.

Case study group

As is legally required, the space2face project is registered with the ICO (Information Commissioners Office) as a data controller. Data collected will include field notes from participant sessions, still images, audio recordings. Any such data will be stored either in locked filing cabinets or digitally password protected and with identifying initials/ change of name only. Written permissions to store data in this way will be obtained from research participants via the participant consent forms in line with current Data Protection legislation. These materials will be securely destroyed after 15 years, as is the space2face project's policy. Audio recordings will be destroyed after the completion of my PhD research in 2021.

Information collected will not include details of the participants' health, sexuality, ethnic origin, political opinion or religious beliefs. The only EXCEPTION to this is where health or dependency issues may affect a participant's health and safety risk assessment, in which case, minimal details will be collected - see attached health and safety risk assessment form for working with participants in office spaces.

Interviewee group

Data collected will include field notes from interview sessions, still images, audio recordings. Any such data will be stored either in locked filing cabinets or digitally password protected - names will only be used with interviewee's consent. Written permissions to store data in this way will be obtained from research participants via the participant consent forms in line with current Data Protection legislation. These materials will be securely destroyed after the completion of my PhD (2021). Data collected will not include details of the participants' health, sexuality, ethnic origin, political opinion or religious beliefs.

Performance group

Data collected will include field notes from workshop sessions, documentary photography, audio and visual recording. Any such data will be stored either in locked filing cabinets or digitally password protected - names will only be used with workshop participant's consent. Written permissions to store data in this way will be obtained from research participants via the participant consent forms in line with current Data Protection legislation. Information collected will not include details of the participants' health, sexuality, ethnic origin, political opinion or religious beliefs.

Legal Basis for Processing:

Please record the legal basis for processing personal data below. Under the General Data Protection Regulation and the UK Data Protection Act 2018 any organisation processing personal data of EU citizens for any purpose (including research) must have an appropriate legal basis for this and communicate it to all participants. For research, in most cases the appropriate legal basis will be "Article 6(1)(e) processing is necessary for the performance of a task carried out in the public interest". If you are collecting special categories of personal data (see above) then you will need an additional legal basis. For research, in most cases the appropriate additional legal basis will be "Article 9(2)"; processing is necessary for scientific and historical research purposes". Further detailed guidance on this is available in the latest edition of the [Research Ethics and Governance Handbook](#).

Type a value

Recruitment

Describe the step by step process of how you will contact and recruit your research sample and name any organisations or groups that will be approached. Your recruitment strategy must be appropriate to the research study and the sensitivity of the subject area. You must have received written permission from any organisations or groups before you begin recruiting participants. Copies of draft requests for organisational consent must be included in the "Supporting Documentary Evidence". You must also provide copies of any recruitment email/posters that will be used in your study.

Case study group:

The research participants will be recruited, in conjunction with project workers, from individuals referred to the space2face restorative arts project in Shetland (independent registered charitable organisation). Due to the sensitive and complex nature of the work, there will be no advertisements for recruitment. I have written consent from the space2face board of trustees to carry out case studies within the organisation (see "Supporting Documentary Evidence").

No more than 6 clients which will include people responsible (offenders - adults and children over the age of 10) and people harmed (victims - adults and children of all ages) from the space2face restorative arts project in Shetland would be recruited to take part in the research. Selection of participants will happen in the following ways:

I will work alongside space2face project staff to select potential appropriate research cases from their project referral forms.

Initial exploratory meetings will be arranged with the selected people harmed (victims - adults and children of all ages) and people responsible (offenders - adults and children over the age of 10). If under the age of 16, parents/ carers will be invited to this meeting.

During this initial meeting and through communication with the referring agency, assessments will take place of suitability for both people harmed and responsible (adults and children) for participation in the research project. Assessments will be based on the following:

An identifiable person harmed (victim).

Levels of responsibility taken individually and people harmed to being involved in the proposed research as well as in the restorative process.

Any health concerns, such as substance dependency, will be taken into account but would not necessarily preclude an individual from taking part.

Formal informed consents agreed and obtained with appropriate referrals for the research project - see "Ethical Issues" below and attached participant information and consent forms.

Interviewee group:

No more than 12 interviewees. This will involve individual interviews with other professionals, artmakers, researchers, academics, and former Restorative Justice clients. This will include Restorative Justice practitioners and researchers, arts and design professionals, researchers working in other related fields, former Restorative Justice clients. I have already identified some individuals for interview through my contextual review, knowledge of the field, colleagues and restorative practice. Potential interviewees will be approached by email or in person. Some will be interviewed in person and some online via FaceTime, Skype or similar video conferencing software. Participant information and consent forms will be available for interviewees - see attached.

Performance group:

Collaborative movement based research workshops with the D.I.N.E. (Dance Improvisation North East) collective and students from Northumbria University (Fine Art and Performance disciplines). There will be no more than 8 members of the group who will all be over 18 and recruited through Liz Pavey, Senior Lecturer in Dance at Northumbria University. This will involve no more than 7 x 1 day workshops collaboratively investigating through performance the covered of

Remuneration

Details of remuneration

Will you make any payment or remuneration to participants or their carers/consultants? If yes: Please provide details/justifications. Note that your Faculty may have specific guidelines on participant payments/payment rates etc and you should consult these where appropriate.

None

Type of Consent

Informed Consent

Type of Consent Details

Please include copies of information sheets and consent forms in the "G6: File Attachments" section. If the study involves participants who lack capacity to consent, procedures in line with sections 20-21 of the Mental Capacity Act will need to be put in place. If you are using alternative formats to provide information and/or record consent (e.g. images, video or audio recordings), provide brief details and outline the justification for this approach and the uses to which it will be put:

Research project participant information and consent forms:

Case study group:

Participant consent and information form - see attached.

Researcher consent and information form - see attached.

Interviewee group:

Participant consent and information form - see attached.

Researcher consent and information form - see attached.

Performance group:

Participant consent and information form - see attached.

Researcher consent and information form - see attached.

I have designed all the research participant information and consent forms to be as accessible as possible. Measures used to achieve this are: Century Gothic font is a typeface recommended by the Dyslexia Association; written in straightforward English; only essential use of capital letters; black and white so accessible for those with colour blindness; participant consent and researcher consent sections of the forms are designed to be exchanged, aesthetically pleasing and meaningfully relevant to the study.

Researcher and Participant Safety Issues

If there are any risks the research could cause any discomfort or distress to participants (physical, psychological or emotional) describe the measures that will be put in place to alleviate or minimise them. Please give detailed details of the support that will be available for any participants who become distressed during their involvement with the research.

Case study group

Any restorative justice process necessitates participants to think about and discuss their feelings around traumatic situations of harm or conflict in which they have been involved (either as a person harmed or as a person responsible, or both). These discussions are an intrinsic and important part of the process. Mitigating factors:

1) I am a trained, experienced and Accredited Restorative Practitioner.

2) I will be supervised when working within the space2face project by another Accredited Restorative Practitioner.

4) I will operate within the Restorative Justice Council's Code of Practice (<https://restorativejustice.org.uk/resources/rjc-practitioner-code-practice>) and within the 2017 Scottish Government Guidelines for restorative practitioners (<http://www.gov.scot/Publications/2017/10/8454>) and within the guidelines for safe practice within each of the organisations.

5) The Restorative process and the research project are voluntary activities that participants can choose to withdraw from at any time. They can choose to withdraw from the research project but still continue with their restorative work.

6) In sensitive and complex cases, there will be two practitioners present during the restorative process and prior to any joint meeting.

7) When I facilitate a direct face to face joint Restorative Justice meeting (with a person harmed and a person responsible), there will always be a co-facilitator present. This is in line with restorative good practice.

8) Continuous risk assessment will be carried out during the restorative process and prior to any joint meeting.

9) If an individual becomes too distressed during a session, time out will be offered or the session ceased. I will make sure they are safe before they leave and check how they are getting home and whether they will be alone. (In the past, I have worked closely with Social Work for very vulnerable clients [who already have social work involvement] and have arranged for the client to be brought to the workshop and met from appointments by their social worker.

10) If a participant demonstrates distress or identifies significant issues in their lives, I will signpost them to other supportive, therapeutic and health services, such as counselling and psychological services, GP, Rape Crisis, Women's Aid, drug and alcohol support, Your Head, Self-harming mentoring scheme, Sunroom of Sexual Childhood Abuse Information and Resources (SCHAR) - these are all projects and organisations available in Shetland which space2face recommends to clients for additional support where considered and agreed necessary. Most space2face clients are referred to the project by statutory agencies such as social work departments (Criminal Justice and Children and Families) or the Office of the Children's Reporter. This means that the majority of the project's clients are referred from within an existing supportive and regulated framework.

11) All the work will be informed by a person centred approach and by restorative values of respect, non-judgmentalism and inclusivity.

12) I am a member of the PIVG scheme in Scotland and a have an Enhanced Disclosure from DBS in England.

13) As to safe practice for restorative work, I will never divulge any personal or personal contact details to a participant. Contact details on the participant consent forms will be the Northumbria University email created for the research project and the space2face project mobile phone number. My personal website does not include personal contact details (www.danadingleton.com) - only a contact form.

14) Space2face operates a lone working policy.

Interviewee group:

Whilst I will not be interviewing people directly about details of their personal lives, discussing issues surrounding restorative justice and the use of the arts in healing processes, making, gifting and solidarities can reveal unexpected emotions. As a researcher and practitioner, I am aware of this potential and so will be sensitive to this and explore it with potential participants as part of their decision as to whether or not to give participant consent to the research.

1) I am a trained, experienced and Accredited Restorative Practitioner.

2) I will operate within the Restorative Justice Council's Code of Practice (<https://restorativejustice.org.uk/resources/rjc-practitioner-code-practice>) and within the 2017 Scottish Government Guidelines for restorative practitioners (<http://www.gov.scot/Publications/2017/10/8454>) and within the guidelines for safe practice within each of the organisations.

3) The research project and workshop participation are voluntary activities that the participant can choose to withdraw from at any time.

4) If an individual becomes distressed during a session, time out will be offered or the session ceased. I will make sure they are safe before we conclude the interview and whether they will be alone.

5) All the interviews will be informed by a person centred approach and by restorative values of respect, non-judgmentalism and inclusivity.

Performance group:

Whilst I will not be interviewing people in this group, discussing and exploring issues surrounding restorative justice and the use of the arts in healing processes, making, gifting and solidarities can reveal unexpected emotions. As a researcher and practitioner, I am aware of this potential and so will be sensitive to this and explore it with potential participants as part of their decision as to whether or not to give participant consent to the research.

1) I am a socially engaged artmaker with many years' experience of working with disparate groups. I am also a trained, experienced and Accredited Restorative Practitioner.

2) The research project and workshop participation are voluntary activities that the participant can choose to withdraw from at any time.

4) If an individual becomes distressed during a session, time out will be offered. I will make sure they are safe before they leave and check how they are getting home and whether they will be alone.

5) The workshops will be informed by a person centred approach and by restorative values of respect, fairness, non-judgmentalism and inclusivity.

Data Gathering Materials Used

Provide a detailed description of what the participants will be asked to do for the research study, including details about the process of data collection (e.g. completing how many interviews / assessments, when, for how long, with whom). Add any relevant documentation to the "Supporting Documentary Evidence" section of this form.

Case study group:

All participants will be required to have consented to a voluntary restorative justice process (as defined earlier in this form) which may or may not conclude in a joint direct meeting with the other party involved in the situation of harm. If it is not appropriate for a joint meeting to take place, a shuttle mediation process will be offered in which agreed (by the participants) messages and communications will be shared with the other party, or co-created artefacts gifted. The process may also not culminate in a communication with the other party, in which case an indirect restorative gifting of the co-created artefact may be offered to, for example, an appropriate community or a relevant charity.

The same three stage process is followed wherever restorative justice takes place in the world:

Facts - what happened, how and when?
Consequences - who was affected, how were you affected, who do you think was most affected?
Future - what do you need in order to move on from this situation in a safer way? What do you think the other person needs?

Each of the above stages will be represented through making and/or drawing resulting in a co-created artefact which will be offered to the other person as a gift. The same process and amount of time is spent with both parties (person harmed - victim, and person responsible - offender) independently in the restorative justice process. Both parties will not be brought together without first working with each party separately and carrying out a risk assessment for bringing them together safely. During the weekly sessions I will be working with each participant separately and will use creative approaches, making techniques and craft practices as methods of engaging with the three stage restorative process outlined above. As part of this process, a co-created artefact will be formed and gifted (with appropriate consent and risk assessments) to the other party involved in the situation of harm or conflict, or other appropriate recipient (see above). This may or may not involve a face to face meeting.

The process with each person can take a minimum of around 6 weeks up to a maximum of 1 year. I would aim to meet with clients for 1-2 hours per week. If a joint meeting takes place, this is not usually more than 1 hour.

Interviewee group:

A maximum of 2 interviews for a maximum of 1 hour per individual. For Restorative Practitioners and Researchers I would be asking questions about the role of art, making, gifting and solidarity as they perceive it currently within Restorative Justice processes. For artists, I would be asking about the role of making, gifting and solidarities in their work and lives and within wider society. For other related researchers/practitioners, I would be asking more specific questions about solidarities. For former clients, I will share my research to date (minus case study details) and ask for their reflections, comments and input into the research drawn from their own experiences of being participants in a creative restorative process. I will audio record, photograph and make field notes of these sessions.

Performance group:

A maximum of 2 x 1 day workshops. These would use a labyrinth and textiles I have designed as starting points for investigating the concept of solidarities and gifting and how they might be appropriate/ inappropriate in different situations. The investigations would be in the form of discussions, movement and reflection. The workshops would be documented through video, field notes, and documentary photography.

Potential Ethical Issues

Please describe any potential ethical issues the project may have which are not covered above, and how you have sought to minimise these.

Voluntarism of the restorative process - a central tenet of restorative justice is that it is a voluntary process for all parties. It is, however, of considerable debate within the restorative community as to whether or not the restorative process can ever be truly voluntary if an individual is referred from a statutory body, eg. the Children's Reporter in Scotland for juveniles involved in offending or causing harm, or when it is enshrined in legislation, as in England and Wales (Crime and Courts Act 2013). This makes it imperative that in the initial meeting/s with potential clients, for the restorative process and for the research process, I spend a considerable amount of time outlining the processes through client centred means (eg taking into account clients with low literacy ability) and explaining the sessions are voluntary and may be ceased at any time. This will be re-iterated throughout the process.

Some of the case study participants I will be working with may be children (between 10 and 16 years old) - in these cases parental/ carer consent will be obtained and a parent/carer invited to the initial as well as subsequent meeting/s if requested.

If there is disclosure of harm or safeguarding issues are raised, emerge or are disclosed by a participant during the research with the case study and focus groups, this will be handled in accordance with the space2face project's safeguarding policy and procedures. Space2face's Designated Safeguarding Officer and their Senior Lead for Safeguarding, the space2face board of trustees and Northumbria University would be informed. If there is disclosure of harm or safeguarding issues are raised, emerge or are disclosed by a participant during the research with the interviewee and performance groups, this will be handled in accordance with the University of Northumbria's Safeguarding policy.

Tick if your work involves use of human tissue?

H3: Animal Subjects

Tick if your work involves the use of animal subjects (excluding abattoir derived material and commercially sourced fur)?

H4: Government Security Classifications

Tick if your work comes under The Official Secrets Act?

H5: Cultural Sensitivity

Tick if your work involves Art or Artefacts (including culturally sensitive items)?

G3: Research Data Management Plan (Mandatory)

Anonymising Data (mandatory)

Describe the arrangements for anonymising data and if not appropriate explain why this is and how it is covered in the informed consent obtained.

Case study group
Clients names will be changed and individuals referenced by numbers and letters when any reference is made to a case study. Case notes and observational materials will be anonymised in the same way. This is normal practice for restorative working. This will be covered in the participant consent and information forms. Audio recordings will not be labelled with client names and stored on a password protected cloud drive and computer device.

Interviewee and performance groups
Names will only be used with participant's consents.

Storage Details (mandatory)

Describe the arrangements for the secure transport and storage of data collected and used during the study. You should explain what kind of storage you intend to use, e.g. cloud-based, portable hard drive, USB stick, and the protocols in place to keep the data secure.

If you have identified the requirement to collect 'Special category data', please specify any additional security arrangements you will use to keep this data secure.

Case study group
Space2face is registered with the Information Commissioner's Office (ICO) for data storage. Digital information will be stored on Northumbria University's secure drive and a password protected cloud drive and computer. Paper based materials will be stored in a locked filing cabinet. All will be stored in line with the organisation's data protection policy, the current data protection legislation and securely destroyed after 15 years, as is the project's policy. Audio recordings will be destroyed at the end of my PhD studies in 2021.

Interviewee group
Digital information will be stored on Northumbria University's secure drive and a password protected cloud drive and computer. Paper based materials will be stored in a locked filing cabinet. All will be stored in line with the current data protection legislation and securely destroyed after the completion of my PhD (2021).

Performance groups
Digital information will be stored on Northumbria University's secure drive and a password protected cloud drive and computer. Paper based materials will be stored in a locked filing cabinet. All will be stored in line with the current data protection legislation.

H1: Children (i.e. under 18s) and Vulnerable Adults

Tick if your work involves children or vulnerable adults?

Describe what role if any parents/carers/consultees will take in the study, and how their consent will be obtained if required.

Only the case study sample group will potentially involve children. Parental/carer written permission will be sought prior to work commencing and after an initial meeting outlining the process with both child/young person and parent/carer. Parent/carer will be offered the participant information and consent form to sign alongside their child's signature. I will also sign a consent form as a researcher/practitioner outlining what I have agreed to, how they can expect me to behave and that I have outlined all that I need to - these consent forms will then be exchanged - see attached participant information and consent forms.

DBS clearance required?

If you, or any members of the research team, will have regular contact on an individual basis with children or vulnerable adults as part of this research study, the relevant DBS (Disclosure and Barring Service) clearance may have to be obtained in advance. Check at the DBS website <https://www.gov.uk/disclosure-barring-service-check/overview> and then complete section M2 below.

[Research Ethics Handbook link](#)

[Research Ethics Home link](#)

[Safeguarding Arrangements \(available only to NU staff\) link](#)

M2: DBS Clearances Required

[+](#) Add [✎](#) Edit [✖](#) Delete [💾](#) Save [🔄](#) Refresh

PERSON	TYPE	REFERENCE	DATE OF CHECK
Clair Aldington	PVG Scheme membership (Sc...	171012014980302	12/10/2017
Clair Aldington	DBS Clearance - Enhanced	001602144000	18/01/2018

[\(ADD NEW PVG\)](#)

M3: Secondary Data

Tick if you will be using secondary data NOT in the public domain?

M4: Commercial Data

Tick if your work involves commercially sensitive data?

M5: Environmental Data

Tick if your work involves the collection of environmental data?

H2: Human Tissue

Retention and Disposal (mandatory)

I confirm that I will comply with the University's data retention schedule and guidance.

[Research Data Management link](#)

[Data Protection link](#)

[Records Retention Schedule link](#)

G4: Research Project Timescale (Mandatory)

Proposed Start Date

Proposed End Date

G5: Additional Information

Externally Funded

External Funder

Please give details of your 'other' funder

Agresso Reference

Franchise Programme Organisation

Please give details of your franchise organisation

NHS Involvement

Please give details of any NHS involvement

Clinical Trial(s)

Please give details of any Clinical Trial(s)

Type a value

Medicinal Products

Please give details of any Medicinal Product(s)

G6: File Attachments

Additional files can be uploaded e.g. consent documentation, participant information sheet, etc.
Please note: It is best practice to combine all documents into one PDF (This avoids the reviewer having to op...

[Go To Attachments](#)

G7: Health and Safety (Mandatory)

I confirm that I have read and understood the University's Health and Safety Policy.
[Health and Safety Policy link](#)

I confirm that I have read and understood the University's requirements for the mandatory completion of risk assessments in advance of any activity involving potential physical risk.
[Risk Assessment link](#)

Please tick one of the boxes below...

There are PHYSICAL risks associated with the work and I have consulted the following approved risk assessments...

- Code of Practice for Managing the Selection and Use of Personal Protective Equipment
- Code of Practice for the Inspection and Testing of Portable Electrical Equipment (PAT)
- Managing Health and Safety & Welfare of Students on Placement
- Risk Assessment Strategy
- Fieldwork Code of Practice for Staff and Students
- Young People in the Workplace
- Manual Handling Code of Practice

Specific risk assessments, where required, have been produced, approved and submitted to the Risk Asses...
I will take the necessary action, adhere to any identified control measures, and consult with the central Health and Safety Team where necessary to manage the risks.

I can confirm that there are no physical risks associated with this project and so no risk assessments are required.

G8: Insurance (Mandatory)

I have read and understood the University Insurance guidance document (link below):
[Insurance Guidance link](#)

I confirm my work is covered by University insurance. I confirm an insurance risk level of:

Low

If your insurance risk level is HIGH please attach details of exceptional insurance coverage:

G9: Electronic Signature (Mandatory)

I confirm my supervisor has reviewed the contents of this document

I confirm I have assessed the ethical risk level of my work correctly and answered the above sections as fully and accurately as possible.

Full Name:

Date:

PDF Version

[Create PDF](#)

No items to display.

Review Comments, Conditions and Outcomes

[Log of any Ethical Incidents](#)

[Log New Incident](#)

DISCIPLINE	CREATED DATE TIME	CREATOR NAME	EXPLANATION DETAILS
No items to display.			
Title and Objectives (see G1)			
<p>Add Save</p> <p>Reviewer A: <input type="text" value="Approve"/> Reviewer B: <input type="text" value="Approve"/></p> <p>e.g. Are the research question and/or study aims clear?</p>			
DATE	ROLE	COMMENT	No items to display.
Proposed Methodology and Analysis (see G2)			
<p>Add Save</p> <p>Reviewer A: <input type="text" value="Revise"/> Reviewer B: <input type="text" value="Approve"/></p> <p>e.g. Is the design appropriate to the research question? Are the methods of data analysis appropriate to the research question?</p>			
DATE	ROLE	COMMENT	
5/5/2018	Reviewer A	The inclusion of the list of "risks" at the end of the G2 section is a bit confusing. I would suggest removing these and ensuring these are covered in the later Risks section instead (which I think you do already, and with more clarity and detail - so I would lean to just removing these from here).	
5/5/2018	Reviewer A	The third group - the work with students where you use performance - is quite ambiguous compared to the other two aspects of your primary data collection. It feels like this part of the work might happen much later into the PhD, based on how you've described it here - therefore I would suggest removing it and putting in another ethics submission later into your studies when you have a stronger sense of what you will be doing here. Right now it is a little too unclear what the objectives and purpose of that particular stage of work is in relation to the rest of the studies, and what the methods and structure of the workshops and what the students would be asked to do.	
Sample and Recruitment (see M1)			
<p>Add Save</p> <p>Reviewer A: <input type="text" value="Approve"/> Reviewer B: <input type="text" value="Approve"/></p> <p>e.g. Is the sampling approach appropriate to the design? Is the sample sufficient and achievable? Is the process of recruitment clearly explained? Are participants receiving payments for taking part, and if so is the payment appropriate? If the DBS is ticked, has the appropriate information been included?</p>			
DATE	ROLE	COMMENT	
5/29/2018	Reviewer B	Recruitment for the case studies may include individuals experiencing substance dependency. Further commentary could be provided detailing how the research process will be managed if participants who are substance dependent are	

DISCIPLINE	CREATED DATE TIME	CREATOR NAME	EXPLANATION DETAILS
recruited.			
Consent (see M1)			
<p>Add Save</p> <p>Reviewer A: <input type="text" value="Approve"/> Reviewer B: <input type="text" value="Approve"/></p> <p>e.g. Is the approach to consent seeking clear? Is consent from parents/ carers/ guardians required? Are all necessary recruitment and informed consent documentation included (e.g. letters of permission, letters of invitation)? Is the information sheet adequate to ensure informed consent? Are the consent forms appropriate?</p>			
DATE	ROLE	COMMENT	No items to display.
Researcher and Participant Safety (see M1)			
<p>Add Save</p> <p>Reviewer A: <input type="text" value="Approve"/> Reviewer B: <input type="text" value="Approve"/></p> <p>e.g. Is there any risk of physical harm for the researcher(s) or the participants and if so what attempts have been made to alleviate or minimise them? Have Risk Assessments been referred to where appropriate?</p>			
DATE	ROLE	COMMENT	No items to display.
Research Activities (see G2-G8, M1-M5, H1-H5)			
<p>Add Save</p> <p>Reviewer A: <input type="text" value="Approve"/> Reviewer B: <input type="text" value="Approve"/></p> <p>e.g. Are the research tasks described clearly? Do sensitive topics such as trauma, bereavement, drug use, child abuse, pornography or extremism/ radicalism inform the research if so have these been fully addressed? and we can use this to amend the information on risk levels on the forms/ is there any risk that the tasks may cause psychological harm and if so what attempts have been made to alleviate or minimise them?</p>			
DATE	ROLE	COMMENT	
5/29/2018	Reviewer B	proposed start date needs to be updated	
Data Management Plan (see G3)			
<p>Add Save</p> <p>Reviewer A: <input type="text" value="Approve"/> Reviewer B: <input type="text" value="Approve"/></p> <p>e.g. Have sufficient steps been taken to ensure participant anonymity/confidentiality of data? Are the arrangements for data storage and disposal clearly outlined? Are these arrangements in line with University and/or the funding body requirements?</p>			
DATE	ROLE	COMMENT	No items to display.

File Attachments (see G6)

+ Add Save

Reviewer A: Reviewer B:

COMMENT BY	DATE	ROLE	COMMENT
No items to display			

General Comments (see Help)

+ Add Save Help

DATE	ROLE	COMMENT
5/5/2018	Reviewer A	<p>Overall this is a very clear and strong submission, especially given the risks associated with the context. Your background and experience comes through very well.</p> <p>My main comments below relate to (1) a simple restructuring of one section (in fact, deleting some content that is unclear and somewhat replicated later on) and (2) to consider removing the third "group" from this ethics submission (the workshops with students) as it is not clear why you are doing that study, and how you will involve the students in the PhD research. I suggest you put another submission in, if necessary, later in your studies for that specific piece of work when it is more developed.</p>
5/29/2018	Reviewer B	<p>An interesting and innovative research project. The ethics submission is detailed and gives appropriate attention to relevant ethical implications. It is a strong submission that benefits from the practice based experience of the researcher.</p>

Space2face trustee research approval

1



Clair Aldington



5 February 2018

Dear Clair

This is to confirm that the space2face board of trustees is happy for you to conduct practice based research with space2face clients as part of your PhD studies at Northumbria University. This is on the understanding that you will provide the appropriate participant consent and information forms for the research and fully explain to potential research participants the nature of the work and that it is voluntary.

Yours sincerely

A handwritten signature in black ink, consisting of a large, stylized 'D' followed by a long horizontal line that tapers to the right.

Donald Anderson
Chair | Space2face

Space2face is a Scottish Charitable Incorporated Organisation SC046828

space2faceshetland@gmail.com | 07564 832467
www.facebook.com/space2faceshetland

Appendix 12

Radius / Making, gifting, solidarity interviews – practical details

I additionally requested interviews with Deanna Van Buren (see Chapter 2), Claudia Mazzucato³, Sharon Daniel, and Howard Zehr⁴, but these did not materialize. The work of the latter two, however, is included in Chapter 2. I also tried to contact Lorraine Gamman (see Chapter 2) but received no response.

The interviews with Arnett, Colvin, Johnstone, McGoey, Pali, Rossner, and Toews all took place online (via Skype or Whereby), either due to geography or COVID-19 restrictions. All of the interviews took place in one session, apart from three; Arnett and Colvin's, Halcrow's, and Liebmann's. The first part of Arnett and Colvin's interview was a joint one. I completed the second part of their interview with each of them individually due to family illness and COVID-19 related issues. This meant there was a long gap between the first and last parts of their interviews (from April to July 2019). Due to work commitments and time constraints, Halcrow's interview was also conducted in two parts, in February and May 2019. Liebmann's interview took place in two sections, a day apart, and was not fully completed due to the time pressures of the conference we were attending. She was also uncomfortable with completing it online – this was pre COVID-19.

³ Claudia Mazzucato, Associate Professor of Criminal Law, Associate Professor of Criminal Law, Università Cattolica del Sacro Cuore, Milan, Italy, and Victim-Offender Mediator. <https://docenti.unicatt.it/ppd2/en/docenti/12789/claudia-mazzucato/profilo>

⁴ Zehr initially agreed to be interviewed, but then declined on further thought as he had recently retired.

Appendix 13

Email to Shetland Islands Council Justice Social Workers regarding case study participants

PhD research and space2face referrals 2 v

 **clair.aldington**
Tue 14/08/2018 11:58 👍 ↶ ↷ → ...

To: [Redacted]
Cc: [Redacted]

 s2f info leaflet.pdf
2 MB

 client referral form.docx
153 KB

2 attachments (2 MB) Download all Save all to OneDrive - Northumbria University - Production Azure AD

[Redacted]

I'm returning to Shetland at the end of September to continue with my PhD studies. As part of this, I would love to include Shetland based (space2face) restorative justice case studies in my PhD research. This would involve me working as a restorative justice practitioner-researcher using the arts and creative approaches to work through a restorative justice process with a client/s. These sessions, only with participant consents, would ideally be audio recorded. I have ethical approval from Northumbria University to carry out this research and formal agreement from the space2face board of trustees.

I was wondering if you have any appropriate clients who would benefit from a space2face restorative justice referral from the end of September onwards?

The working title of my thesis is:
'Drawing a line; the role of the co-created artefact in engendering moments of solidarity between participants in a restorative justice process.'

I've attached a space2face leaflet and a referral form. If you do have any suitable clients, I would meet with them and yourselves once I'm back in Shetland, as we would normally do for an initial meeting, but I would additionally explain that this is part of my PhD. I have separate participant research consent forms which I've designed to be as accessible and creative as possible and I've written them in straightforward English.

Please feel free to give me a call if you would like to talk about this further.

I'm looking forward to working with you again.

all the best

Clair

Clair Aldington
PhD researcher-practitioner

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Appendix 14

Visual key to *Mapping restorative pathways / Lived experience case study* (sheet glass, recycled glass, screen print with glass frit and enamel - see Patella / Thinking through making section)

Individual sessions with:

Luke and Sally

Joint sessions with:

Luke and Caitlin

Luke and Sally

Luke, Sally and Lyall

Colour codes

-  Co-creation
-  Engagement - point of entry
-  Difficulties
-  Making
-  Solidarities
-  Turning points
-  Gift
-  Empathy

	Date	Notes		Element	Description
Initial intake meeting with Caitlin + Luke		Keen to participate in a creative RJ process - Space2face organization consent form signed Happy to consent to research participation - PhD research consent forms exchanged			Engagement - point of entry
Individual session no. with Luke	Date	Difficulties	Learned/ enjoyed (turning points)	Elements	Description
1	17.10.18	Making paper - as a new thing	Making paper		Making Difficulties
2	24.10.18	Doing timeline of offences and feelings	Seeing from timeline that all things aren't bad		Making Difficulties Turning points
3	31.10.18	'Out-casted' drawing	'Out-casted' drawing		Making Difficulties
4	2.11.18	Saw family member of Kenny's in reception of building when arrived for session - went away and came back as early for RJ appointment Shocked by recent deaths of friends locally Thinking about, through drawing	Writing enabled it to be externalised		Making Difficulties Turning points

		'ripple effects', the consequences of the offences			
5	12.11.18	Writing words in feet exercise - 'walk a mile in my shoes' Writing the questions to ask Kenny and the questions he might ask me	Writing the words in the corners which he felt had 'broadened the horizons', particularly the one about hope and moving on as he felt that both the Kenny and he were the same in this respect - wanting to move on.		Making Difficulties Turning points Empathy
6 Caitlin joined us for this session	21.11.18	None	Luke stated gift element made it a more meaningful process and that he'd personalized the making process with his own ideas to make it more thoughtful Luke seemed interested in RJ in media - Rugby player, Gareth Thomas https://www.theguardian.com/sport/2018/nov/18/gareth-thomas-victim-homophobic-attack-cardiff-wales First session gifting spoken about a potential gift and its format		Turning points Gift
7	26.11.18	Difficult and Learned/ enjoyed: enjoyed the questions but also found them difficult because had a 100 questions in his head since the incidents but seeing the questions had put things into perspective, especially the questions that Kenny might ask him.	Difficult and Learned/ enjoyed: enjoyed the questions but also found them difficult because had a 100 questions in his head since the incidents but seeing the questions had put things into perspective, especially the questions that Kenny might ask him.		Making Difficulties Turning points

8	3.12.18	Getting the wooden letter stamps out of the box	Designing the book as thought it was hopeful, about the future and moving on		Making Difficulties
In between sessions		Difficulties in contacting the Kenny and Louise - both appointments offered via letter, missed			
9	10.12.18	Getting the marbled paper in and out of the water in one piece	Looking at some of the marbling patterns, especially on the complete pages that hadn't fallen apart.		Making Difficulties
10	17.12.18	Talking about the job interview	Paper and water		Making Difficulties
In between sessions		Difficult media attention			Difficulties
11	25.1.19	Talking about how Kenny seemingly doesn't want to engage Job applications being turned down due to offence 'like you're starting a race with an extra lap to run' with 'your legs in shackles'	Making the paper and talking about new job - felt more positive meeting than first few meetings		Making Difficulties Turning points
12	1.2.19	Getting the back off the double-sided tape	Exchanged a beer [gift?] with Kenny at a local festival [brackets mine] After previous session, he'd had a drink with the manager of the company he'd		Difficulties Making Solidarity Turning points

			been sacked from due to offence Getting the book done and that it's making progress and looking good. Good to retain the 'Apology' word (on front cover) and not throw it away when it got torn - 'life isn't perfect' Shook my hand for the first time at the end of the session as he was leaving		
13	27.2.19	2 deaths in the local media had shaken him	More work on book before joint meeting		Making Difficulties
14	7.3.19	Making mistake in putting the book together	Enjoyed seeing the book come together - good to see it as an object rather than in bits		Making Difficulties Turning points
Joint meeting 1	25.3.19	See below			

15 Feedback meeting with Caitlin re RJ process	18.4.19	Disappointed in non-engagement of Kenny but understood why now	Liked best about the process - fact that book would be used and not just sit on a shelf - if it prevented just one person from being bullied that would be great. Luke 'gifted' Caitlin a piece of the co-created paper of her choice		Difficulties Solidarities Gift Empathy
16 Feedback meeting with Luke and Alyson following joint meeting	26.4.19	Included in Joint Meeting 1 below			
Joint meeting 2 with Sally/ potential community harmed + Lyall	3.7.19	See below			
17	5.7.19	Constructing the piece of writing summing up what he'd learned as we'd collected the words over a long period of time - wanted to get it right and choose the right words	Exchanging what he saw as negative words (from beginning of RJ process) with positive ones - this had been his idea (at the start of the process) as an exercise to end the process with		Making Difficulties Solidarity Empathy Gift
organization					

Individual Person harmed 'Messenger' (Sally) session no.	Date	Difficulties	Learned/ enjoyed - turning points	Element	Description
1	31.1.19	Felt local media coverage was harmful to the [particular] community in Shetland. Concerned her involvement would be positive for him and hoped Luke's feelings of being 'out-casted' would improve through the process	Agreed to be 'messenger' for Kenny and [particular] community of Shetland Agreed to take part in the joint meeting		Difficulties Turning points Empathy Gift
2	15.2.19	Anxious about 'getting it right' for Luke - took copious notes Fears about co-creating the book with Luke as not confident about art	More comfortable as herself as 'messenger' in the joint meeting rather than as a proxy person harmed. Recognised Luke's need to move on and 'file' it. Sally offered for the book to be used by Community organization and Space2face (to borrow back) as an educational tool.		Difficulties Turning points Empathy Gift

3	1.3.19 Meeting with Alyson	Concerned about 'getting it wrong' for the Luke and wanted to 'get it right' for him. Thought view of sea and boats out of joint meeting room window would be distracting and asked to sit with back to view.	Happy with the structure and agreed questions for the joint meeting		Difficulties Turning points Empathy Gift
4	Joint meeting with Luke	See below			

Joint meetings	Date	Type of meeting	Those present	Notes	Element	Description
1 (also using notes from Luke Session 16 + Sally Session 4 - individual feedback sessions on their joint meeting)	25.3.19 + 26.4.19 + 9.5.19	Joint meeting with Sally ('messenger' of Kenny)/ community harmed	Luke, Clair, Alyson + Sally from community organization	Luke + Sally - Nervous before the meeting as Luke - Lot of effort had gone into preparing for it. Sally - difficult knowing where she could help Sally - Worried about breaching confidentiality of clients of her organization Sally - Luke appeared happier and more relaxed		Turning points Difficulties Solidarity Gift Empathy

2	3.7.19	Joint meeting with 'messenger' of potential people harmed/community harmed + colleague	Luke, Clair + 2 staff (Sally + Lyall) from community organization			Difficulties Gift Turning points Solidarity Empathy Co-creation
3	27.7.19	Handover of gift joint meeting with community organization	Luke, Clair, Caitlin, Lyall + 4 volunteers from the community organization	Luke read the words he'd written in last session - people seemed moved by this. Gift of book well and thoughtfully received, with interest in the making process, comments on how beautiful it was and how useful it would be to community organization.		Gift Solidarity Turning points Co-creation

				<p>after meeting</p> <p>Sally - Wanted to get it right for Luke</p> <p>Luke - Left meeting feeling very positive</p> <p>Luke - Felt there were synergies between him and Sally re media coverage</p> <p>Luke - Relieved once he'd heard from Sally that she didn't feel he'd harmed the wider community she represented</p> <p>Luke - Still concerned about his portrayal in the local media and how he's perceived by the community</p> <p>Luke - Didn't see himself re-offending</p> <p>Luke - He'd like a piece of the marbled paper as a memento of the positive process (as opposed to negative offence)</p>		
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Appendix 15

Joint meeting 1 – agreed meeting script

Appendix

Joint Meeting 1 (Luke, Sally, Alyson)

Introductions

Facts - what happened?

For Luke: Tell us what happened? What were you thinking about at the time?

What were you feeling at the time?

For Sally: How did you hear about what happened?

(Instead of, for example, 'What happened from your perspective?')

Consequences - who was affected?

For Sally: How do you think people might have been affected by hearing about the [offence]?

(Instead of, for example, 'How have you been affected by what's happened?')

For Luke: What's your response to that? Who do you think's been most affected? How have you been affected by what's happened?

Future - what needs to happen now?

For Luke: What needs to happen now? What would you like to happen now?

For Sally: What would you like to see happen now?

For Luke: What are your thoughts now? How do you feel?

Coffees/ Teas

Appendix 16
Final email from Luke

Email from Luke after the gifting

‘Good afternoon Clair, I am very happy with how the book handover went yesterday, I will admit, it was a little bit daunting in the run up, but I was very happy with how all those in attendance received the book and listened to my words. I was also happy to see some of them engage in discussion within regards to what I had read to them. I just wanted to take this moment to put on record my incredible thanks to yourself and Alyson for your help, support and kindness over the past 10 months. If anybody had told me a year ago that I would be looking back on this experience positively and with fondness, I'd have asked them what their next joke would be. It was very difficult a year ago to think of anything positive that may have come from any of this, but yet a year on I feel many things, including happiness, fulfilment, achievement, and that I have managed to, with a big help from all involved, turn what was definitely a negative for all involved into something that people may be able to use as a learning tool for the future. And I definitely would not have achieved any of that had it not been for yourself, Alyson, Caitlin, Sally or Lyall. I cannot thank any of you more for supporting me through this and allowing me to grow as a person and be a voice for the better as opposed to for the worst. What could have easily been the worst experiences of my life have turned out to be some of the most transformative and helpful. I look forward to seeing you again in a couple of months for a follow-up meeting. Please pass my best and my thanks to Alyson, Sally and Lyall. Warm regards, Luke.’

(Luke, email, 2019, July 28)

Appendix 17

Carpus / Turnings workshop - proposal and outline

Workshop proposal



'turnings' research workshop proposal | 11 june 2019

Clair Aldington | PhD Researcher - Practitioner | [Northumbria University](#)
Supervisors | Prof. Jayne Wallace and Ms. Charlotte Bilby



/'turnings' the act or course of one that turns | a place of a change in direction | a forming by use of a lathe | waste produced in turning

I am a second year PhD student, based within the Faculty of Arts, Design and Social Sciences at [Northumbria University](#). My research is practice based and stems from my practice as a Maker as well as a Restorative Justice practitioner. In September 2018, following conversations with Liz Pavey (Senior Lecturer in Dance, [Northumbria University](#)) and with her support, I facilitated a [movement based workshop](#) which I would like to further develop this year as part of my ongoing research. In the past I have valued collaborations with dance and movement artists as part of my making practice and I am excited that this way of working is able to form part of my doctoral investigations. This workshop has received ethical approval from [Northumbria University](#).

My PhD thesis working title:

Drawing a line; the ability of the co-created artefact to become a symbol of solidarity [solidarities] between participants in a restorative justice process.

Context

Restorative Justice is a process that includes everyone involved in a situation of harm or conflict (this may or may not be a criminal offence) in decisions about the future.¹ As an accredited restorative practitioner (through the Restorative Justice Council), I am trained to facilitate Restorative Justice processes between people harmed (victims) and people responsible for causing harm (offenders). As a maker, I design labyrinths and work in mixed media, predominantly textiles and print. I have combined these two passions for Restorative Justice and making and introduced into the restorative process the idea of co-creating artefacts with Restorative Justice participants as part of their restorative process - as a way of thinking through feelings and thoughts about what has happened and the consequences. These are sometimes gifted to the other party in the conflict. (Restorative processes are voluntary and the gifting of artefacts is only carried out with appropriate consents and risk assessments.)

¹ See the website of the Restorative Justice Council for more information, <https://restorativejustice.org.uk>

In 2008 I co-founded a Restorative Justice Arts project called space2face in the Shetland Islands where I've lived for the last 12 years. This became an independent charitable organisation in 2016.

Workshop proposal

The body, movement and thinking

I see Restorative Justice processes as active and movement based (physically, emotionally and psychologically). I also view our perceptions of objects as being embodied; we relate to objects, things and people through our bodies and our movements around them and in relation to them,

'I consider my body, which is my point of view upon the world, as one of the objects of that world.'²

It is posited by some that, as human beings we are made to walk, to move and movement is a way of thinking in the world,

'we tend to forget that the body itself is grounded in movement. Walking is not just what a body *does*, it is what a body *is*. And if the body is foundational to culture, then walking-or thinking in movement-is 'foundational to being a body' (Sheets-Johnstone 1999, 494).³

² Merleau-Ponty, M. (2014). *Phenomenology of Perception*. Routledge, p73. (Originally published, 1945).

³ Ingold, T., & Vergunst, J. (2016). *Ways of walking: Ethnography and practice on foot* (Anthropological studies of creativity and perception), pp2-3.

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Contemporary visual artists have exploited the concept of the body walking becoming the artwork itself (for example, Paul Klee, Richard Long, Walking Artists Network).⁴ Some use walking as a research tool⁵ and 'Ambulant architecture' and 'architect-walking' have recently emerged as concepts.⁶

Solidarity, movement and gesture

As part of my research, I have been investigating the word 'solidarity' in relation to Restorative Justice and the 'solidarities' that may or not be formed between participants in a Restorative Justice process. In the literature about Interaction Ritual⁷ and its application to Restorative Justice, it is suggested that such solidarities are active and revealed through bodily movements and gestures, such as eye contact, handshakes, a pat on the shoulder or even in some instances, hugs. It is proposed that these embodied movements of solidarity contribute to the creation of more 'successful' joint meetings and enable participants to draw a line under what has happened, to turn around or move on. The Interaction Ritual literature additionally suggests that object symbols of solidarity (eg a mascot for a sports team) that represent the bodily ones need to be created in order for participants to remember the positive emotional energy generated in the encounter. It is these symbols that potentially lead to long term behaviour change. I am interested in both these solidarities - the bodily ones (revealed through gesture and movement) and the object ones (revealed through symbolic artefacts). I would particularly welcome assistance in an interrogation of the movement associated solidarities in this context and the appropriateness/ in-appropriateness of gifting gestures within different areas of harm and conflict.

Furoshiki wrapping [gifting] cloths

It will be a day long workshop (10am - 4pm) in one of the dance studios at Northumbria University in which we would use, as one of the starting points, 15 'wrapping cloths' inspired by Japanese 'Furoshiki'.⁸ These are digitally printed and stitched textiles (some 50 x 50cm and others 70 x

⁴ Paul Klee famously described drawing as 'taking a line for a walk', <https://www.tate.org.uk/whats-on/tate-modern/exhibition/paul-quee-making-visible>; Roelstraete, D. (2010). *Richard Long: A Line made by walking (One work)*. London: Cambridge, Mass.: Afterall Books; Distributed by the MIT Press; <http://www.walkingartistsnetwork.org/> is a network of artists who use walking as part of their art practice or see, for instance, <https://daily.istor.org/the-art-of-walking/>, as a brief overview of the art practice of walking.

⁵ See, for example, one of Prof. Maggie O'Neill's research projects at <https://www.walkingborders.com>.

⁶ See, for example, <https://www.triarchypress.net/archwalk.html> and <http://futurearchitectureplatform.org/projects/a9260fc7-b903-4b56-85b4-ded7427f644f/>

⁷ See Collins, R., *Interaction Ritual Chains*, Princeton University Press, 2004 and Bossert, M., *Just Emotions; Rituals of Restorative Justice*, Oxford University Press, 2013. for more information about Restorative Justice interpreted through the lens of Interaction Ritual.

⁸ <https://en.wikipedia.org/wiki/Furoshiki>

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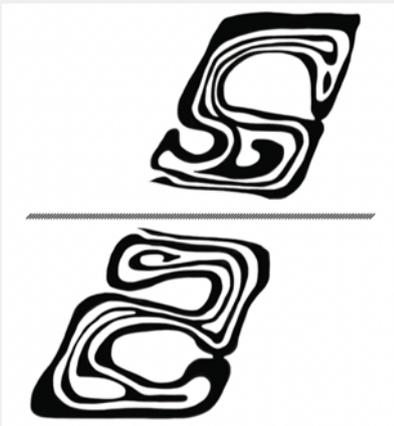
70cm) each with a design that depicts an etymological aspect of 'solidarity' (Latin 'solidus' meaning 'solid' + '-aris' meaning 'relating to'; 'sol' meaning 'whole, well-kept') as well as solidarity's modern usage which has grown exponentially over the last decade with the #MeToo social media campaign and the European refugee crisis. Some of the wrapping cloths are additionally inspired by derivations of 'solidus' as a coin or a term in chemistry, and related areas of harm or an offence referenced by the colloquial term for solidus - 'slash.'

Solidus labyrinth

1. Finance - an historical name for the slash (/), from its former use marking the British shilling (1/-). The solidus was a gold coin of the later Roman Empire
2. Chemistry - a curve in a phase diagram of the temperature and composition of a mixture, below which the substance is entirely solid. A transitional phase.

Alongside the cloths, I have designed a solidarity labyrinth, based on the solidus slash mark (/) and loosely around the symbol of the double spiral. The double spiral is an ancient symbol found in many cultures that is often interpreted as representing balance. The labyrinth is designed to come apart in two sections (potentially creating imbalance) - see images below.

The labyrinth is in two sections representing the different sides in any situation of conflict or harm, with a dividing line // wall between the two.



The 2 parties can choose whether to keep the dividing line / wall between



or they can decide to cut through the line



and shape the space created between in order to form a new labyrinth made up of the two parts.

Each part keeping its own identity but making a choice to work together to form a new journey.



Solidarity labyrinth and sections

The labyrinth is an ancient form found in all the continents of the world (inscribed on rock faces, drawn in the ground) and, as such, could be described as a universal image. Labyrinths are intended for walking - the pathway through the labyrinth is a safe one as it only has one way out and one way in. The person walking through the labyrinth may not be able to see around each turn in the pathway - they have to make a choice at each turn, but they can not get lost.

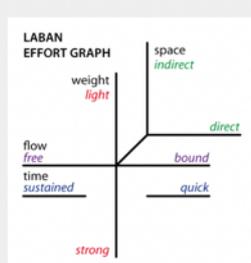
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Some think that the labyrinth has its origins in the island of Crete, Greece. Others, that it stems from patterns within our own bodies - our fingerprints, our brains, our intestines ... who knows? This is its mystery and unknown-ness which allows us to imagine and narrate our own stories and journeys through it.



Through our conversations, Liz Pavey shared with me that the term 'slash' is used as one of the 'eight efforts' in Laban's movement analysis. (Slash is a colloquial reference for the solidus slash mark.) I have visually explored one of the Laban effort graph symbols for 'slash' in conjunction with the first few passageways of the labyrinth;

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Spell	free float- (flick)	bound thrust- (press)	free glide- (dab)	bound slash- (wring)	bound dab- (glide)	free wring- (slash)	bound flick- (float)	free press- (thrust)

Action	float	thrust	glide	slash	dab	wring	flick	press	Passion	free float- (glide)	bound thrust- (slash)	bound glide- (float)	free slash- (thrust)	bound dab- (flick)	free wring- (press)	free flick- (dab)	bound press- (wring)

Vision	free float- (wring)	bound thrust- (dab)	free glide- (press)	bound slash- (flick)	free dab- (thrust)	bound wring- (float)	free flick- (slash)	bound press- (glide)

⁹ Diagram: <https://upload.wikimedia.org/wikipedia/commons/2/27/Laban-effort-graph.jpg>

¹⁰ Diagrams: https://www.laban-analyses.org/laban_analysis_reviews/laban_analysis_notation/effort_dynamics_eukinetics/element_factor_state_drive.htm

I have called the workshop ‘turnings’ as it has movement at its heart and incorporates ideas about making and restorative processes, as well as direction choices within the labyrinth. Some of the research literature on Restorative Justice discusses the emotional ‘turning points’ in facilitated face-to-face restorative meetings that are necessary in the formation of solidarities between parties.¹¹

Proposed workshop outcomes

- o Completion of the wrapping cloths. The wrapping cloths we will use in the workshop will be unfinished and contain digitally printed images relating to ‘solidarity’ and represent different related areas of harm. On top of the digital print designs, I intend (after the workshop) to screen print or embroider each dance/movement artist’s visual and movement related responses to that particular wrapping cloth design.
- o An investigation of the gestures and movements that symbolise solidarity and their appropriateness within different offending and Restorative Justice contexts.
- o An exploration and examination of new ways of gifting in different areas of harm related to the wrapping cloths.
- o Collection of responses to a definition for solidarity I have devised for use within the context of Restorative Justice and my own research.

Proposed workshop techniques, methods and media

Throughout the workshop we will use the following:

- o An introduction to Laban movement analysis as part of preparatory movement exercises.

¹¹ Rossner, M., Just Emotions; Rituals of Restorative Justice, Oxford University Press, 2013.

- A tailored Authentic Movement technique as a way of bodily responding - the 'Mover' - and visually recording (through drawing, painting, writing, etc.) - the 'Witness' - responses to the wrapping cloths, as described above.
- Listen and move to a podcast of the participants in an actual Restorative Justice process speaking about their encounter.
- Look at visual images of co-created artefacts gifted in actual Restorative Justice cases.
- View and respond to video footage of the previous movement workshop.

I would be more than happy to meet or speak with any potential participants to discuss the above further and to answer any questions or concerns. I can be contacted via Liz Pavey or through my contact details below. If you decide to join me as a participant in this research workshop, I appreciate the amount of time you will be volunteering and will repay travel expenses relating to your workshop attendance. Each participant will also receive an invitation to the exhibition and access to my final thesis.

If you agree to take part, prior to the workshop I will email you a participant information and consent form and then phone you to discuss the details. This is because the workshop will be photographed, filmed, and audio recorded for the purposes of my research. On the day of the workshop, I will give you a paper copy of the participant information and consent form for you to sign. I will also sign one as a practitioner-researcher as I see consent as part of a two-way relationship of accountability between me, and you as the participant.

Clair Aldington | May 2019
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Note: all images included in the text are my own, unless otherwise referenced

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Workshop outline



'turnings'

the act or course of one that turns / a place of a change in direction / a forming by use of a lathe / waste produced in turning

Introductions

1000 - 1010 | Introductions Clair (10 mins)

Everyone introduce themselves. Thanks, myself, background, consent forms, video/ photos, red (need time out)/amber (not sure)/green (doing OK) card system – individually or in group moments, timings for the day and circle time.

I see you as co-researchers as well as research participants with your own areas of expertise, experience, knowledge and skills. That is why I wish to acknowledge you as part of the research, but I understand if you would rather remain anonymous.

I am trained to facilitate Restorative Justice processes between people harmed (victims) and people responsible for causing harm (offenders). As an artmaker and musician, I design labyrinths and work in mixed media, predominantly textiles and print. I have combined these two passions for Restorative Justice and artmaking and introduced into the restorative

1

process the idea of making artefacts which are sometimes gifted to the other party in the conflict. (Restorative processes are voluntary and the gifting of artefacts is only carried out with appropriate consents and risk assessments.)

In 2008 I co-founded a Restorative Justice and Arts project called space2face in the Shetland Islands where I've lived for the last 12 years.

1010 - 1020 | Expectations (10 mins)

In pairs, take it in turns to share one thing you're looking forward to about the workshop and one thing you think you might find challenging about the workshop. You can choose to use movements/ gestures to do this if you'd like to. Whilst one person is sharing, the other draws or writes down what they have shared. Check your drawings/ writings with the other person.

1020 - 1030 | Sharing of expectations (10 mins)

Form a circle and place the drawings/ writings in the centre. Each person selects one and shares with the group.

1030 - 1040 | Participants (10 mins)

Stand in circle - body (personal) space between each person created by arms outstretched and legs apart. As go round the circle, say your name in turn and form a movement that suggests something about you, something you like, an interest or hobby, etc. It can be an abstract movement or a representational one. We will guess what it is. Partner with the next person and adopt their movement into yours. Now you know something about that person, explore gifting gestures with them and possible points/ places of connection.

2

1040 - 1100 | Restorative Justice (20 mins)

The exercise we've just carried out, has restorative values and skills at its heart - hearing someone non-judgmentally and reflecting back what you have heard. I see Restorative Justice processes as active and movement based (physically, emotionally and psychologically). I will elaborate on this more fully later on when I share some of my research with you.

Restorative Justice is a process that includes everyone involved in a situation of harm or conflict (this may or may not be a criminal offence) in decisions about the future.

Facts - Consequences - Future; the 3 stage structure of any restorative justice intervention wherever it happens in the world.

<https://www.bbc.co.uk/programmes/p0632fnk>

Restorative Justice - In this podcast you'll hear the story of Steph and Ian who have been through an RJ process.

<https://www.youtube.com/watch?v=-EgItW3GJU> *The Wolf Within* YouTube (10 mins)

Show images of co-created artefacts and gift exchanges - bench, tree, weaving, masks.

Obligations and reciprocities with gift exchanges and associated ethical dilemmas. Conversely to what we might expect, in research findings, the more serious the offence, particularly if violence is used, the more effective Restorative Justice is.

3

I have called the workshop 'turnings' (**'turnings' the act or course of one that turns | a place of a change in direction | a forming by use of a lathe | waste produced in turning**) as it has movement at its heart and incorporates ideas about making and restorative processes. Some of the research literature on Restorative Justice discusses the emotional 'turning points' that are necessary to form solidarities between parties in facilitated face-to-face restorative meetings.¹

1100 - 1110 | Break (10 mins)

1110 - 1130 | The research (20 mins)

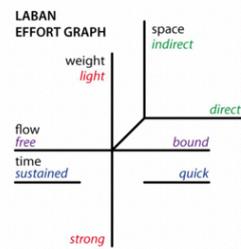
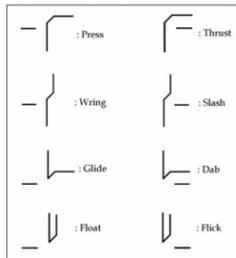
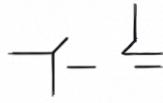
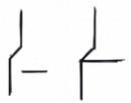
Outline solidarity research, labyrinth, images and lexicon - talk through the wrapping cloths around the room.

¹ Rossner, M. (2013). *Just Emotions; Rituals of Restorative Justice*, Oxford University Press.

4

**1130 - 1200 |
analysis / Slash**

**Laban movement
(30 mins)**



Clair

Part of the etymology of solidarity is solidus which in English is a name for the slash mark, a mark of division. Slashing can also be violent. Explanation of the slash imagery and connection with Laban notation using associated wrapping cloth. Within the Laban effort graph, with my limited knowledge, there are indirect and direct movements, unintentional and intentional.² Liz, I'll let you explain the slash movement within Laban movement.

Liz

Introduction to Laban movement analysis and 'effort graph'. Using the different Laban 'slash' movements as starting points for explorations of different types of movement and gesture relating to emotions.

² Laban, R. (1956). *Principles of Dance and Movement Notation*. MacDonald and Co.

1200 - 1245 | Wrapping cloths - guided exploration and improvised duets drawing on 'Authentic Movement' techniques (45 mins)

A focus on the person harmed and the person responsible

Clair

Work in pairs and select 2 wrapping cloths to work with. What might be associated with the image?
 What offence/ situation of harm might the image encompass and represent?
 What might be the feelings of the *person harmed* in such a situation? What might be the feelings of the *person responsible* in such a situation?
 Explore potential movements and gestures and associated feelings that might be suggested by the wrapping cloths you have chosen?
 I will use your drawings/ words about this and print or stitch them onto the wrapping cloths.

Liz

Drawing on 'authentic movement' technique, one person is the 'mover' and one is the 'witness.' Using the 2 selected wrapping cloths as starting points (choose one each), one responds to the image and one responds to the response. Swap roles and both write down memories of the movements.

Each person will do a 2 min. Then a 5 min, then a 10 min (and finally a 15 min if time) response, then swap. Then document.

1245 - 1300 | Sharing of wrapping cloth guided explorations and improvised duets across groups/ pairs (30 mins)

1300 - 1400 | Lunch (1hour)

1400 - 1430 | Film of last year's workshop | gifting and gesture (30 mins)
Greta and Liz to speak through this and describe what's happening.

1430 - 1530 | Gifting and solidarities formed - more choreographed movements which could be repeated (1 hr)
A focus on gifting and (in) appropriate gestures between the person harmed and the person responsible

Me (5 mins)

Work in pairs with same wrapping cloths.

We focussed on the person harmed and the person responsible in previous section. Now we're looking at potential gestures (of solidarities) and gifting between them.

7

The cloths are wrapping cloths for wrapping and presenting gifts in.

Would a gift be appropriate from the person responsible to the person harmed in the contexts of the imagery on your cloths?

Omission in literature about movement based solidarities in sensitive and complex cases (serious crime, such as murder, sexual offences, and complex family issues including substance and alcohol misuse) where touch might not be appropriate, or may even be harmful and re-victimising. If your cloths might reference this type of offending, how might solidarities be expressed safely in these situations?

In your pairs, explore a series of safe movements and gestures that might represent these solidarities, and even gifting between the person harmed and the person responsible using the wrapping cloths and wrap garments if you would like to. The two parties would not necessarily have to meet - the solidarity could be expressed through a gift exchange, for example. Record these movements in whatever form you're most comfortable with - writing, drawing, dance notation.

1530 - 1545 | Sharing of choreographed movements about solidarities and gifts (15 mins)

1545 - 1600 | Concluding circle (15 mins)

8

Form a seated circle.

In your pairs, retrieve your images/ writings of challenges and expectations from the start of the workshop.

On the back of them, write one thing found difficult, one thing learned, one thing enjoyed.

Take it in turns around the circle and share. Once shared, place them in the centre of the circle.

Thanks. Hand out labyrinth gifts. Pay expenses.

Ask for email addresses to keep people informed about the research and to invite to exhibitions of my PhD work, if they would like to be.

9

Dictionary definitions of solidarity:

From Chambers English Dictionary,

'solidarity. **noun (solidarities)**. mutual support and unity of interests, aims and actions among members of a group.'³

From Collins English Dictionary,

'noun. plural -ties. unity of interests, sympathies, etc., as among members of the same class.'⁴

From the Oxford English Dictionary online,

'1. The fact or quality, on the part of communities, etc., of being perfectly united or at one in some respect, esp. in interests, sympathies, or aspirations; spec. with reference to the aspirations or actions of trade-union members...

2. Community or perfect coincidence of (or between) interests.

3. Civil Law. A form of obligation involving joint and several responsibilities or rights.'⁵

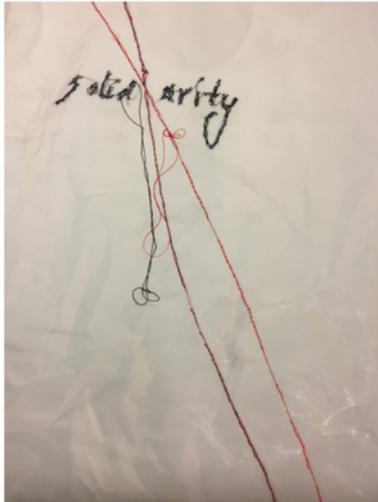
³ <https://chambers.co.uk/search/?query=solidarity&title=21st> (accessed 3.5.18)

⁴ <https://www.collinsdictionary.com/dictionary/english/solidarity> (accessed 3.5.18)

⁵ <http://www.oed.com> (accessed 8.5.18)

10

My own working definition of solidarity in terms of my research and in the context of Restorative Justice:



Etymologically, solidarity encompasses a range of meanings relating to wholeness and solidity whilst also embracing injury, harm and reparative obligations. It is an active word and in the context of restorative justice I would define solidarity as a point [place] of convergence between two parties symbolised by gesture and movement. This can occur without them meeting but at its most profound it is reciprocal and in person.

Solidarity / point of convergence, stitch on tracing paper, Clair Aldington, 2017.

Appendix 18

Timing issues regarding Fibula / Symbol of solidarity interviews

Timing became an issue in completing the interviews with Sally and Lyall. I jointly emailed Sally and Lyall on 2019, November 12, but was unable to arrange interviews with them until 2020, April. This gap in time was, in part, due to a delay in receiving a response from Sally or Lyall until 2020, December 18, and in part, due to my ill health from mid-January – March, 2020 and subsequently, COVID-19 challenges. The interviews took place separately (I had wanted to conduct them together) - with Lyall via skype and Sally via email, using written questions and answers. These time gaps meant that I also delayed the interview with Luke and Allana, as I had originally intended to conduct all the interviews relating to the lived experience case study within the same month. This was so that the time gap between the gifting of the book and the interview was the same for all interviewees. I felt, however, it was important to complete Luke and Allana's interview within 2019 as I had stated I would do so in conversations with Luke.

Appendix 19

Fibula / Symbol of solidarity interviews personalized questions

Questions for Caitlin

- Q. 1** What are your reflections on the use of making and creativity in this case?
- What were your expectations for this piece of work in relation to past experience of other client working?
 - What were your expectations for this piece of work in relation to this particular client?
 - Were there any surprises?
- Q. 2** How (if at all) did you see the client develop and change over the course of the engagement?
- Q. 3** What are your reflections regarding the creative outcome?
- What were your expectations for the creative outcome?
 - Were there any surprises?
 - What about the specific medium of the artefact, how it was presented, how it was discussed?
 - What are your reflections on how it was gifted? How did it impact the community (if at all)? How was the artefact received? What reactions did it cause?
- Q. 4** How would you describe the artefact, the making and restorative justice process?
- Which words and phrases feel particularly pertinent?
 - How does it relate to any sense of solidarity (if at all)?
 - What (if any) longer term impact could the artefact create/ lead to?
 - What (if anything) do you think the artefact could symbolise in the future?
- Q. 5** How do you view the co-creative aspects of this way of working with a client?
- Q. 6** Would you seek to recommend other clients to this kind of process, and if so, is there a particular profile of client you think would best align with this way of working and which would not?

Q. 7 What do you think this way of working can offer (if anything) to the work of (criminal) justice social work?

Questions for Sally and Lyall

Q. 1 8 months since the gifting, how would you describe the book of, ‘Apology,’ now?

- a. Which words and phrases do you think are particularly relevant to describe it?
- b. How does it relate to any sense of solidarity (if at all)?
- c. What (if anything) do you think the book symbolizes?
- d. What do you feel about the book now?
- e. What (if any) longer term impact could or has the book led to?
- f. How (if at all) does the book play a part in the life of [community organization]?
- g. Where is it located (if at all)? And how is it kept?
- h. Why did you choose that place to keep it?
- i. Would you ever think about destroying the book or removing it from [community organization]?
- j. What difference, if any, do you think having a permanent (and maybe functional) object given as a gift makes? Rather than a transient one, such as a cake, for example.
- k. Was the Board of [community organization] aware of the gift of the book? If so, what was their response?

Q. 2 How do you view the co-creative aspects of this way of working? As in meeting with Luke, Lyall and myself to discuss some of the words and phrases to include in the book, and how it might be most useful?

Q. 3 Have there been any changes made to the way in which you work with [name of community organization] as a result of receiving the book and/ or going through the restorative process with Luke?

Q. 4 Is there anything else you would like to comment on about the process or the gifting of the book?

Questions for Luke and Allana, and Robbie

Q. 1 months since the gifting, how would you describe the gift you made now?

- a. Which words and phrases do you think are particularly relevant to describe the gift?
- b. How does it relate to any sense of solidarity (if at all)?
- c. What (if anything) do you think [name of the gift] symbolizes?
- d. What do you feel about the [name of the gift] now?
- e. What (if any) longer term impact could the [name of the gift] create/ lead to?

Q. 2 _What are your thoughts and reflections on the [name of the gift] you chose to keep?

- a. Why did you choose to keep those particular [name of the gift]?
- b. What do they mean (if anything) to you?
- c. What (if anything) do [name of the gift] symbolize to you now?
- d. How (if at all) do they play a part in your life now?
- e. Where are they located (if at all) in your home?
 - f. If they are located in your home, why did you choose that place to keep them?
- g. How do you feel about them now?
 - h. Would you ever think about destroying them or removing them from your home?

Q. 3 How do you view the co-creative aspects of this way of working?

Q. 4 How (if at all) do you think you developed and changed over the course of the engagement?

[Q. 5 What difference, if at all, do you think the [name of the gift] made to the joint meeting with the people harmed?] (Question 5 was only asked of Robbie)

Appendix 20

List of works (Patella / Thinking through making dataset)

The numbering references the numbering of the works in Chapter 4.

4.6.1. Wrapping capes, 2017 - 2020

4.6.1.1. *Macro solidarity wrapping cape / Lines of unification.*

Canvas, stitch, transfer print, digital print.

4.6.1.2. *Micro solidarity wrapping cape / Points of connection.*

Canvas, stitch, transfer print.

4.6.2. Point [Place] of convergence, 2017

Tracing paper (crumpled), digital print, stitch.

4.6.3. Case notes series, 2018

4.6.3.1. *Person harmed and person responsible / Space and time.*

Handmade paper, thread.

4.6.3.2. *Person harmed and person responsible / Connections.*

Handmade paper, fabric (optional), thread, digital print.

4.6.3.3. *Person harmed and person responsible / Stories.*

Digital images.

4.6.4. Solidus labyrinth series, 2018 – 2021.

4.6.4.1. *Drawings.*

Pencil, pen, and digital drawings, handmade paper, sketchbooks, Ipad.

4.6.4.2. *Prints.*

Screen.

Screen prints on cartridge paper, water based ink, luminescent ink.

Mono.

Monoprint perspex screens, water based ink, paper, digital images.

4.6.4.3. Crime Prevention Through Environmental Design (CPTED).

Digital images, drawings, laser cut 20mm birchwood ply.

4.6.4.4. Through the Labyrinth.

Mapping restorative journeys / Stitch and paper.

Handmade paper from shredded case notes, digital print, drawing, thread, stitch, perspex, glue.

Mapping restorative journeys / Glass and print prototype.

Bullseye opaque glass, screen print with glass frit and enamel.

Mapping restorative journeys / Lived experience case study.

Sheet glass, recycled glass, screen print with glass frit and enamel.

4.6.5. Wrapping Cloths, 2017 – 2021.

4.6.5.1. *Prototype wrapping cloths.*

Cotton, mixed fabrics, thread, stitch, transfer prints, flame.

4.6.5.2. *Furoshiki wrapping cloth series.*

Digital and screen print on Manhattan or GOTS Eco cotton poplin, water based printing ink, thread, stitch.

Solidarity.

Trade Union

Usage

Sol / Meanings

Political parties and social movements

Icons

Solidus.

Coinage

Chemistry

Line / Bodily symbols of solidarity

Slash.

Burn

Urinate

Wound

Fiction

Cut

Laban Effort

Female Genitalia

Ting.

Solidarity words / The Ting place

Gifted words / The co-created gifted design thing

4.6.6. Sketchbooks / Notebooks, 2017 – 2021.

4.6.6.1. *Adobe Draw and Fresco digital sketchbooks.*

4.6.6.2. *Paper sketchbooks.*

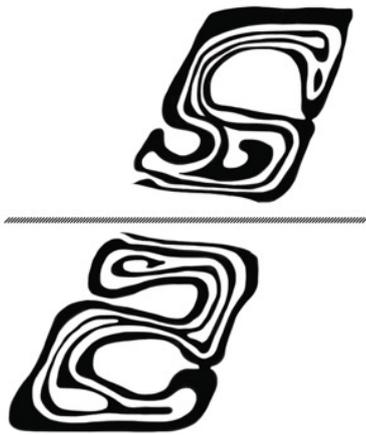
4.6.6.3. *Paper notebooks.*

Appendix 21

Articulation of solidus labyrinth design

The following text is adapted from Aldington et al (2020),

The labyrinth is in 2 sections representing the different sides in any situation of conflict or harm, with a dividing line / wall between the 2.



The 2 parties can choose whether to keep the dividing line/ wall between



or they can decide to cut through the line



and shape the space created between in order to form a new labyrinth made up of the 2 parts. Each part keeping its own identity but making a choice to work together to form a new journey.



The labyrinth is an ancient form found in all the continents of the world (inscribed on rock faces, drawn in the ground) and, therefore, could be described as a universal image. Labyrinths are intended for walking – the pathway through the labyrinth is a safe one as it only has one way out and one way in. The person walking through the labyrinth may not be able to see around each turn in the pathway - they have to make a choice at each turn, but they cannot get lost.

Some think that the labyrinth has its origins in the island of Crete, Greece. Others, that it stems from patterns within our own bodies - our fingerprints, our brains, our intestines ... who knows? This is its mystery and unknown-ness which allows us to imagine and narrate our own stories and journeys through it. It is in no ways a perfect image but I offer it as a contribution to the discussion...

Clair Aldington, Shetland, 23 April 2019.

Appendix 22

‘Crafting the Internet of Things: Interfacing and interacting with glass’, workshop on 2018, May 14-15 and 2-22 – learning and possible future research.

This took place at the National Glass Centre in Sunderland and was organized by the Centre for Doctoral Training at Sunderland and Northumbria Universities. I created the following prototype piece through this workshop, *Mapping restorative pathways / Glass and print prototype*.

The four day workshop included a technical day facilitated by Dr. Thomas Dylan in which I learnt very basic coding and how to use sensors within an object to generate imagery, either still or moving. As such, the workshop enabled me to begin an exploration of the following,

- The viability of inserting touch sensors through tiny drilled holes into different points (marked by the coloured circles) of the glass image to generate images, text and quotes from case study participants.
- The practicalities of sandblasting a channel (that would trace the image) into another piece of glass, insert copper wire and fuse to the existing piece to enable connectivity.
- Possibilities for dropping conductive ink onto the glass frit once fired and/or mixing graphite powder with the glass frit for screen printing.
- Tweaking the coding to generate images/ text that fade in and out as the journey progresses, through touch, around the labyrinth image.
- Experimenting with and perfecting the glass frit screen printing process to be representative through its materiality of the case study participants’ stories.
- Investigating the possibilities for the creation of a web page connecting to the physical piece of work that case study participants could have access to/ interact with; co-creation of their own documentation.

As an extension of this, I began to think around the possibilities this would open up for carrying out making research in rural locations such as Shetland. In particular, ways in which a researcher -practitioner could co-create a visual documentation of a case study with the case study participants remotely through the interactive elements.

Appendix 23

Other potential lived experience case study participants

A second research participant (in addition to Luke), whom I will refer to as Susan, was recruited in 2019, July. Alyson and I had an initial meeting with Susan and the referring Justice Social Worker on 2019, July 18 during which Susan expressed remorse for her offences, a desire to participate in the restorative justice process, and additionally expressed an interest in taking part in the research. Susan asked lots of questions about the research and said she would think about it over the next week. She had participated in arts activities during different stays in custody and was particularly interested in the making part of the process. During this meeting, she signed the Space2face consent form.

I met with Susan on her own for a first RJ appointment on 2019, July 23. She said she had thought about the research a lot, which we discussed further, and said she would like to take part. We looked at the participant research consent form together and signed and exchanged forms. Susan expressed relief that she could opt out at any point from the research and articulated a concern that images of her artwork could be used - I explained that it would only be images she could not be identified from and that we could agree consent for individual images. She agreed to this.

Susan did not turn up to her next appointment a week later. During a subsequent phone call with her Justice Social Worker, he relayed that Susan had felt too nervous about the audio recording of the sessions for the research purposes and that she had concerns that I was also video recording it without her knowledge or permission. After discussions with the Justice Social Worker, we agreed that he would recommend to her that she withdraw from the research process at this time as we considered this to be causing her considerable and unnecessary distress. I was also anxious that the research process did not detrimentally affect her RJ one as Susan had expressed a desire to continue with this.

There were three other potential research participants, two of whom declined to take part (one was a young person under 16, and the parent also refused consent), and one who was sentenced to custody in mainland Scotland making the cost of travel prohibitive and the funding for, and logistics of, a RJ (and research) process challenging.

Appendix 24

Wrapping cloths typeface selection

The wrapping cloths used two typefaces: Garamond (see Chapter 1), and GT Haptik. GT Haptik, in contrast with Garamond, is a contemporary sans serif font designed by Reto Moser and Tobias Rechsteiner. The font was a product of research carried out between 2009 - 2014, and was designed to be touched and traced with a finger (<http://gt-haptik.com/>). I chose these for their contrasts, visually and historically, and for the tactile and movement associations of GT Haptik.

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Appendix 26

Thematic progression towards the common themes with originating words and phrases - see Chapter 5.

1. **The initial collection of key phrases and possible commonalities** that emerged from the **Radius / Making, gifting, solidarity interviews**, following wholistic readings of the interview transcripts,

- Solidarity as a point or place
- Solidarity as active and movement based
- A common understanding of solidarity as political
- Solidarity may not be a helpful word for RJ participants
- Empathy is different from solidarity in that it is not active
- The longevity of the gift as important and having an ongoing effect beyond the time of gifting
- Making as a helpful part of a RJ process
- Gifting is associated with obligations
- Elements of RJ are already a gift. For example, people's time

2. The above collection of key phrases and possible commonalities was extended through the inclusion of the **Ulna / Lived experience case study, Carpus / Turnings workshop, and Fibula / Symbol of solidarity interviews**. I categorized this collection into the three over-arching research themes (**making, gifting, solidarity**) and noted the addition of, 'words',

Solidarity

- Solidarity as connections; a point or place
- Solidarity as active and movement based
- Solidarity as a word, perhaps not helpful for work with clients but useful for RJ research and understanding the space between participants
- Solidarities rather than solidarity
- Solidarity as fluid and permeable (or with boundaries that are) as opposed to being a solid immovable place or state

Gift

- The longevity of the gift as important - as a place or thing to go to, rather than being consumable
- The gift as recognition, a symbol and a [positive] reminder of the harm and of the other person involved
- Gifts as, 'objects of forgiveness' (Caitlin, Interview 1), in the community
- Gifting as being positive in RJ encounters with certain parameters: high quality and presentation standard, appropriate informed consents, and the appropriate transition of the person responsible

Making

- Making as having a positive role within RJ
- Making as facilitating a deeper understanding, encouraging speaking and finding the language for what has happened. In this way, it assists the RJ process

Words

- The significance and importance of words and language

And, particularly from the **Carpus / Turnings workshop**,

- The space between the, 'solidus', and, 'liquidus', lines as a transitory space
- The power of gestures like eye contact and the mirroring of body language but wariness round touch relating to shoulders and hugs
- Gift giving as ritualistic and performative
- Alternative options for gift giving. For example, leaving the gift in a space to be collected by the other person in order to avoid direct touch and contact

3. From the above collection of key phrases and possible commonalities, I devised an **emergent set of common themes** that had arisen through this, 'wholistic or sententious reading approach' (Van Manen, 1990, p.93; Van Manen, 2016, p. 320), of all the texts from the **Radius / Making, gifting, solidarity interviews, Ulna / Lived experience case study, Carpus / Turnings workshop, and Fibula / Symbol of solidarity interviews**. I noted similarities of words and phrases used by the interviewees, the lived experience case study participants and the dancers *across* the over-arching themes of **making, gifting** and **solidarity** and grouped them accordingly. The **emergent set of common themes** became,

Making, Solidarity, Gifting

- Tangible, permanence, ongoing, measurable, solidity, strength, echoes, ripples (and the opposite of these: intangible, impermanent, of the moment, immeasurable, fluid, porous)
- Active, movement based, embodied
- Bridges, bridging, equalizing, side by side, co-creation, reciprocal
- Personal, bespoke, individual, relevant
- Place

Solidarity, Gifting

- Sign, symbol, representation, place, point, reminder - negatively and positively (and the opposite of these: impersonal, irrelevant, and therefore re-victimizing)
- Sufficient, line, enough

Making, Gifting

- Articulates the language, therapeutic, unwrapping, uncovering, importance of language, words
- Making as having positive role, with more caution around gifting

4. The **final set of related common themes** across the four datasets of the **Radius / Making, gifting, solidarity interviews**, **Ulna / Lived experience case study**, **Carpus / Turnings workshop**, and **Fibula / Symbol of solidarity interviews** became as iterated below. Next to each of them is a selection of their originating words and phrases (*italicized*) from the four datasets. I have attributed the words and phrases to the relevant research participant and categorized each word or phrase into the over-arching themes of **making**, **gifting**, and **solidarity** to maintain their original contexts.

The set of common themes across the four datasets became,

- **[In]Tangible and [im]permeable / A material memory / Solidus space, ritual and ceremony / A rite of passage, [Un]Used and evocative gifts**

Metamorphosis (**making**) [Caitlin, Fibula / Symbol of solidarity interviews]; *tool* (**gift**) [Caitlin, Fibula / Symbol of solidarity interviews], *reminds us of the incident* (**gift**) [Sally, Fibula / Symbol of solidarity interviews], *memory* (**gifting**) [Luke,

Ulna / Lived experience case study], *tangible* (**gifting**) [Johnstone, McGoey, Rossner, Toews, Radius / Making, gifting, solidarity interviews], *not solid and consistent, lacking* (symbols, **gifting**) [Rossner, Radius / Making, gifting, solidarity interviews], *permanent recognition of that harm, beyond the moment in time* (**gifting**) [Johnstone, Radius / Making, gifting, solidarity interviews], *ongoing, still doing it* (**gifting**) [Person Harmed 1, Radius / Making, gifting, solidarity interviews], *met in the middle, backwards and forwards between* (**gifting**), *triggering* (**gifting**) [Person Harmed 2, Radius / Making, gifting, solidarity interviews]; [Dancer, Carpus / Turnings workshop]; *permeable line, not solid, porous, leaky* (**solidarity**) [Munro, Radius / Making, gifting, solidarity interviews], *rock solid* (**solidarity**) [Colvin, Radius / Making, gifting, solidarity interviews], *measurable* (**solidarity**) Rossner [Radius / Making, gifting, solidarity interviews], *un-mappable and un-tangible* (solidus space, **solidarity**) [Dancer, Carpus / Turnings workshop].

○ **Embodied, active and co-creative / Human and aert-kent / Embodied and [de]humanized**

Embodied, kinaesthetic, wholistic (**making**) [McGoey, Radius / Making, gifting, solidarity interviews], *human, in-human, inhumane, robotic* (**making**) [Luke, Ulna / Lived experience case study]; *showcase his understanding of his actions* (**gift**) [Sally, Fibula / Symbol of solidarity interviews], *being of ourselves* (**gifting**) [Dancer, Carpus / Turnings workshop], *give of ourselves* (**gifting**) [Pointer, Radius / Making, gifting, solidarity interviews], *embodiment* (**gifting**) [McGoey, Radius / Making, gifting, solidarity interviews]; *bodily co-presence* (**solidarity**) [Rossner, Radius / Making, gifting, solidarity interviews], *embodied-ness, impersonate, embody, crossover, de-humanizing* (solidus space, **solidarity**) [Dancer, Carpus / Turnings workshop], *action* (**solidarity**) [McGoey, Munro, Toews, Radius / Making, gifting, solidarity interviews].

○ **Bridging / Out-casted to re-casted (Cast to aboot-cast)**

Bridges (**making**), [Colvin, Radius / Making, gifting, solidarity interviews], *equalizing* (**making**) [Halcrow, Radius / Making, gifting, solidarity interviews]; *out-casted, acceptance* (**making** and **gifting**) [Luke, Ulna / Lived experience case study]; *mediate* (**gifting**) [Dancer, Carpus / Turnings workshop], *projecting*,

mirroring (gifting) [Dancer, Carpus / Turnings workshop], *now we're actually the same now* [Dancer, Carpus / Turnings workshop]; *middle ground (solidarity)* [Colvin, Arnett, Radius / Making, gifting, solidarity interviews], *standing alongside, inter-connectedness (solidarity)* [Toews, Radius / Making, gifting, solidarity interviews], *coming together, bringing people together, bridging, rebuilding the bridges (solidarity)* [Luke, Fibula / Symbol of solidarity interviews].

- **Personal and individualized / Bespoke and personalized / Handmade / Bespoke and handmade**

Personally restorative (making) [Colvin, Radius / Making, gifting, solidarity interviews]; *individuality, personal touch (making and gifting), individualized (making and gifting)* [Pointer, Radius / Making, gifting, solidarity interviews]; *targeted/ bespoke, homemade (gift)* [Luke, Ulna / Lived experience case study], *bespoke (gift)* [Lyll, Fibula / Symbol of solidarity interviews], *handmade and handprinted (gift)* [Caitlin, Fibula / Symbol of solidarity interviews], *intimate (gifting)* [Arnett, Radius / Making, gifting, solidarity interviews], *cultural, entanglement (gifting)* [Pali, Radius / Making, gifting, solidarity interviews], *more powerful symbol between intimates (gifting)* [Rossner, Radius / Making, gifting, solidarity interviews], *handmade (gifting)* [Colvin, Arnett, Radius / Making, gifting, solidarity interviews; Dancer, Carpus / Turnings workshop], *the right gift to the right person (gifting)* [Liebmann, Radius / Making, gifting, solidarity interviews], *personal thing (gifting)* [Arnett, Radius / Making, gifting, solidarity interviews]; *relationship, (solidarity)* [Toews, Radius / Making, gifting, solidarity interviews], *bond (solidarity)* [Colvin, Radius / Making, gifting, solidarity interviews].

- **[Un]Safe Space and place / Community and place / Floor and place / [Un]Comfortable spaces and objects of community**

Finding a place (making) [Colvin, Radius / Making, gifting, solidarity interviews], *not the most comfortable, difficult due to Shetland (making)* [Sally, Fibula / Symbol of solidarity interviews]; *skills, experience, knowledge, carefully planned (making and gifting)* [Halcrow, Radius / Making, gifting, solidarity interviews], *re-connect with society (making and gifting)* [Luke, Ulna / Lived experience case study]; *time and space, objects of community (making and gifts)*

[Caitlin, Fibula / Symbol of solidarity interviews]; *taking up space* (**gifting**) [Arnett, Interview Group], ; *place* (**solidarity**) [Person Harmed 1, Radius / Making, gifting, solidarity interviews], *sense of the connection to the floor* [Dancer, Carpus / Turnings workshop], *collective sense of place* (**solidarity**) [Rossner, Radius / Making, gifting, solidarity interviews], *point in time/place* (**solidarity**) [Halcrow, Radius / Making, gifting, solidarity interviews].

○ **Words and language / Communication / Non – offending language**

Helps words flow (**making**) [Halcrow, Radius / Making, gifting, solidarity interviews]; *voice for the better* (**making** and **gifting**) [Luke, Ulna / Lived experience case study], *physical, non-offending language* (**making and gifting**) [Caitlin, Fibula / Symbol of solidarity interviews], *taking on board* (**making** and **gifting**) [Sally, Fibula / Symbol of solidarity interviews], *articulate* (**making** and **gifting**) [Munro, Radius / Making, gifting, solidarity interviews]; *when saying sorry's not enough, talked about* (**gifting**) [Halcrow, Radius / Making, gifting, solidarity interviews], *says more than an apology* (**gifting**) [Arnett, Radius / Making, gifting, solidarity interviews], *communication, what it feels like to listen...what it feels like to talk* (**gifting**) [Dancers, Carpus / Turnings workshop]; *good describing word* (**solidarity**) (Arnett, Radius / Making, gifting, solidarity interviews), *different terms, different interpretations, definitions, perceptions* (**solidarity**) [Johnstone, Radius / Making, gifting, solidarity interviews], *use of language, words* (**solidarity**) [Munro, Radius / Making, gifting, solidarity interviews], *barrier, understanding of the word* (**solidarity**) [Person Harmed 2, Radius / Making, gifting, solidarity interviews], *recognition* (**solidarity**) [Munro, Radius / Making, gifting, solidarity interviews].

○ **[Un]Blocking / Making as metaphor / Physical language**

Unblocking [Colvin, Radius / Making, gifting, solidarity interviews], *unravel, unwrapping* (**making**) [Arnett, Radius / Making, gifting, solidarity interviews], *more fluid, tap turning on* (**making**) [Halcrow, Radius / Making, gifting, solidarity interviews], *freedom and freewill* (**making**) [Luke, Fibula / Symbol of solidarity interviews], *hidden meanings* (**making**), *teaching moment* (**making and gifting**) [Luke, Ulna / Lived experience case study]; *unravelling* (**gifting**) [Dancer, Carpus / Turnings workshop], *timeframe for acceptance, laying themselves open* (**gifting**)

[Colvin, Radius / Making, gifting, solidarity interviews]; *mutual understanding, shifts occur* (**solidarity**) [Halcrow, Radius / Making, gifting, solidarity interviews], *shift* (**solidarity**) [McGoey, Radius / Making, gifting, solidarity interviews].

Appendix 27

Selected coding processes - Radius / Making, gifting, solidarity interviews

Making role in RJ

Interview Originating Themes	Secondary Codes from Q 1./ Making Role	Related Secondary Codes From the Other Interviews	Subordinate Theme Descriptive Phenomenological Texts	Subordinate Themes The potential role of making in RJ manifests itself as...
BT 1	Huge role for making (BT p11) RJ processes are organic and making oriented (BT p11) RJ as co-creative with an opportunity for everybody to contribute (BT p11) Making as metaphorical and literal within RJ processes (BT p11) Making means everyone has something creative to offer (BT p12)	Potential for making in RJ is huge (KM p3) Potential of making in RJ is huge (AH p2) Making process as equalising (AH p3) Co-creative making process emphasises/ imbues RJ values of respect, equality and non-judgmentalism (AH p4) Co-creative making process reflects the restorative process (AH p4) RJ as trying to correct the power imbalance created by the offence (AH p4) The co-creation process as reflecting the RJ process (AH p4) Definitely a role for making in RJ (JJ p1) Interesting seeing making as part of the RJ preparatory stages (MR p4) Participants creatively documenting their narratives makes sense in preparatory stages (MR p4) Making potentially huge within RJ (T3 p5) The power of RJ is people co-creating something, co-creating justice (MR p3) Making makes sense in RJ (BP p9) New, novel, creative way of doing RJ (BP p9) RJ as owned by everyone (BP p12) Everyone has an equal right to contribute to, do, and imagine RJ (BP p12)	RJ is itself seen as being making oriented as well as a co-creative, equalising process. The potential for making activities within RJ processes is viewed as huge with the meaning of making being viewed as everyone has something creative to offer. The co-creative making process is seen as being equalising (sitting side by side, equally making) and providing an opportunity for everybody to contribute. This is seen as including the practitioner as well as the participants. Making within RJ is seen as a new, novel, creative way of doing RJ with making helping to facilitate RJ ideas and ways of thinking. Co-creative making is viewed as reflecting the RJ process of redressing the power imbalance created through the offence. In this way, the making process is viewed as making sense within RJ, both metaphorically and literally, and an enactment of the RJ values of respect, equality and non-judgmentalism.	A Co-creative Place; The co-creative making process enacts the values of RJ and RJ is seen as making oriented

1

		Making is wonderful to see in RJ (ML p2) RJ process lends itself to creativity (AC p3) Making lends itself to RJ (AC p4) Making facilitates the restorative idea and ways of thinking (AC p4) In this case, the difficulties were managed beautifully by a skilled practitioner (T1 p7) The PH who was more reticent was appreciative of the practitioner's skills (T1 p7)		
2	Lack of confidence in using creative materials (BT pp11-12) Staged process of making (BT pp11-12) Importance of non-judgmental freedom and play (BT pp11-12) Deeply profound work made with basic prepared art materials (BT pp11-12) Importance of simple, carefully prepared and relevant materials (BT p12) Making taps into something that is scary but becomes less so once engaged (BT p15)	Making as important for adults as well as young people but lack of experience of using making with adults (KM p4) The making, thinking and RJ process as more important than artistic skill (T2 p5) The importance of not getting stuck on the right method or creative media (BP pp13) Making as not appropriate for all RJ processes (MM p4) Making as potential way of equalising participation for young people (ML p12) Young people as more articulate with making materials (ML p12) Making probably easier with young people (ML p12) Personalisation of making materials (ML pp17) Making as nurturing and confidence building (AC p4) Initial lack of artistic confidence in participants (AC p5) Participants engage when presented	Making is seen as being nurturing and confidence building with the process (making, thinking and RJ) being suggested as more important than artistic skill. For some participants there can be an initial lack of confidence in using making materials, but once the initial fear is overcome, participants can engage and create deeply profound work. There is an observation that making can tap into something that is scary but this can be alleviated through the personalization of making materials. Additionally, simple, easily obtainable, well prepared, relevant materials are seen as important, alongside a staged making process. The opportunity for participants to have freedom to play non-judgmentally with materials to personalize them and build confidence is considered key. This is seen as being particularly relevant for young people but with potential for adults. A lack of experience in	A Nurturing Place; Experiencing making materials builds confidence and encourages profound work

2

		<p>with creative RJ project (AC p5)</p> <p>Value of making within RJ practitioners own practice: Creativity comes with experience and learning (BP p15)</p> <p>The importance of a new facilitator learning and practicing the basics of the RJ process before the introduction of creativity and imagination (BP p15)</p> <p>The introduction of creativity and imagination into a RJ facilitator's practice needs to be staged (BP p15)</p> <p>Making encourages practitioners to be more fluid in the way they work (AH p3)</p>	<p>working with adults within RJ in this way is cited alongside the suggestion that this way of working is not necessarily appropriate for all RJ processes or participants. Making is additionally seen as encouraging practitioners to be more fluid in the way in which they work but with the understanding that practitioners need to be trained restoratively before they introduce creativity into their practice.</p>	
3	<p>Making enables an entry point for the practitioner (BT p12)</p> <p>Making as creating focal points (BT p12)</p>	<p>Making helps people to engage with RJ processes (AH p2)</p> <p>Sitting side by side during the making process avoids direct eye contact which can be confrontational (AH p3)</p> <p>The ability of words to flow whilst hands are occupied in making (AH p3)</p> <p>Making process for anger management as precursor for RJ (AH p3)</p> <p>Making focuses your mind and the process (T2 p3)</p> <p>Making as a focal point (T2 p3)</p> <p>Important to distinguish between making and gifting (MM p4)</p> <p>Creative expression creates the positive 'click' of focus (AC p6)</p> <p>Making breaks down barriers through avoidance of eye contact (AC p4)</p> <p>Making diverts attention and reduces stress (AC p4)</p>	<p>Making is seen as offering an, 'entry point', for both RJ participants, as well as practitioners, into the RJ process. It is viewed as offering a non-threatening way of gaining knowledge about one another as part of the co-creative process alongside creating the environment for restorative ideas to emerge and be discussed. It is considered that the, 'distraction', and, 'focal point', offered by making activities, such as the avoidance of eye contact (which may be seen as confrontational) and focus on the hands, de-stresses and allows more difficult conversations to flow. In these ways, making is seen as offering a bridge to learning about the other. Making is also viewed as having relevance as a precursor and preparation for future restorative justice work with participants.</p>	<p>An Unwrapping Place; Making as entry and focal points for RJ</p>

3

		<p>Making as a soft entry to RJ (AC p4)</p> <p>Speaking about making materials is a distraction and bridge to learning more about the participant (AC p4)</p> <p>Making unwraps and gives the practitioner an opening into RJ work with the participant (AC p4)</p> <p>Making as a bridge to learning about the participant (AC p4)</p>		
4	<p>PHs and PRs making together as well as separately (BT p12)</p> <p>Making could be a safe way for PHs to create a vessel for their pain and to test how they might be received (BT p12)</p> <p>Making can facilitate safe facilitated transformation with PRs and PHs (BT p12)</p> <p>Making as preparatory (BT p12)</p>	<p>Aspiration to see PHs involved in gift making as well as PRs (AH p3)</p> <p>Making mostly associated with the reparative contract [outcome agreement] (KM p3)</p> <p>Making encouraged if it is a strength of the PR and can relate to reparation (KM p3)</p> <p>Making helps an understanding of person, actions and how to move forward (JJ p1)</p> <p>Making for both PR and PH (T3 p3)</p> <p>Making is like a journey (T1, T2 p3)</p> <p>Making is a huge journey for the maker (T1 p4)</p> <p>Making as valuable as it focuses you on the other as well as yourself (T2 p5)</p> <p>The making and gifting might be more difficult to manage where there is more than one victim as you might get different responses from each (T2 p6)</p> <p>Time and space were given [for all involved] and that makes it more rewarding (T1 p7)</p> <p>Having two PHs who felt very differently did make the process more complicated but this made the results even more rewarding (T1 p7)</p> <p>In a sense it was more rewarding for</p>	<p>The making process is considered to build bridges between people through equally creating a focus on the other as well as on oneself. It is also viewed as offering time and space to both parties, especially in cases where there is more than one person harmed (within the same family) and one needs more time than the other. Possibilities are seen for the making process to create a safe vessel (metaphorical and literal) for RJ participants within which to place their pain and test the acceptance of the other. Possibilities for making are seen as being part of the RJ preparatory process as well as a potential action for the outcome agreement arising from the RJ conference. Possibilities are also seen for both the person responsible as well as the person harmed to create something together as part of, or beyond, the RJ conference. Making is also viewed as aiding communication across language divides.</p>	<p>A Communicating Place; Making as a channel of expression and potentially transformative activity between people</p>

4

		<p>the more reticent PH as the other PH had already done some of the unravelling before the joint meeting (T1 p7)</p> <p>Substantial scope for co-producing something arising in the moment of the RJ conference (MR p2)</p> <p>Making arising organically in the moment of a successful RJ conference (MR p3)</p> <p>Making as a legitimate support for the PR in thinking about what happened and the harm caused (MM p4)</p> <p>Making as a channel of expression with PHs as well? (MM p4)</p> <p>RJ practitioners should recognise, where appropriate, the possibility of making as a method for the PH to deal with the harm (MM p4)</p> <p>Making as potentially beneficial in family conflicts (ML p12)</p> <p>Young people using gifts as reparation (ML pp12-13)</p> <p>Making aids communication across language divides (ML pp15)</p>		
5	<p>Explanations of made work uncovered things unable to verbalise (BT p12)</p> <p>Creation, rather than speaking, elicits more detailed information from participants (BT p12)</p> <p>Making creates a richer experience for participant and practitioner (BT p12)</p> <p>Making as revelatory and creating a safe vulnerability (BT p12)</p> <p>Making communicates about the person and what they're feeling (BT p12)</p> <p>RJ processes have become euro-centric and white dominant (BT p14)</p> <p>White dominance and supremacy value the written word,</p>	<p>Making helps people who struggle with emotional literacy to communicate (AH p2)</p> <p>Discovery of potential of making when searching for different ways of communicating (AH p2)</p> <p>Didactic forms of communication as limiting for some people, especially around emotional literacy (AH p2)</p> <p>Making as enabling articulation of what's happened (T3 p3)</p> <p>Making heals, like a cut that heals, you might remember it and you</p>	<p>Making is seen as making RJ processes more accessible and less intimidating for some participants. It is viewed as unravelling and unblocking for RJ participants, as being revelatory, and as tapping into the unconscious, enabling a deeper articulation, and in some cases, healing (the scar may remain but it is not as painful anymore), around the incident of harm. In this way, making is seen as a process which allows RJ participants to both engage at a richer</p>	<p>An Unravelling and Unblocking Place; Making as articulation and a different form of communication</p>

5

	<p>certain ways of talking and knowing (BT p14)</p> <p>Creative expression and making values all the different ways people communicate (BT p14)</p> <p>Created object as a helpful thing containing all the person is feeling and can't put into words (BT p14)</p> <p>Making helps us tap into the unconscious (BT p14)</p> <p>Making helpful for those intimidated by the process and who lack verbal confidence (BT p15)</p> <p>Making can lead to different and richer expression (BT p15)</p> <p>Making can make RJ processes more accessible (BT p15)</p>	<p>might see the scars but it's not sore or painful anymore (T2 p6)</p> <p>The making, thinking and RJ process as more important than artistic skill (T2 p6)</p> <p>All these knots were there and because they were there, the angst, there was an unravelling and there was healing (T1 p7)</p> <p>Making and gifting could deepen the RJ experience (LP p9)</p> <p>Importance of RJ practice not being stuck in a manual and betraying idea of RJ (BP pp14)</p> <p>No reason RJ has to rely just on the scripted dialogue (BP pp13)</p> <p>The lack of a legislative mandate can give freedom for creativity within RJ (BP pp 13)</p> <p>Making can assist people who are non-verbal or struggle with verbal communication (MM p4)</p> <p>Making should not be limited to those who struggle with verbal communication (MM p4)</p> <p>Matters relating to crime are difficult (MM p4)</p> <p>Making as an articulation of feelings around the offence (MM p4)</p> <p>Making as a legitimate way to communicate feelings (MM p4)</p> <p>Making, rather than writing, an apology as a way of working with young people with low literacy skills (ML p2)</p> <p>Drawing as unlocking and gaining insights into a conflict (ML p4)</p> <p>Using drawing instead of words (ML p12)</p> <p>Difficulty of words for many young people (ML p12)</p>	<p>level with the process as well as verbalize their feelings and thoughts in a different non-verbal way. This is viewed as being particularly, though not solely, valuable for people who lack verbal confidence and emotional literacy. It is also seen as offering something new and valuable to RJ processes. RJ processes are viewed as having traditionally valued the written and spoken word over more creative modes of expression, which is seen as favouring a dominant White Western-Centric culture.</p>	
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6

		<p>Making as therapeutic (ML p15)</p> <p>Drawing and scribbling as pre-language in children (ML p12)</p> <p>Loss of drawing skills as we get older (ML p12)</p> <p>Making process unblocks, releases and makes things clearer (AC p5)</p> <p>Making process releases raw emotion as a PH in a helpful way (AC p6)</p> <p>Making particularly relevant for those with learning challenges (AC p4)</p> <p>Writing as alien for some RJ participants (AC p4)</p> <p>Making breaks down barriers and opens people up (AC p4)</p> <p>Making unravels knots in the brain around the incident (AC p4)</p> <p>Making helps people reflect (practitioners and participants)(AC p5)</p> <p>Making process for PH enabled a 'flip' and ability to move on from the incident (AC p6)</p> <p>Making enables moving on for both PR and PH (AC p6)</p> <p>The making process as more important than the end product for the PH in being able to forgive and move on (AC p6)</p>		
6	<p>Circle centre pieces as a form of making (BT p13)</p> <p>Objects we offer connect us with others (BT p13)</p> <p>Offered objects bring us back to the circle (BT p13)</p> <p>Offered objects built/ made community (BT p13)</p> <p>Emergence of spatial, relational and symbolic things through making (BT p12)</p>	<p>Making as primordial (BP p9)</p> <p>Where appropriate and organic, the collaborative making process and end product would be valued (MR p3)</p> <p>Co-creative making would be a good way to mark the moment of collective solidarity in a RJ conference (MR p3)</p> <p>Co-production of a made object arising from an intense RJ conference</p>	<p>Making is seen as primordial with symbolic objects noted as already existing within RJ processes, such as the, 'talking stick/piece', used in circle practices which, when used well, connects participants with one another and builds community. The, 'talking stick', has its origins in indigenous, first nations cultures.</p>	<p>A Place of the Talking Sticks;</p> <p>The making of symbolic relational things to connect and build community</p>

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		<p>with multiple stakeholders (MR p2)</p> <p>Never seen co-production or making happen in RJ conferences (MR p2)</p> <p>Other ways of people externalising emotions in RJ conference (MR p3)</p> <p>That makes a lot of sense [the object being used in the RJ conference as a way of talking], and it is similar to the indigenous concept of having a talking stick (MR p22)</p> <p>Not witnessed a gift exchange in a RJ conference (LP p9)</p> <p>Made object can create moments of solidarity (LP p9)</p> <p>Made gift can echo back to the achieved solidarity and act as a reminder of the RJ process (LP p9)</p> <p>The made gift as a powerful symbol [as in IR] (LP p9)</p> <p>Nearest thing to making and gifting in RJ currently is the letter of apology (ML p2)</p> <p>Making as possibly teaching life skills (AC p4)</p> <p>Making as another way to process and externalise emotion for PH onto a made object (AC p6)</p>	<p>The possibility for the co-production of a handmade, 'thing', arising from an intense RJ conference is suggested as a way of marking a moment of collective solidarity and connection between RJ participants, as well as being an echo back to achieved solidarity and a reminder of the process. The experience of this is currently limited within RJ; the closest symbolic 'objects', at present, are viewed as being the letter of apology, the outcome agreement or talking stick. Potential is also seen for the made object to be a, 'way of talking', in the RJ conference.</p>	
7	<p>Moving from the gifting to the making, a research participant [in a women's prison] who had been sexually abused was asked by the researcher to create a scene in which the participant could let out all the shame and guilt she said she felt in order that she might return to her cell in a safer place (BT p22)</p> <p>The research participant chose a picture of a beautiful backyard garden in a magazine to represent her own 'self-forgiveness' (BT p22)</p> <p>The research participant saw reaching self-forgiveness as looking like the beautiful backyard garden (BT p22)</p> <p>The research participant chose her own pseudonym as something terrible, like 'shameful person' but the researcher</p>	<p>Making as restorative in facilitators practice (AC p4)</p> <p>Restorative training helps understand own making process (practitioner) (AC p5)</p> <p>Creative restorative programmes for 'victimless' crimes (KM p4)</p> <p>Creative restorative programmes can shift the focus from the harm to self (KM p4)</p> <p>Making also as a possibility within RP (MR p2)</p> <p>Artistic progression routes (ML p17)</p>	<p>The discovery of colour is cited as being a discovery of self for a particular participant and, in this way, making is seen as facilitating a process of self-discovery. This is also seen as being relevant within a restorative facilitator's own personal practice whilst restorative training is equally viewed as helping in the understanding of that personal making process. There is potential seen for creative restorative programmes for so-called,</p>	<p>A Self-Discovery Place;</p> <p>Making as restorative to self as well as to the other and in this sense having a possible place within restorative practices</p> <p><i>'It was like discovering colour was like discovering a good bit of herself that she hadn't really known about or paid any attention to'</i> (ML p17)</p>

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	<p>chose to name her 'the gardener of self-forgiveness' (BT p23)</p> <p>The energy of the image and the associated new 'name' for the research participant became something she could grab onto about what her future could look like (BT p23)</p> <p>The image became something the participant could strive for (BT p23)</p> <p>The creation uncovered stuff the participant tried to keep covered up (BT p23)</p> <p>The image allowed the participant to get the stuff out in a way that was potentially dangerous for her, but the image became something for her to strive for (BT p23)</p> <p>The image became something for the participant to mark her life on for a short period and to get her contained and intact to return to her cell (BT p23)</p>	<p>The discovery of colour as a discovery of self (ML pp17)</p> <p>Making process can still be good for the maker without gifting (T2 p10)</p>	<p>'victimless', crimes. These are viewed as enabling a shift of focus from self to the harm. Artistic progression routes, such as college courses, are also considered to be possibilities arising from making processes with individuals. In these senses, making is seen as being self-restorative as well as to the other, and additionally viewed as having a place within restorative practices, as well as within restorative justice.</p>	
KM 8	<p>Restorative practices lack embodied practice (KM p3)</p> <p>The RJ process as verbal and devoid of physical movement (KM p3)</p> <p>The focus on talking and lack of physical movement in RJ can be limiting for participants (KM p3)</p> <p>Making as utilises neurological, visioning and kinaesthetic functions (KM p4)</p> <p>Western mind-body disconnect (KM p8)</p> <p>Western focus on intellect (KM p8)</p> <p>Academics and conflict transformation field promote a mind-body disconnect (KM p8)</p> <p>Western emphasis on the reflective, analytical and evaluative (KM p8)</p> <p>Emphasis on intellect ignores other bodily sources of wisdom (KM p8)</p> <p>Creativity as generated from our bodily wisdom (KM p8)</p> <p>Transformation and <u>wholistic</u> healing is created from the whole body rather than just from the intellect (KM p8)</p> <p>The wholistic re-integration of participants, individually and into the community, is the aim of RJ (KM p8)</p> <p>Re-integration as lacking if only related to the mind (KM p8)</p> <p>Making as related to embodiment (KM p8)</p> <p>Infinite ways of making (KM p9)</p> <p>Movement emanates from a different place than the mind (KM p9)</p> <p>Direct correlation between making and embodiment (KM</p>	<p>Finding a creative place as important for mental health and wellbeing (AC p4)</p> <p>Making as an eye opener to a different way of working restoratively (AH p2)</p> <p>Only seen traditional RJ processes (JJ p2)</p> <p>Good to see different ideas explored within RJ (JJ p2)</p> <p>Traditional RJ as devoid of art (ML p2)</p> <p>[RJ] participants teach us about the value of making in their process] ie. in the case study and interviews with a former PR and former PHs (BP p9)</p> <p>Lack of experience of structures that facilitate making and gifting within RJ (LP p9)</p> <p>RJ needs imagination / imagination as gift of RJ (BP p10)</p> <p>Greatest gift of RJ is the power of imagination (BP p10)</p> <p>Classical justice has many precise, legally determined images that leave out the imagination (BP p10)</p> <p>Need RJ standards and good practice</p>	<p>A direct correlation is posited between making and embodiment, with RJ processes experienced as lacking embodied practice. Making is seen as active and movement based with creative expression originating in, 'bodily', as well as in intellectual wisdom. In this way, making within RJ is viewed as equally valuing cultures outside of the West and different forms of knowledge generation and communication. Transformation, healing and wellbeing are seen as being about the whole body and making within RJ as facilitating this, with the <u>wholistic</u> reintegration of individuals into the community seen as an aim of RJ. Imagination is posited as a (dis)balancing metaphor and a way of (re)imagining and communicating the field of RJ with new creative ideas, such as making, key to its development and to prevent stagnation. There is an acknowledgement that, although this</p>	<p>A [Dis] Balancing and [Dis]Embodied Place; Making as embodied and part of the [re] imagination of RJ</p> <p><i>'For me, the lack of embodied practice is a huge missing element from restorative justice practices' (KM p3)</i></p> <p><i>'Right now, like our process is very verbal - people sit in a circle for a long time talking and I know that that is - that's limiting in terms of, like, people's comfort, their cognitive capacity, their ability to integrate the experience' (KM p3)</i></p> <p><i>'...but, I think especially when we start talking about anything involving movement so, you know, drama and the arts, dance, even like someone standing and speaking their poetry or their speech or, you know, I think a lot of people, even if it's visual arts, they're calling forth something that's coming from a different place that's not just</i></p>

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p9)	<p>(BP p10)</p> <p>Imagining another form of justice, such as RJ, can not be done apart from through the imagination (BP p10)</p> <p>Imaginative metaphors already exist in RJ literature (BP p10)</p> <p>Imaginative metaphors are dis-balancing and feed the field of RJ (BP p11)</p> <p>Imagination unlocks RJ from stagnation (BP p11)</p> <p>Responsibility of the RJ practitioner to find the balance between imagination and standards (BP p11)</p> <p>Imagination can't solve everything in RJ (BP p11)</p> <p>Images help with imagination but are limited (BP p11)</p> <p>RJ definitions are limited (BP p13)</p> <p>Use experience to mould the process with RJ pillars and anchors in place (BP p14)</p> <p>Creativity as a way out of stagnation (BP p14)</p> <p>Creativity and imagination are the best RJ approach (BP p14)</p> <p>Need more dreaming, imagination and inspiration in RJ processes (BP p11)</p> <p>Imagination can be shown through many different methods and mediums (BP p11)</p> <p>Imagination can capture a whole field (BP p11)</p> <p>Change in RJ is needed now and happening in last few 5-6 years (BP p12)</p> <p>Limitations to transformation or imagination within RJ (BP p12)</p>	<p>has already begun in the last decade, there is a lack of experience of making and gifting structures within RJ. The importance of the boundaries of good RJ practice and standards are lauded as pillars around which creativity and imagination can be safely explored.</p>	<p><i>like a calculated expression from their mind. So, I do see a very direct correlation between the making and the embodiment' (KM p9)</i></p>
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Making hazards in RJ

Interview Originating Themes	Secondary Codes from: Q 2./ Making Hazards	Related Secondary Codes From the Other Interviews	Subordinate Theme Descriptive Phenomenological Texts	Subordinate Themes The potential hazards of making in RJ manifest themselves in...
BT 1	Making perceived as 'cheesy' (BT p17)	People's perceptions of RJ making (JJ pp2-3) People's perceptions of RJ making depend on the type of offending (JJ pp2-3) A society, not participants, perception of 'is this something substantial?' which recognises the harm (JJ pp2-3) The difficult stigma of the creating arts not being enough within the justice system (KM pp8-2) Making viewed as 'touchy feely' and 'where's the real repair?' (KM pp8-2)	A potential hazard of perception of value is expressed around making within RJ processes. This is described as a perception in society (not amongst participants) and the justice system (police, courts, judiciary and other justice professionals) of seeing making within RJ processes as being insubstantial, and not properly addressing the harm caused, particularly in more serious offences. Words and phrases such as, 'cheesy', 'is this something substantial?', 'not being enough', 'touchy feely', and, 'where's the real repair?', are quoted, not as reflections of the interviewees' views, but as perceptions and stigmas they consider may be there if making becomes more usual within RJ processes.	Perceptions of the Making Place: How RJ making may be perceived within the justice system and society
2	Resistance to creating together (BT p17) Anytime you ask me to draw I'm 'aaaagh' I don't want to do that (BT p17) Need to tailor the offer of making to your audience (BT p16) Importance of a really safe 'softball' question at the start (BT p16) People realising they think creatively and spatially all the time (BT p16) Light bulbs go off and they realise 'oh, I do this already' (BT p16) Being mindful of how the making process is presented and introduced to people (BT p16) Tailoring making questions to your participatory	Practitioners approach making with a level of confidence (AC p7) Participants may not have had positive experiences with making (AC p7) Participants may need real support and encouragement to be brave enough to make (AC p7) Blank paper 'what do I do?' fear moments (AC p7) Lack of participant confidence in the making pathway (AC p7) Practitioner's role in helping the participant to find their own place in the making process is important in building	A potential hazard of participant lack of confidence and fear of failure, as well as the actual failure of the RJ making project is cited. The fear of failure is described as a fear of both the making process as well as of using making materials. It is noted that whilst creative practitioners have a level of confidence with making and materials, participants may not. The use of an initial safe, 'softball', opening question is highlighted as being confidence building and enabling participants to recognize their own existing creativity. A staged introduction to making materials is also	Finding a making place: Making the offer of making and navigating the making pathway within RJ

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	audience (BT 17)	participant confidence (AC p7) Enabling participants to think about what they want to make and materials they want to use is important in moving forward (AA p7) Participants not being able to complete anything in their lives due to their circumstances (AA p7) Fear of failure and actual failure of the RJ making project (AA pp7-8) Just another thing I've started and can't complete (AA pp7-8) Disengagement of participants through lack of confidence and self doubt is like salt in a wound (AA pp7-8) Participants want to make amends but don't have the skills for many complex reasons (AA p8) Making process not following through (AH p5) Problems with commitment and initial assessment (AH p5) Not following through with the making process rarely happens (AH p5) Commitment from the participant (AH p5) Buy in at the beginning to avoid incompleteness of the gift (AH p5) Participant not buying into the process (AH p6) Participant feels unable to engage with the making process because they never could draw and they hated art at school (ML p17) Participant gets frustrated with the making process as the work does not come out as they expect (ML p17) All those can't do type of things (ML p17) Participants do not always know what	suggested as being confidence building with some participants. This is described as supporting and encouraging the participant to explore the materials they feel most at home with and to find their own place within the making process. Such staged and gentle introductions into the RJ making process are seen as helping to promote participant commitment, prevent disengagement with the process as well as to avoid non-completion of the RJ making project. The skill of the practitioner in making the initial, 'softball', approach regarding making is seen as crucial.	
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		<p>medium they will like (ML p18)</p> <p>Importance of staged introductory sessions in materials with participants to find the medium they are most at home with (ML p18)</p> <p>People either love or hate clay (ML p18)</p> <p>Some people don't like the feel of some materials, such as pastels and clay (ML p18-19)</p>		
3	<p>Importance of training in why making is important (BT p16)</p> <p>Importance of education about the making process (BT p16)</p> <p>People need to know making is a valued form of communication (BT p16)</p> <p>Education is needed in how the brain works (BT p16)</p>	<p>The hazard of not being a trained artist in the making process (AH p6)</p> <p>The making outcome may have been different with the involvement of a trained artist (AH p6)</p> <p>Making knowledge and experience as a restorative practitioner was limited but creative in other ways (AH p6)</p> <p>Importance of the skills, experience and breadth of possibilities offered by a trained artist in engaging participants in the making process (AH p6)</p> <p>Practising artists are more confident with different ways of engaging people creatively (AH p7)</p> <p>Importance of making skills in the production of a handmade thing (AH p7)</p> <p>The practitioner is only able to work as far as their making knowledge and confidence allows (AH p7)</p> <p>A practitioner does not have to be a trained artist as well as a restorative practitioner (AH p7)</p> <p>Luxury of being able to engage a restoratively trained artist within the RJ making process (AH p7)</p> <p>Importance of recognising limitations of making experience as a restorative practitioner (AH p8)</p> <p>Importance of restorative practitioners</p>	<p>A potential hazard of not engaging a trained creative practitioner to supervise the making process is cited, alongside an acknowledgement of the importance of making skills in the production of a handmade thing. The potential risk of unsupervised making is identified as possibly producing an object or thing that does not meet the expectations of the receiver, or look like it had taken much effort. Whilst the importance of the making knowledge, skills and experience of the creative practitioner is acknowledged in both engaging participants into, as well as supervising the RJ making process, it is not considered necessary for the restorative practitioner to also be a trained creative practitioner. The luxury of having creative practitioners also trained as restorative ones, as part of a RJ team, is noted. A general lack of awareness around the depth, and consequent difficulty, of RJ making processes is noted. A hazard of limited experience and knowledge of making processes within RJ is also noted with practitioner and community training and education in the value of RJ making being viewed as important.</p>	<p>Understanding the making place;</p> <p>Lack of education in the value of making within RJ and the importance of making skills and knowledge</p>

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		<p>being aware of their limitations (AH p8)</p> <p>Artists recognising their lack of experience as restorative practitioners (AH p8)</p> <p>The need for practitioner humility in acknowledging the skills of a colleague better placed to do a piece of work (AH p8)</p> <p>Humility as a restorative value (AH p8)</p> <p>Lack of understanding about the difficulty of and depths RJ making goes into (JJ pp2-3)</p> <p>Lack of awareness of the difficulty of these RJ making processes (JJ pp2-3)</p> <p>A hazard of the frustration for the maker that the object does not come out like they want it to or imagine it in their mind's eye (ML p20)</p> <p>The hazard of the maker not quite having the skills to actually make the gift, particularly if it is a craft thing (ML p20)</p> <p>Hazard of other workers belittling what is going on or making judgments about a participant's artwork when working in a group, with comments such as 'oh, that's good, isn't it?' implying someone else's work in the group isn't (ML p21)</p> <p>Worked for a long time with the community developing the understanding of what repair means (KM pp8-9)</p> <p>Police being able to work outside of the paradigm of repair is restitution and giving money to somebody (KM pp8-9)</p> <p>Issue of artwork that doesn't look like it took much effort, especially if it's unsupervised (KM pp8-9)</p> <p>Issue of how good a job someone did with the making (LP p9)</p> <p>Complicated question of people's</p>		
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		<p>different making capacities (LP p9)</p> <p>Making reparative posters for a classroom after teacher suffered assault by a student (LP p9)</p> <p>The work produced feeling like the PR wasn't taking it seriously, even though it was a major thing for the PR (LP pp 9-10)</p> <p>The making outcome not matching the expectations of the receiver (LP pp 9-10)</p> <p>Effort and success looks different for different people (LP pp 9-10)</p> <p>Parents facilitating the making process for young people (LP p10)</p> <p>Common in LCJP to have things created and gifted (LP p9)</p> <p>Only one experience of professional making (an arts and mental health organisation) support as a reflection of the RJ conference (LP p10)</p>		
4	<p>Importance of asking permissions if the thing is going to be exchanged (BT p17)</p> <p>'No' to a gift has to be respected, as it would be with an 'apology' or 'accountability' letters (BT p17)</p> <p>Gifting handled similarly to a letter repository and the choice of the PH? (BT p17)</p> <p>The importance of determining the contexts and pretexts in which the creative work happens (BT p18)</p> <p>The importance of determining information sharing between the PR and PH around the making process (BT p18)</p>	<p>Potential for the RJ making process with the PH as well as the PR (JJ p3)</p> <p>Possibility for the PR and PH to engage with the creative process together (JJ p3)</p> <p>Making not appropriate for all RJ processes (MM p3)</p> <p>The importance of linking the making to the repair as with any contract item, such as volunteering (KM pp8-2)</p> <p>Concern that repair not happening with all contract items (KM pp8-2)</p> <p>Making not going down well with some participants (MR p3)</p> <p>Facilitator needs to prime people for making in a non-coercive, unforced way (MR p3)</p> <p>Forced symbols lose their power (MR p3)</p> <p>Risk of facilitator forcing the connections between people through instructions,</p>	<p>The importance of engaging participants in an unforced way is highlighted with the potential hazard of the coercion of participants into a RJ making process. Consequently, making is acknowledged as not being appropriate for all RJ processes or participants. A potential hazard is expressed of a forced making process resulting in empty symbolism, rather than meaning making through linking the making to repair. In this context, the practitioner's role is seen as maintaining a hard balance between these two opposing outcomes. A possibility for the persons harmed and responsible to make together is noted, alongside the importance of determining the context in which the making process is happening. Establishing information sharing boundaries and</p>	<p>Making place boundaries;</p> <p>Setting safe boundaries around making and gifting within RJ</p>

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		<p>such as 'now it's time to shake hands' (MR p4)</p> <p>Symbols need to arise organically, otherwise they become empty, such as 'now it's time to say sorry' (MR p4)</p> <p>An empty making process if it's forced (MR p5)</p> <p>Hard balance between meaning making and empty symbolism (MR p5)</p> <p>Documentation of the making journey in a book is valuable for the PH to see (T1 p10)</p> <p>Seeing the making journey in the book made a difference to other members of the PH's family (T1 p10)</p> <p>The documentation of the making journey was an important part articulated stuff he [PR] never would have been able to say (T1 p10)</p>	<p>permissions, both around and within the making process, between parties is viewed as crucial. The sharing of the making journey, in some form of documentation, with the receiver, if a made object is gifted, is viewed as important in developing safe, understood conversations.</p>	
5	<p>Making taps into something that is potentially scary but once started is fine (BT p17)</p>	<p>Pressure and intimidation of making for a real purpose (AC p7)</p> <p>Practitioner needs to really support and ensure the making has a proud outcome (AC p7)</p> <p>Pressure that the making outcome has to have enough value to present (AC p7)</p> <p>Element of pressure, concern, worry or fear in the making process and going down an untrod path (AC p7)</p> <p>RJ Making could make people feel worse (AA p8)</p> <p>Making can add another layer of pressure and complexity (AA p8)</p> <p>Added dimension of the RJ making project not working (AA p8)</p> <p>Vulnerable place of making (AA p8)</p> <p>Rejection of the gifted creative work (AA p8)</p>	<p>A potential hazard with making is considered to be the adding of another layer of pressure and complexity to the RJ process for the participant. This complexity is seen as: the fear of going down an untrod path; the pressure and intimidation of the making process as having a real purpose and enough value to present to the other; the making process causing participants to feel worse, open up parts of their lives they were not expecting and being plunged into an art therapy type scenario; the RJ making project not working; and rejection of the made work, if gifted. Consequently, the role and skill of the creative practitioner is seen as important in the support and encouragement of the making participant to ensure the outcome is a proud one.</p>	<p>Making 'no-no' places;</p> <p>Managing the [un] comfortable places opened up through making</p>

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		<p>In making and gifting the person opens themselves up and becomes vulnerable and brave (AA p8)</p> <p>The other person isn't responsive</p> <p>The effects of rejection (AA p8)</p> <p>Making process has to be organic and not forced (AH p6)</p> <p>The RJ making process is tough and analyses how you think, how you are and what you do (JJ pp2-3)</p> <p>People often find themselves plunging into a kind of art therapy type art (ML p17)</p> <p>It suddenly opens up part of their life they were unaware of that can be frightening (ML p17)</p> <p>A particular colour or shape bringing back trauma leading to feelings of vulnerability and shock (ML p17)</p> <p>Art can have the possibility of reaching places other things can't (ML p18)</p> <p>Particular art materials can trigger memories of a no-no place or a good place (ML p18)</p> <p>Comfortable and uncomfortable associations can be made with the making process (ML p18)</p> <p>Importance of changing the medium, or leaving the making process, if participants are unable to cope with the associations (ML p18)</p> <p>Certain materials can be overwhelming for some people and cause them to leave (ML pp18-19)</p> <p>Importance of changing the medium and using the simplest of materials if a participant is uncomfortable (ML pp19)</p> <p>In the RJ context you don't want people to be uncomfortable (ML p19)</p> <p>Preparation of the maker if the gift is not</p>	<p>The hazard of making materials and processes opening up both comfortable places, as well as uncomfortable ones, or triggering past trauma, is noted alongside a recognition that making can create vulnerability as well as bravery. The creative practitioner's skills and knowledge of making materials is seen as important in maintaining safe emotional and psychological boundaries around the making process. There is an acknowledgement that certain making materials can be overwhelming for some people and could cause participants to leave a RJ process. The ability to change the medium and use the simplest of materials if a participant is uncomfortable is seen as important with the RJ making process viewed as a tough but valuable one.</p>	
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		<p>wanted (T2 p10)</p> <p>Maker knowing the gift might not be accepted (T1 p10)</p>		
	<p>Interesting seeing making as part of the RJ preparatory stages (MR p4)</p> <p>Participants creatively documenting their narratives makes sense in preparatory stages (MR p4)</p>	<p>Making process can still be good for the maker without gifting (T2 p10)</p>		<p>Moved these to the making role, rather than hazards, themes</p>

Making and gifting in terms of solidarities in RJ

Interview Originating Themes	Secondary Codes from Q 9./ Making + Gifting in Terms of Solidarities	Related Secondary Codes From the Other Interviews	Subordinate Theme Descriptive Phenomenological Texts	Subordinate Themes The manifestation of making + gifting in terms of solidarities being formed is seen as ...
KM 1	<p>I think it is the same things I mentioned before about the necessary criteria for gifting to occur and if those criteria are met then I think making and gifting is completely appropriate as an act of solidarity (KM p19)</p> <p>I think the making engages somebody in an act of solidarity (KM p19)</p> <p>If a responsible person [PR] is involved in the making they might be reflecting on 'why am I doing this for this other person?', so there's an act of solidarity in that and embracing the injury and harm that they have caused but not staying stuck in the broken-ness around that (KM p19)</p> <p>The handing off of the gift offers that connection and the reciprocal act of giving and receiving creates a sense of solidarity for both parties (KM p19)</p>	<p>It is really appropriate because it is giving the person the time, the support and the confidence to do those things (AC p25)</p> <p>I think it is entirely appropriate (AH p35)</p> <p>I can not think of when it would not be appropriate unless there was a complete mismatch or misunderstanding between the PH and the PR (AH p35)</p> <p>I am really intrigued by this whole idea, that point of solidarity and maybe it is a place that can be labelled, a point in time, a place (AH p36)</p> <p>The point of solidarity should be a click that happens and people move on from that and things have changed (AH p36)</p> <p>The point of solidarity has to feel right, it has to tick the right boxes from everybody's point of view in order to reach that point of joint agreement, solidarity, however you want to phrase it (AH p36)</p> <p>I have experienced that point of solidarity in the past and it is amazing and brilliant when it happens and shifts occur in the way people think and feel (AH p36)</p> <p>In the bench case, for instance, on reaching that point of solidarity within the joint meeting everything shifted (AH p36)</p> <p>The place of solidarity would not have happened without that making process, it would not have happened (AH p37)</p> <p>In the bench case, without the making process, the reluctant guy would have come to the meeting and would have been</p>	<p>Objects are considered to establish a form of solidarity or a bond with another. There is an acknowledgement that this may either be a fleeting or a strong sense of solidarity. It is suggested, from lived experience if gifting in RJ, that if the term, 'solidarities', is used to describe things like, 'eye contact', or a 'touch', or some sort of communicative thing then the making and gifting are the ultimate solidarities. It is noted, however, that in the RJ conference the gifting needs to be preceded by such bodily solidarities to avoid it becoming too rote. Making is seen as innately engaging someone in an act of solidarity. For example, the act of the gift-making by a person responsible for the person harmed is viewed as an embracing of the injury they have caused, but also as a choice not to remain stuck in the broken-ness. In one case, the place of solidarity and its 'rippling on' effects is described as not having been possible without the making and gifting processes. In these ways, making and gifting are seen as entirely appropriate in terms of contributing to RJ participants forming solidarities, but as needing to happen organically. The act of gifting is seen to be associated with the terms ritual and gesture with a view that the concept of ritual is difficult because it requires a systematic embedding, whereas the notion of gesture suggests more freedom. Certain criteria are placed on making and</p>	<p>An Innate and Ultimate Place; Making as an innate and gifting as an ultimate solidarity</p>

		<p>come to the meeting and would have been very suspicious and not trusting anything had changed or happened (AH p38)</p> <p>Going through everything that had occurred physically, the length of time it had taken, the background thinking that had been involved with the bench making, they would not have been able to share things and positively move forward, not just for the people in the meeting, but also for wider members of the family (AH p38)</p> <p>The rippling on of that point of solidarity only occurred because of the making process (AH p38)</p> <p>The eye contact can be quite different as well as it is your perception of how that person is receiving that information, gesture or look, or even something being given, passed over (JJ p13)</p> <p>I have seen very basic things being passed over such as an amount for damage, but it depends on the interpretation because it could be quite dismissive (JJ p13)</p> <p>I think it is how the passing over is done so you would have to think very carefully Solidarity occurs in the moment but how long does that actually last (JJ p13)</p> <p>This word 'ritual' is more difficult for me than the word 'gesture' (BP p15)</p> <p>The word ritual requires some kind of systematic embedding in a certain way, whereas gestures give a little bit more freedom (BP p15)</p> <p>Gestures are something I can relate to personally (BP p15)</p> <p>What you described with this case with the Kosovar guy was very touching - the fact that he was touching the stone and he asked why that stone is there might sound a bit mystical (BP p15)</p>	<p>Certain criteria are placed on making and gifting achieving solidarity, such as the activities being non-coercive and non-manipulative. The work of the Italian philosopher Esposito is offered as being relevant to ideas of gifting within RJ as he proposes an understanding of community, through its etymology, as being about gift and obligation. A caution is expressed as to how a gift passed from one to another might be perceived by the recipient and the potential for it to be a dismissive act by the gifter. Alongside this, there is a view that unwanted and non-reciprocal gifting can feel more like violence than solidarity. It is also considered crucial not to judge the RJ process on whether or not making and gifting acts happen. There is an important acknowledgement of a lack of first hand experience of making and gifting within RJ processes.</p>	
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2	<p>As a harmed party in an adversarial system a victim is told to 'block yourselves from that other person', 'deny responsibility', 'don't talk to your neighbour', 'whatever you say will get held against you' (KM p19)</p> <p>There is a complete shutting down with crime and conflict (KM p19)</p> <p>The act of a harmed party saying 'I'm open to receiving something from you' is a complete shift in what we think should happen to address a crime or a conflict which is why this work is transformative for all participants (KM p19)</p> <p>There is that transformative aspect to the making (KM p19)</p> <p>The act of receiving holds a lot of transformative potential in itself (KM p19)</p>	<p>If you are making something, you are opening up your vulnerabilities and putting in a huge amount of effort and part of you into what you are making (AA p39)</p> <p>RJ with making and gifting is more powerful and more healing and very, very different than just a straight RJ process (AA p39)</p> <p>It is almost like anybody could do a straight RJ process - that would be the easy option, yet, if you explained the making process to someone they would think that was the easy option (AA p39)</p> <p>Comments such as 'that's a bit arty' or 'that's a bit woolly' happen about making processes but if you understood them properly they are quite the opposite (AA p39)</p> <p>The making process in RJ may make it harder for some, but not necessarily, just more meaningful for both people (AA p40)</p>	<p>The adversarial criminal justice system is described as blocking the harmed party from the other person and, in this way, as a shutting down. The act of the person harmed being willing to receive something from the other is viewed as the opposite of this and as a shift in what people think should happen to address crime and conflict. In this way, gifting and receiving are seen as holding transformative potential for all participants. The act of making something to give is further perceived as a willingness to be vulnerable on the part of the maker and a placing of themselves into the made thing. RJ with making and gifting elements is viewed as being potentially more powerful and healing and very different from a more traditional RJ process. Whilst it is acknowledged that some may see RJ making as, 'that's a bit arty', or, 'that's a bit woolly', making is seen as not being an easy option. In this sense, the making process is viewed as possibly making the RJ process harder for some, but also more meaningful.</p>	<p>A Transformative Place; The acts of making, gifting and receiving make RJ potentially more meaningful and transformative</p>
AA, AC 3	<p>There is more work on one side than the other to get to the middle ground (AC p24)</p> <p>The PR needs to be a bit more proactive in getting to the middle ground (AC p24)</p> <p>By presenting a gift it gets the PR there because they are on the back foot and that moves them forward a bit more to meet the PFH in the middle (AC p24)</p> <p>In creating the gift the PR is also getting themselves mentally to the other side by thinking about what happened from the other person's side (AC p24)</p>	<p>I remember another case where a lad who had a very difficult relationship with his father ended up making a graffiti style painting of a football team (AH p42)</p> <p>There was a shift in the father when he received the gift of the painting from his son, because he had no idea his son could do anything like that (AH p42)</p> <p>The father thought it was amazing that the son had thought about the gift, made it and given it to him (AH p42)</p> <p>I do not know whether or not his behaviour changed in the future, but for that meeting there was a shift and a</p>	<p>Making and gifting are seen as helping to shift people towards one another and into a middle ground. It is considered that the PR needs to be more proactive in order to arrive at the middle ground, as they are perceived as being on the back foot. Gifting is viewed as being a powerful thing in helping to move the PR forward to meet the PFH in the middle. A lived experience example of this is given of a shift in a father when he received a gift of a painting from his son, because he had no idea his son could do anything like that. Through the act of making the gift,</p>	<p>A Middle Ground Place; Making and gifting shift people towards one another and into the middle ground</p>

	<p>That process in creating the gift is massive for the PR in getting them to meet in the middle (AC p24)</p> <p>There is a lot of work to be done in forgiving somebody (AC p24)</p> <p>From the PR's point of view gifting is going above and beyond asking for forgiveness (AC p24)</p> <p>Creating the gift is giving the PR the confidence boost that they can bring something forward to visualise their understanding of the other person's feelings and emotions about what happened (AC p24)</p> <p>The gift also gives the PR the bravery to think that they might be accepted if they give something physical (AC p24)</p> <p>The gift is really powerful in moving that person towards the other one (AC p25)</p> <p>Making and gifting may make the point of convergence more meaningful, both at that point and also afterwards (AA p40)</p> <p>Having an object that you potentially have for a long time is a reminder (AA p41)</p> <p>The object is a thing that could be seen in a sentimental way and you are more likely to appreciate what happened afterwards and accept the harmful bit because you have been given something that somebody has put work and effort into and have thought about you when they are making it (AA p41)</p>	<p>change in the way that father regarded son which is important (AH p42)</p> <p>That shift in the father was partly as a result of the gift of the painting and the thought behind it of 'this is what my Dad would like' (AH p42)</p> <p>Like the wholeness and solidity aspects I think it references back to what I was saying about <i>wholistic</i> experience and having something tangible and all that carries with it (KM p19)</p> <p>That is my only experience of gifting at this point which I have seen to be quite powerful (LP p23)</p>	<p>the PR is viewed as getting themselves mentally to the other side by thinking about what happened from the other person's perspective and as massively significant for them meeting in the middle. Making and gifting are seen as potentially making the point of convergence more meaningful, both at that point and afterwards. The gifted made object is described as a possibly sentimental thing that assists in an appreciation of what happened afterwards. In this way, the gift is seen as enabling an acceptance of the harmful bit because the recipient has been given something that the maker has put work and effort into and has thought about the recipient during the making of it. This is iterated as being about a holistic experience. Having something tangible, in this way, an object that someone potentially keeps for a long time, is seen as a reminder. Forgiveness is seen as optional and not a requirement in RJ with making and gifting viewed as going beyond that.</p>	
4	<p>The physical thing shows that the PR has gone through the process and represents the time the PR has spent trying to understand that other point of view and emotion (AC p25)</p> <p>Making and gifting is giving the PR that time to own and process what they have done, to think about the other person and to build something up that can help fix them both (AC p25)</p>	<p>The bench case took about a year for the whole process and part of what encouraged solidarity was a diary of the making kept by the PR which included personal words and photos that resonated with the foster father (AH p37)</p> <p>In the bench case, it was a photographic diary of the making process with words and memories and reasons for making the bench in a certain way (AH p37)</p>	<p>It is considered that the physical thing shows that the maker has gone through the RJ process and is representative of all their preparatory work. The made thing is also seen as representing the time the maker has spent in trying to understand the other's point of view and emotion. In this way, making and gifting is seen as giving the maker, who is often the person responsible, the time to own and process</p>	<p>A Time to own Place; The physical thing represents the time taken in its creation to understand the other</p>

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		<p>The diary in the bench case was deeply powerful for the reluctant member of that meeting to realize that some of his actions in the past had resonated with this lad and were part of the making process (AH p37)</p> <p>Part of their relationship was involved in the making and was part of the whole reason why the bench was as it was and that was hugely powerful (AH p37)</p> <p>It was only by going through the visual and memory diary, although the lad was not hugely literate, that the reluctant party understood the depth of thinking, thought and feeling and that brought him to the place of solidarity (AH p37)</p> <p>The hazard of the making and gifting process taking a really long time (ML p20)</p> <p>The hazard of timescales and non-attendance, particularly with young offenders (ML p21)</p> <p>The hazard of chaotic lifestyles and non-attendance is not special to artwork, only in so far as participants might lose the thread and motivation (ML p21)</p> <p>Thinking about the 'Woolf Within' film [used in training in Space2faec], there has to be a whole lot of preparatory stuff for him, both the guy being robbed and the guy who did it, to have come to that point and to accept (T1 p36)</p> <p>The preparatory stuff was whatever else was in his life, what he has absorbed and other influences on him, to enable him to respond in that positive way (T1 p36)</p>	<p>what they have done, to think about the other person and to build something up that can help with repair for them both. As such, it is viewed as important that the maker is able to show some sort of visual and/or memory diary of the making process so that the recipient can understand the depth of thinking, thought and feeling that brought the maker to that place of solidarity. The making and gifting process taking a long time, due to non-attendance and possibly chaotic lifestyles, is seen as potentially problematic as it may result in the maker losing the thread and motivation to complete the work.</p>	
5	<p>If both parties were making something that could then come together, or they could make something together at the same time, that would make them more aligned (AA p38)</p>	<p>Regarding the case study, I do not think the PR has yet reached that whole idea of a point of solidarity, a point of understanding, a point of mutual</p>	<p>The act of both parties making something that could then come together, or of them making something together at the same time, is seen as making them more</p>	<p>An Aligned Place; The potential value of both parties making together</p>

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	<p>If it is more one sided where the gift, the making of something, is given to the PH from the PR then that is more imbalanced (AA p38)</p> <p>It would be more equal and involved for both if the PH was also offered the chance to be part of the making (AA p38)</p> <p>If both PR and PH were involved in the making, it would seem quite a solid affair and solid ground to work on (AA p38)</p> <p>RJ with making and gifting, and a straight RJ process, are on very different levels (AA p38)</p> <p>If a person can accept and understand that people's faults happen for a variety of reasons and are willing to move on and accept something, then the RJ process would maybe help people on that journey (AA p41)</p> <p>People do terrible things but there is usually a before they did it reason why (AA p41)</p> <p>Whatever journey they have been on, and whatever life experience they have had, it has got them to that point where they have done something awful or harmful (AA p41)</p> <p>With a less accepting person, the RJ process would maybe help them get there and allow them to express how it has been for them (AA p41-42)</p> <p>The making process is part of that process and if the PH was also part of that making process they could go on that journey and there would be an overlap somewhere (AA p42)</p> <p>There are two ends of a line and perhaps, somehow in the middle, as well as the gifting, maybe there could be a bit of making together as well, in an ideal world (AA p42)</p>	<p>understanding (AH p36)</p> <p>I can imagine working that through with the representative PH and where they are coming from will give the PR a better understanding of, or mutual understanding of, where they want him to be (AH p36)</p> <p>With the case study, it is not there yet, but through doing the making together I can see them achieving that point of solidarity and I can see how that would work (AH p36)</p> <p>If the work stopped now with the case study then I do not think that point of solidarity would have been reached (AH p36)</p> <p>In the case study, the point of solidarity would be achieved through continuing the making process with the representative of the PH (AH p36)</p> <p>The PR in the case study, from several people's points of view, has not actually reached that point yet (AH p36)</p> <p>People not being sure about the PR in the case study sort of illustrates not having reached that point of solidarity (AH p36)</p> <p>In a lot of the gifts of apology that have been created with Space2face we have always worked with the PR, and looked at what would be an appropriate gift by the way it is produced (AH p38)</p> <p>The personalisation of the gift and it being 'bespoke' is something the case study participant has spoken about a lot, firstly for the actual PH and then for the organisation, and we will see whether that is achieved or not through them working on the book together (AH p43)</p> <p>Another step, which we have not done much of at all, but in this case study will be happening, is joint working with the</p>	<p>aligned. This is viewed as being in contrast to the imbalance of one-sided gifting from only one of the parties to the other. Consequently, it is viewed as being more equal and involved if both the PR and the PH are offered the chance to be part of the making. This is described as being solid ground to work on. Questions are raised as to whether or not joint making between the PR and PH would be more likely to achieve a point of solidarity than working with people separately followed by gifting. It is considered there is a lot of generosity in RJ and potentially, if it is thought about and talked about, joint making could be a way of slowly changing practice. This is with the proviso that it is not in all cases, as this is seen as being inappropriate. In an ideal world, this is summed up by the metaphor of the PR and the PH as two ends of a line and, in the middle, there is a bit of making together as well as the gifting.</p>	
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		<p>PH and the PR (AH p43)</p> <p>Is joint making between the PR and PH more likely to achieve a point of solidarity than doing what we have been doing traditionally which is working with people separately, then gifting, then discussion? (AH p43)</p> <p>Joint making with the PR and PH would be an interesting way to develop and it would be interesting to see whether it works in this case because it is not the actual person harmed (AH p44)</p> <p>People who have been harmed have been very generous in the past in wanting to help the PR, to not make mistakes, to change their ways (AH p44)</p> <p>There is a lot of generosity in RJ and potentially, if we think about it, talk about it, joint making could be a way of slowly changing practice - not in all cases, because it would not be appropriate (AH p44-45)</p>		
<p>AH 6</p>	<p>I am not sure that point of solidarity was reached in another case Space2face facilitated, where a photograph was taken and gifted [without the PR present but on his behalf and with his permission] in a particular township, where the PR was a reluctant involver in doing things (AH p38)</p> <p>Maybe it is not just about the making, it is actually about the ability to have the meeting (AH p38)</p> <p>Sometimes we have the restorative meeting and the actual PH is not able to be there, or it might be a representative of the PH, and sometimes that will work (AH p39)</p> <p>I am hoping this will work in the case study but this may be something missing so that the point of solidarity can not be achieved (AH p39)</p>	<p>Cf. MR's codes re bodily co-presence in response to Q8 and proposed solidarity in RJ superordinate theme.</p>	<p>There is a discussion about whether or not it is possible to achieve a point of solidarity if the two principal players (the PR and PH) are not present. This is considered to be something that maybe needs further investigation. Examples were cited of sometimes holding a restorative meeting when the actual PH is not able to be there, or there might be a representative of the PH. Sometimes this was seen as working in terms of solidarity and sometimes not. An example is given of facilitating cases where a gift has been given, but not with the maker present, but the gift was still being given to the actual person, organisation or business that had been harmed. The Uina / Lived Experience Case Study was cited as an</p>	<p>A Main Players Place?: Could making and gifting allow for a place of solidarity to be achieved without the main players present?</p>

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	<p>It is maybe more appropriate when you actually have the PR and the PH there, like in the 'Woolf Within' when they reached a point of solidarity when they met (AH p39)</p> <p>If you do not have those two principal players meeting then is it possible to achieve a point of solidarity - that is maybe something that needs further investigation (AH p39)</p> <p>The book [the gift in the case study] and the work you are thinking about doing could potentially shift the PR to have that understanding of the whole issue, but that is not meeting with the PH (AH p39)</p> <p>Do you need to have the main players there to achieve solidarity? (AH p39)</p> <p>I have facilitated cases before where the gift has been given, but not with the person who has made it present, but you are still giving it to the actual person, or organisation or business, that has been harmed (AH p39)</p> <p>In this case study, the gift is being given to a 'messenger' (their words) of the group of people that may potentially have been harmed through the offence (AH p39)</p> <p>One of the really big pluses that may occur with this case study is that change will occur for that young person which may create shifts in the future with everybody he meets and having achieved that, do you use the word solidarity there or not? (AH p40)</p> <p>In the case study, where there is a mutual interest in words, having that discussion around the power of words and their negative and positive usage could be what is needed, what I would hope for, and a point of solidarity (AH p41)</p> <p>We will have to see how key the book is in that and the part of the made gift (AH p41)</p> <p>If the book is used would be the key (AH p42)</p>		<p>example of a gift being given to a, 'messenger', of the group of people that may potentially have been harmed through the offence. Through this, a hope was expressed for a point of solidarity to be reached through the mutual interest in words between Luke, Sally and Lyall, and them all having a discussion around the power of words and their negative and positive usage. One of the big pluses that may occur with this case study is viewed as a change occurring for Luke which may create shifts in the future with everybody he meets. If that is achieved, it is asked if this could be described as a point of solidarity? There is an agreement to see how key the book is in that and the part played by the made gift. The book (the gift) being used is considered to be the key. It is also posited that maybe it is not just about the making, it is actually about the ability to have the joint meeting as well.</p>	
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<p>T1, T2, T3 8</p>	<p>It is probably easier to think in terms of solidarity in our experience because it is family members and you always feel solidarity for your kids because you do have so many common things and hopes (T2 p35)</p> <p>As a parent, when your son is not doing well, you feel responsible and think 'what if?' and 'what should I have done?' (T1 p36)</p> <p>When it is a relationship that has a past, a present and a future, then having solidarity is easier than if it was a victim and a crime (T2 p36)</p> <p>I think it would be more difficult for strangers to buy into that solidarity (T2 p36)</p> <p>It is important to talk about the whole RJ thing as society needs it, so that when people find themselves in that situation, or maybe other family members hear about it locally, there is already talk about it so it does not sound as outlandish (T1 p36)</p> <p>I do not know how much it is ever going to happen, but the more I talk about the whole RJ thing from our experience and it is on Radio Shetland, etc., then when it happens to somebody else, the person is more likely to respond in a more positive way (T1 p36)</p> <p>The conferences [Space2face annual seminar series] and all that sort of stuff, that part of it to me is as important as the individual things that you [Space2face] do (T1 p36)</p> <p>Some of the individual things may be huge successes, but the talk about changing the way people think about these sort of situations is really important (T1 p36)</p> <p>In my situation, and in both cases, solidarities were formed, certainly with my son - he gave the gift to me (T3 p37)</p> <p>I appreciated the fact that my son would have had to go and have this meeting and say something, or not, but still have to attend a</p>	<p>Cf. MR's quotes here re' intimates' in response to Q. 10 symbol of solidarities</p>	<p>It is considered to probably be easier to think in terms of solidarity when it is family members. This is seen as being because people always feel solidarity for their children as families have so many common things and hopes. An example is given of, as a parent, when your son is not doing well, you feel responsible and think, 'what if?', and, 'what should I have done?' When it is a relationship that has a past, a present and a future, then having solidarity is viewed as being easier than if it was a PH and a crime. It is seen as being more difficult for strangers to buy into that solidarity. Personal examples are given, from lived experiences of being people harmed, of solidarity being achieved through making and gifting. Making is seen as being of value to the family member who is doing the making even if the made gift does not achieve the conversation they desired. Drawing on personal experience, preparation of family members for receiving a gift as part of a RJ process is seen as key to an understanding, and problematic if it does not occur. If other family members choose not to engage at the time, reading or seeing things about RJ on the TV or in the media are seen as possibly being influential in them viewing the gift in a different way in the future. In this sense, the gift is seen as being active. Society is viewed as needing RJ and, consequently, it is considered to be important to talk about it, so that when people find themselves in a situation or maybe other family members hear about RJ locally, then there is existing information. It is felt that this would make RJ sound not so outlandish and being instrumental in</p>	<p>A Family Place? The particular value of making and gifting within relationships that have a past, a present and a future</p>
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	<p>meeting, which he absolutely would not have wanted to have done (T3 p37)</p> <p>That my son attended the meeting was huge for me and I acknowledged that and he knew and saw how appreciative I was of that (T3 p37)</p> <p>With my other family members, the gifts were sent to them, they were not given directly to them, so I did not see how they reacted, but I did get a response from both of them (T3 p37)</p> <p>The gift was kind of a last resort because I had tried writing a letter and speaking with them (T3 p37)</p> <p>I do not think the gifts made a difference to the other family members but it did to me in the making of it (T3 p38)</p> <p>I suppose they both acknowledged the work that I had put into make the gifts, and the time and effort, but they did not acknowledge what I was saying (T3 p38)</p> <p>Was that because they did not meet with you, they were outside of the process, so the process was you making something and giving, so they did not have the same preparation to be able to understand (T3 p38)</p> <p>One of the family members was offered the RJ process, but refused, and the other one, I naively assumed, because she was on the same wavelength as me, that 'she'll welcome it with open arms, and to a degree she did (T3 p38)</p> <p>Coming into the RJ process your aim really is to understand or make somebody else feel better (T2 p39)</p> <p>The RJ process is quite an unselfish thing (T2 p39)</p> <p>RJ is quite a brave thing for all participants coming into it and the focus is on 'I'm sorry, I want to understand why you did this' (T2 p39)</p> <p>I think, because the other family members were not wanting to enter into it, that did make it less likely that they would take it forward (T2 p39)</p>		<p>changing the way people think about situations. Examples are given of speaking on local radio, and local seminars and conferences about RJ. An aim of entering into a RJ process is seen as gaining an understanding of or as making somebody else feel better. As such, the RJ process is thought of as an unselfish and brave thing for all participants with a focus on, 'I'm sorry, I want to understand why you did this'.</p>	
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	<p>I had never have even thought of the fact that there was no preparation for the other family members made the chances of it being a success probably quite slim (T3 p39)</p> <p>The gifts might well still have done what you hoped they were going to do but it explains why they did not (T1 p39)</p> <p>There could be something that your other family members watch on the telly, or something that they read, that makes them view the gift in a different way in the future, so the gift is active (T2 p39)</p> <p>Your other family members might read about restorative processes and might come on the 27th of March [date of a public seminar in 2019 on becoming a restorative Shetland, organised by Space2face] (T2 p40)</p>			
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Appendix 28

Subordinate, superordinate, and common themes

Radius / Making, gifting, solidarity interviews – themes correlations

Table 1 shows the correlation of the questions from the **Radius / Making, gifting, solidarity interviews** to the *over-arching, superordinate* and *subordinate* themes. Questions 5, 6, 8 and 11 are italicized as they were not analyzed as part of Chapter 5 for the following reasons. Questions 5, 6, and 8 concerned understandings of solidarity, and a proposed definition of solidarity within RJ research and practice. As such, responses to these are included in Chapter 6. Question 11 was about the potential contribution of this research, and is detailed in Chapter 9. The colour coding in Tables 1 and 2 relates to the secondary division of the subordinate themes into the common themes.

Table 1

Correlation of the Radius / Making, gifting, solidarity interview questions to over-arching, superordinate and subordinate themes

Over-arching themes (Phenomena)	Superordinate themes with interview Question number	Subordinate themes
Making	Making role in RJ (Q. 1)	<ul style="list-style-type: none"> A co-creative place A nurturing place An unwrapping place A communicating place An unravelling and unblocking place A [dis]balancing and [dis]embodied place A place of the talking sticks A self-discovery place
	Making hazards in RJ (Q. 2)	<ul style="list-style-type: none"> Perceptions of the making place Finding a making place Understanding the making place Making place boundaries Making no-no places
Gifting	Gifting role in RJ (Q. 3)	<ul style="list-style-type: none"> An existing place in RJ A tangible and permanent place A more than place A reminding place A handmade place in communities An equalizing place A personal place A separate place from making A cyclical place
	Gifting hazards in RJ (Q. 4)	<ul style="list-style-type: none"> A [non]coercive place A beyond the moment place An [un]timely place An [dis]proportionate place A place of entanglement A triggering place
Solidarity	<i>Understandings of solidarity</i> (Q. 5)	<ul style="list-style-type: none"> A steadfast place A shoulder to shoulder place A dynamic place of return A political place A micro and macro place
	<i>Solidarity in RJ</i> (Q. 6)	<ul style="list-style-type: none"> An [un]thought of place A skilled and sensitive place A squirler place A deeper permeable place A change-making place A place of careful terminology
	Empathy and solidarity (Q. 7)	<ul style="list-style-type: none"> A know how you feel place [In] Active places Individual / collective places Ethereal / girded places One to the other places A place of recognition
	<i>Proposed solidarity in RJ definition</i> (Q. 8)	
Making and gifting in terms of solidarities in RJ (Q.9)	<ul style="list-style-type: none"> An innate and ultimate place A transformative place A middle ground place A time to own place An aligned place A main players' place A family place 	
The co-created design thing as a symbol of solidarity in RJ (Q. 10)	<ul style="list-style-type: none"> A reminding and bonding thing A still doing that thing A bridging thing A personalized and contextualized thing A thing of emotional triggers A prior relationship thing A lacking and re-integrative thing 	
	<i>PhD research relevance</i> (Q. 11)	

Table 2

Radius / Making, gifting, solidarity interviews - Common and subordinate themes

Common Themes	Subordinate Themes	Descriptors
Bridging	A communicating place An existing place in RJ An equalizing place An innate and ultimate place A middle ground place A reminding and bonding thing A bridging thing	Making as a channel of expression and potentially transformative activity between people Concept of gifting already exists in RJ with the potential to expand this into object gifting Gifting as addressing the needs of the maker as well as the recipient Making as an innate and gifting as an ultimate solidarity Making and gifting shift people towards one another and into the middle ground The gifted thing as a symbol of solidarity that enlivens connections between people The gifted thing acts as a bridge between people
[In]Tangible and [Im]Permeable	A place of the talking sticks A tangible and permanent place A reminding place A beyond the moment place A triggering place A steadfast place An [un]thought of place A deeper permeable place Ethereal / girded places One to the other places A still doing that thing A thing of emotional triggers A lacking and re-integrative thing	The making of symbolic relational objects to connect and build community The importance of the tangibility and permanence of the gift The gift as a reminder of a transformative experience The gifting and the gift involve powerful emotions and create ongoing [un]wanted connections The gift as a trigger for anger as well as a symbol for hope Solidarity as strong and solid, like glue, in bringing people together Solidarity as a challenging and interesting concept in RJ Solidarity as a balancing, evolving and fluid process in RJ that goes deeper than equal concern, care and respect Empathy as an ethereal and solidarity as a more solid, girder like response Empathy and solidarity lead to each other The gifted thing as having an ongoing positive effect beyond the moment in time Powerful emotional connections are created with [gifted] things The gifted thing is potentially an answer to missing symbols in RJ
Words and Language	A more than place A micro and macro place A place of careful terminology A place of recognition?	When saying sorry is not enough, there is the gift Solidarity is always collective but can be interpersonal as well as at community and societal levels The need for caution if using the word solidarity with RJ participants Recognition as a potentially more useful word in RJ than empathy or solidarity
Embodied and Co-Creative	A co-creative place A [dis]balancing and [dis]embodied place A cyclical place A shoulder to shoulder place A dynamic place of return A political place A change-making place [In]Active places Individual / collective places An aligned place A main players' place?	The co-creative making process enacts the values of RJ and RJ is seen as making oriented Making as primordial and embodied and part of the [re]imagination of RJ The gifting as a kinaesthetic handing off, letting go and closing the circle Solidarity as actively walking or standing alongside someone against something Solidarity as embodied and reciprocal Solidarity as political and a surprising concept in RJ Solidarity in RJ taps into the structural aspects of society Empathy as outside passively looking in on the person and solidarity as actively being inside with the person Empathy as an individual and solidarity as a collective response The potential value of both parties making together Could making and gifting allow for a place of solidarity to be achieved without the main players present?
[Un]blocking	A nurturing place An unwrapping place An unravelling and unblocking place A self-discovery place Making no-no places An [un]timely place A know how you feel place A transformative place A time to own place	Experiencing making materials builds confidence and encourages profound work Making as entry and focal points for RJ Making as articulation and a different form of communication Making as restorative to self as well as to the other and in this sense having a possible place within wider restorative practices Managing the [un]comfortable places opened up through making The importance of time and timing within the gifting process Empathy as understanding and caring towards the other The acts of making, gifting and receiving make RJ potentially more meaningful and transformative The physical thing represents the time taken in its creation to understand the other
[Un]Safe Space and Place	Perceptions of the making place Finding a making place Understanding the making place Making place boundaries A separate place from making A [non]coercive gifting place An [dis]proportionate place A skilled and sensitive place A squirlier place	How RJ making may be perceived within the justice system and society Making the offer of making and navigating the making pathway within RJ Lack of education in the value of making within RJ and the importance of making skills and knowledge Setting safe boundaries around making and gifting within RJ The importance of separating the gifting from the making There should be no obligations or strings attached to the gifting The gift as proportionate both to the loss experienced by the person harmed and to the offence itself The significance of practitioner and supporter solidarity with RJ participants Solidarity between participants as a gift and not an obligation
Personal and Individualized	A handmade place in communities A personal place A place of entanglement A personalized and contextualized thing A family place? A prior relationship thing	Handmade gestures as having value and importance in communities The importance of individualized making and personalized gifting The symbolic, cultural and reciprocal complexities around gifting Appropriate contextualization and individualization of the gifted thing is important The particular value of making and gifting within relationships that have a past, a present and a future The potential for the co-created thing to become a symbol of solidarity is enhanced by a prior relationship being broken

Ulna / Lived experience case study - common and subordinate themes

Table 3

Ulna / Lived experience case study - Common and subordinate themes

Common themes	Subordinate themes	Descriptors
Making as metaphor	Making reflecting the process Making as an assessment tool The value of the homemade Quality and sufficiency of the gift Sounds of making	Making activities as a metaphor for the RJ process Using making activities as a way of assessing a participant's abilities The time and effort taken to create a homemade gift is valued The need for the gift to be of high quality and sufficient in what it's trying to do The need for verbal silence to make space for other forms of communication
Words and language	An offence of words A messenger Words as creative expression Scripted	Luke's offence was about words Sally's description of her role as that of a messenger Luke's and Sally's shared love of words and imaginative use of them Luke's and Sally's language as scripted, learned or rehearsed?
Bespoke and personalized	A personalized process A bespoke gift Time and timing	Luke's personalization of his RJ process through the making activities The transformation of targeted into bespoke and the creation of a bespoke gift The recognition that a personalized and bespoke service takes time and effort
Human and aert-kent	(In)Human A great human being Physical responses Desire to meet in person	Luke's and Sally's shared desire to be seen as human within the RJ process Luke's delight at being called a great human being on social media Luke shakes my hand for the first time A consistent desire to meet in person
Community and place	Acceptance Avoiding da street Media and social media Wanting to leave To be kent and in relation Family	Luke's desire for acceptance by the community he'd been in for all his life Luke's fear of going to da street contrasted with the anonymity of Glasgow The role of the media in Luke's narrative and RJ process Kenny's and Luke's shared desire to leave Shetland as a result of the offence The importance of placing people and being relational at all times in Shetland Family as inextricably interwoven with being in Shetland
Out-casted to re-casted (Cast to aboot-cast)	Fear of being forced out of society Shamed and out-casted Public recognition	Luke's desire to be re-connected with society again Luke shamed by the community and his fear of being out-casted from it Luke obtains public recognition through the three joint meetings
[A material memory]	Caitlin's chosen memory Luke's chosen memory	Luke offers Caitlin a piece of his handmade paper as a memory of the process Luke selects handmade paper and his <i>Words</i> piece as a memory of the process

Appendix 29

Solidarity in RJ definition phenomenological texts

The following are descriptive phenomenological texts I wrote as a collation of all the Radius / Making, gifting, solidarity interviewee responses to my proposed solidarity in RJ definition.

The text in *grey italics* is the element of the definition the interviewees are responding to.

‘Etymologically, solidarity encompasses a range of meanings relating to wholeness and solidity whilst also embracing injury, harm and reparative obligations’; this definition of solidarity as holding things in tension is a good interrogation.

A strength of this part of the definition is seen as its ability to hold in tension seeming opposites or differences. This is seen as being an important part of RJ and about a challenge to what is described as the contemporary popular tendency to take sides, and to see things as one thing or the other. This place of tension is described as the, ‘middle ground’, and as being a powerful place of give and take. Cautions are around the concepts of solidity and the danger of people viewing solidarity as an entrenched concept rather than a fluid, moveable one that evolves as people change and move on. Another caution is about people potentially seeing solidarity as a necessary outcome for RJ. A definition of solidarity as containing ideas of injury, harm and reparative obligations is seen as not resonating with a traditional understanding and current usage of solidarity in society but is also viewed as pushing the person responsible to have an absolute understanding of the impact of their actions on the other. This part of the definition is agreed to be a good interrogation of what solidarity might mean, especially at a more micro level, within the RJ.

‘It is an active word...’; this definition of solidarity as an active word is powerful

It is agreed that solidarity is about physicality, action and movement. The inclusion of the word, ‘active’, in this definition is seen as powerful and about emphasizing the fact that RJ is a process and a journey. The word active is also seen as referring to the movement required from both sides within a RJ process to reach a place of mutual understanding. In a criminal justice system that is organized around people never meeting (those who have hurt and who have been hurt), solidarity is also potentially viewed as the action of someone choosing to sit face to face with the other to enable a dialogue. Energy, in addition to the physical act, is seen as an important component of the gestures which symbolize solidarity within RJ.

‘...and in the context of restorative justice I would define solidarity as a point of convergence between two parties...’; this definition of solidarity as a momentary ‘place’, rather than a ‘point’ of convergence

Defining solidarity as a, ‘point of convergence’, is seen as powerful in that it infers a place that people are working towards, even if it is only arrived at fleetingly. In this sense, solidarity is seen as people coming together for one specific thing, but simultaneously emerging from different places to do so. The point of convergence is seen as a place of tension contrasting with the perceived, often simplistic, way in which the world views people as, ‘good’, or, ‘bad’, ‘right’, or, ‘wrong’. The RJ process is considered to be about standing in that place between

polarized views which contains, for example, who the person is and what they have done. This in between place is considered to probably be the most powerful place there is as the world at the moment is viewed as being about division. For similar reasons, replacing the word, 'solidarity', with the word, 'recognition', for this part of the definition, is also offered as an alternative concept and about each person recognizing the other as a particular whole and complex individual, and not just, for example, 'a bad lad', or, 'a victim'. It is suggested that the word, 'point', implies the convergence is small and specific and that a, 'place (rather than a, 'point') of convergence', might be more appropriate. It is agreed that the point/ place is not a permanent unification, but a convergence or a moment that might be transformatory, but look very different after the culmination of the RJ process. The concepts of Victor Turner's, 'communitas', and Emile Durkheim's, 'collective effervescence', are posited as being similar to the idea of a point or place of convergence that, whilst momentary, is real and transformative.

'...symbolized by gesture and movement'; the symbolization of solidarity gets at that active stuff'

The symbolization of solidarity through gesture and movement is viewed as offering a tangibility to the RJ process and as referencing the active component of solidarity. The action of kneeling as part of the Black Lives Matters protests is viewed as being a gesture of solidarity, along with going out and standing on a line and quietly being part of a group. COVID-19 is viewed as being a challenge to any sort of physical gesture and concerns are expressed around how gestures might be perceived or managed within a RJ context with, for example, socially distanced meetings. It is acknowledged that, after the RJ experience, it is through symbols that people can be reminded of the solidarity achieved.

'This can occur without them meeting but at its most profound it is reciprocal and in person'; this definition of solidarity allows for a rethinking of bodily co-presence'

There is an agreement that solidarity can happen without people meeting. This is seen as being particularly significant within the context of COVID-19. There is an acknowledgement that perhaps deeper connections are formed through joint physical meetings and a suggestion that if these do not take place between RJ participants then it is more about the judgement of the facilitator as to whether or not solidarity has occurred. In contrast to this, it is posited that it is time to rethink presence and that the value of mediated presence, through technology for example, needs to be recognized, theorized and thought about, rather than continuously reiterating that interactions always need to be about bodily presence. Whilst it may seem harder to achieve, mediated interaction is considered to contain bodily, embodied emotion. In this part of the definition, solidarity is seen as a gift between participants within RJ encounters. It is also suggested that the idea that people can be in solidarity without meeting one another is potentially a reference to forgiveness, as it symbolizes gesture and movement on the part of the person harmed for the person harmed, if forgiveness is seen as a private act on the part of the individual. A caution is around information sharing and confidentiality, particularly if a facilitator feels a piece of information may encourage solidarity between participants, but the facilitator does not have permission to share it.

Macro solidarity and 'recognition' as an alternative word to 'solidarity'?

It is agreed that the word solidarity carries a lot of baggage with it and that the word emerged historically from the time of the French revolution and, as such, is related to political turmoil. It is viewed as still having this meaning and association in our contemporary world. An example of this is given in relation to the death of George Floyd and the global Black Lives Matters protests. In this context, solidarity is seen as a spontaneous desire to connect with people around the world and is expressed in different ways. Remote online expressions of solidarity, such as posting on Facebook, as opposed to physical expressions in person, are seen as being about levels of action as well as being qualitatively different responses. Solidarity, in this international context, is seen as being at the macro level and confusions are noted with regard to exactly what is being expressed, and when and how. 'Recognition', is offered as a substitution for the word, 'solidarity', within this definition and in the context of RJ. The concept of, 'sufficient recognition', is posited as being appropriate within RJ and of this being the positive point of connection or convergence, rather than solidarity. The word, 'sufficient', is seen as encapsulating the notion that the recognition of the other does not need to be 100% there, but is good enough as a workable basis on which people can move forward within or from a RJ encounter.

Appendix 30

RJ World conference feedback for, 'Language of convergence', presentation (see Chapter 9) - screenshots from comments page

A screenshot of a web browser showing a comment on the RJ World website. The browser address bar shows rjworld.org/speaker/clair-aldington/. The page header includes the RJ World eCONFERENCE 2020 logo and navigation links: SPEAKERS, EXPLORE, BLOG, SUPPORT, CLAIR, LOGIN. The comment is from an anonymous user, timestamped August 23, 2020 at 2:39 pm. The text of the comment reads: "Thank you Clair. I found this presentation fascinating and eye - opening. Last year at the EFRJ Summer School in Gdansk Bie Vanseverin and I shared ideas with participants on how to engage with children and young people when working restoratively. I learnt a lot from Bie's use of objects, toys, models, art and craft materials to help individuals share their experiences. My own approach had until then been mainly based on language, and therefore relying on an individual's ability to articulate in words their experience and feelings. However your work takes these ideas further, with the idea of art and the act of creation acting as a bridge between people and not simply as a way of helping people open up to a listener. I really appreciated the way you combined theory with the practice, and made such a beautiful film yourself with images, words and films. It has stimulated my thinking and sent me searching for some of the references you mention. Thank you." To the right of the comment is a "Reply" button. Further right are two featured articles: "THE TRANSFORMATIONAL POWER OF YOUTH RJ - 30 SPEAKERS SHARE" with 3 comments, and "SPEAKER SPOTLIGHT: DR MUHAMMAD ASADULLAH - DECOLONISING RESTORATIVE JUSTICE" with 2 comments.

A screenshot of a web browser showing a comment on the RJ World website. The browser address bar shows rjworld.org/speaker/clair-aldington/. The page header includes the RJ World eCONFERENCE 2020 logo and navigation links: SPEAKERS, EXPLORE, BLOG, SUPPORT, CLAIR, LOGIN. The comment is from an anonymous user, timestamped August 24, 2020 at 5:03 am. The text of the comment reads: "Thank you Clair - loved your presentation - hand made paper from case notes, brilliant 🌟 brings to mind a recent RJ meeting where the person who harmed arrived with a painting she'd made over several weeks with the harmed person in mind (we put it aside until the RJ meeting was coming to an end). During the meeting she offered him cash reparation and/or the option of taking a painting she'd done for him if he liked it - as she went to get it, he stated he was not interested in her artwork. However, in the moment she returned with it, he 'got it' and understood what she was unable to articulate in words. He was profoundly affected and humbled and very grateful for her artwork and I'm told it now holds pride of place in his home." Below this comment is a reply from ClairAldington, timestamped August 24, 2020 at 11:10 am. The text of the reply reads: "Thank you for your comments and your own beautiful story of artwork, gifting and articulation within RJ. I'm curious - did you know the harmed person was going to be coming to the meeting with a painting or had she just done it spontaneously in her own time? Thank you for sharing. Please feel free to join me for a live Q and A on Thursday - the link is on my speaker page, all the best, Clair." Below the reply is another comment from an anonymous user, timestamped August 24, 2020 at 3:05 pm. The text of the comment reads: "Thank you, I love the idea of having other mediums, to include those who can't or won't verbalise. I noticed one of the slides said that someone found it easier to speak about heavy things when doing something else. It reminded me of social pedagogy. I would love to hear more about the process and how decisions are made, such as time scales, mediums, subject. For example in the case where there was a painting of a flower, why was that chosen? Does it tie to the harm caused or could it be anything significant to the harmed or the responsible. Which is a great use of language which I will use in future. In primary, I've chatted to children about what's happened while they made sorry pictures, cards, letters and once a rap, but I can't think of seeing this when I worked in secondary and that seems a missed opportunity for them to reconnect and heal. I would love to hear your thoughts about using the arts restoratively in schools so that I could relook at this practice when I return to schools." To the right of the comment is a "Reply" button.

A screenshot of a web browser showing a comment on the RJ World website. The browser address bar shows rjworld.org/speaker/clair-aldington/. The page header includes the RJ World eCONFERENCE 2020 logo and navigation links: SPEAKERS, EXPLORE, BLOG, SUPPORT, CLAIR, LOGIN. The comment is from an anonymous user, timestamped August 25, 2020 at 2:21 pm. The text of the comment reads: "Thank you, Clair - this was a very thought-provoking session. I really appreciated how you balanced developing a lexicon for expression that can move us beyond finding the right words but still be understandable, connecting, and healing. What moves me in your work is the space for expression, the ice breaker of dialogue, that can transcend words. Our language can be healing, and I think your work breaks us out of finding the right words, and instead encourages us to find humane expressions in gifts that can include gesture and image. I had seen you present a few years ago, but I appreciated your bringing in your own research and the scholarship in this area that makes your work in convergence and co-creation so effective." To the right of the comment is a "Reply" button.

[Redacted]

↩ Reply

🕒 August 29, 2020 at 7:23 am

Shetland is on my bucket list, so one day I'll get there and come visit you. Nick Burnett and I have written about adapting RP for kids with Special Needs. This work you do is so very creative and reassures us that there are many ways to skin a cat – and that perhaps we could all think more broadly about all the ways of "making things right". Absolutely wonderful art work.

[Redacted]

↩ Reply

🕒 August 30, 2020 at 10:32 am

This is very important work. You offer a visual, descriptive and narrative correlates to our understanding of communicative action. Too often many are drowned and lost in a sea of words in a world that privileges words and language which for many is not their experience or within their immediate grasp if they have been shamed or traumatized. I wonder about achieving a convergence across the life and systems world. We are losing the ability to engage in the making of things (art, crafts, the trades) as we proceed as disembodied beings. Although given the opportunity many naturally take up this if it is given to them. Your work is so consistent with an understanding of trauma and the neuroscience of the effects and the pathway for healing. First we must reclaim the body, mind and senses before venturing into the narrative. Rather than taking away from the power of RP processes this enhances and actually makes possible for many who cannot easily participate in language based venues. Thanks for "making this presentation.Bravo.

DISCUSS AND CONNECT

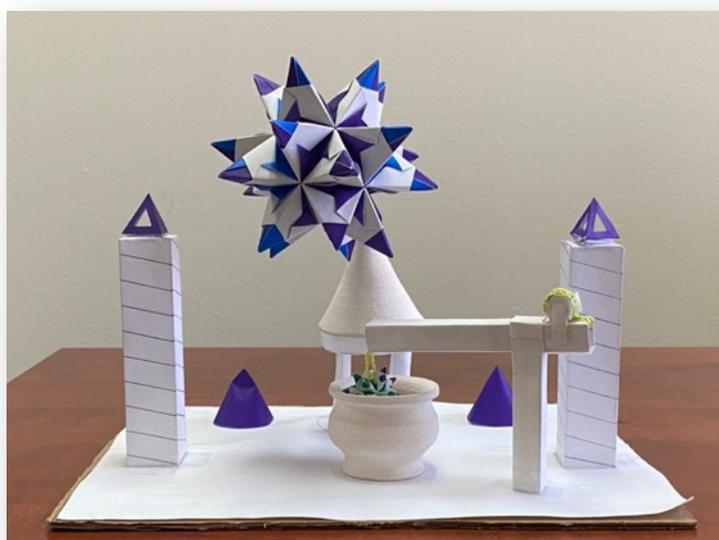
Logged in as [ClairAldington](#). [Log out?](#)

Appendix 31

Longmont Community Justice Partnership (LCJP) - images of client artwork

The following images are two examples of artworks, made as part of preventative work, and used with the permission of Kathleen McGoey, LCJP's Director. The images and a description of one of them were shared with me as part of McGoey's interview (Radius / Making, gifting, solidarity interviews), and used with her permission.

Artwork by participants in Longmont Community Justice Partnership's RJ programmes



‘This sculpture I made [Figure...] is a representation of how LCJP and other factors, ‘pulled’, me out of a bad path (the crane pulling the little star out of the bowl) and influenced growth in me, represented by the star... The bowl that represents the bad path, and the cone that represents the platform for growth, are both made out of ceramic to symbolize their strength and rigidity in the roles they play in me, and how either one can have very strong influence over someone.’ [brackets mine].

(participant, Longmont Community Justice Partnership)

Appendix 32

IVAC / KREI Premio Javier Gómez Elósegui Saria, 2020

(Basque Institute of Criminology; Prison and social re-integration peace prize)

Gema Varona Martínez (Senior Researcher, Basque Institute of Criminology) asked if I would supply an image for the above newly instituted (2020) peace prize for prison work and social re-integration to be awarded by the Basque Institute of Criminology. In discussion, we decided on the solidus labyrinth (see 4.6.4.) and I designed a bowl in which to place it. This was fabricated by Emma Alington (<https://www.emmaalington.co.uk/>). The prize was awarded to the Loiolaetxea Association (<https://www.loiolaetxea.com/>) for the work of Javier Gómez Elósegui Saria whom the award is named after. Javier was murdered by ETA terrorists in 1997. Figure 1 is from the COVID-19 socially distanced award ceremony (image taken by Gema Varona Martínez), in which Javier's brother is seen receiving the award. Figures 2 to 3 are courtesy of his brother, and are of the award in his home next to a photo of Javier. The family have given me permission, via Gema Varona Martínez, to use these images.

Figure 1

Javier Gómez Elósegui Saria's brother receiving the Award.



Figures 2 to 3

The Award with a Photo of Javier Gómez Elósegui Sarria

Figure 2



Figure 3



