

The background of the entire page is a dark, textured surface. Overlaid on this are several large, overlapping circles. Some of these circles are filled with a fine, light-colored halftone dot pattern, while others are solid dark gray. The circles overlap in a way that creates a complex, layered geometric effect.

# An Arts Toolkit for Transformative Justice



**The Hopeful Justice Collective** is a group of Stoke-on-Trent residents with an interest in creating a fairer city for us all.

We are a Collective for the people of Stoke-on-Trent to imagine justice and liberation together through creative practice. We place transformation of our everyday practices, our communities, and our world at the centre of what we do.

We have been working together over a series of creative workshops to explore ideas of justice, community accountability, equality, and social change.



## creating the toolkit

The Hopeful Justice Collective emerged as part of a two-year research project exploring Transformative Justice and its potential to increase connectivity within and between communities, making them stronger, more equal, and more connected. The research was led by Tirion Havard, Sarah Bartley, Ian Mahoney, Chris Magill, Ned Sharpe, and Chris Flood. The central community practice of the project was delivering a series of creative workshops in Stoke-on-Trent. These sessions were informed by interviews with women with lived experience of the criminal legal system in the UK and transformative justice practitioners working in different global contexts.

Community arts facilitators Sarah Bartley, TerriAnn Cousins, and Sylvia Amanquah delivered workshops focusing on transformative justice using creative writing, zine making, audio work, performance practices. The project was a partnership with Restoke, a community arts company based in Stoke-on-Trent. We also collaborated with Staffordshire Women's Aid, Clean Break Theatre Company, and Rideout (Creative Arts for Rehabilitation).

## using the toolkit

This toolkit captures the creative practice we shared with the Hopeful Justice Collective. We hope sharing our practice will be helpful to people interested in using creative practice to reflect and reorient their position on justice alongside their communities.

This resource does not offer step-by-step guidance on how to mediate a situation of violence directly impacting you. Rather, it is a guide for anyone who wants to facilitate group workshops that encourage communities to question the current criminal legal system, collectively imagine and practice alternative processes of accountability, and identify ways towards healing in their local area. Undertaking this collective work builds resources within communities for understanding and addressing harm.

Below we offer a short overview of transformative justice and a note on building supportive spaces. We then share our workshop plans in the order we would suggest running them; however, each workshop can stand alone should a particular session be more relevant for your context. At the end of the toolkit you'll find resources from different people and organisations doing this work.

## transformative justice

- Understands that state responses to violence reproduce violence
- Focuses on overcoming ingrained social and structural barriers to engagement and justice issues
- Encourages accountability, healing, and safety by transforming the conditions that enable harm
- Grows community engagement to challenge unequal and intersecting power relationships
- Advocates for bottom-up understanding of the lives and needs of communities.

Transformative Justice recognises that state responses to harm fail to address individual and collective needs, thereby perpetuate cycles of abuse. As an alternative approach to the criminal legal system that seeks to address harm, Transformative Justice advocates for challenging unequal power relationships, building community understanding of people's lives and needs, and growing our capacity to hold ourselves and others accountable in ways that do not rely on or replicate the state.

Transformative Justice emerges out of communities who are otherwise oppressed or targeted by criminal legal system, including but not limited to racially minoritised communities, indigenous peoples, and immigrant communities, people with disabilities, excluded young people, economically under resourced communities, sex workers, queer and trans communities. As writer, educator and community organiser Mia Mingus notes, 'it is important to remember that many of these people and communities have been practicing TJ in big and small ways for generations—trying to create safety and reduce harm within the dangerous conditions they were and are forced to live in' (Mingus, 2019). Transformative Justice processes have been used with a range of different communities, including those seeking to address: domestic abuse and sexual violence; marginalised and dispossessed young people; and communities in conflict with one another.

Transformative Justice recognises that we all do harm and encounter harm, albeit to different degrees. This approach addresses multiple and intersecting layers of harm, interpersonal violence, state violence, and ideological violence. Under these compounding systems of violence, justice is discharged and completed at a distance by authorities empowered by the state. It is this disconnection between communities, accountability, and harm that Transformative Justice seeks to address.

Transformative Justice invites people to consider 'justice' as processes, ongoing, and perhaps unfinished but therefore far more likely to need enduring community engagement. Utilising, arts practices allows a varied set of approaches to navigate and sit with this complexity and offers communities tools to build up capacity to explore these ideas together.

Check out the resources section at the end of the toolkit for information on where you can learn more about transformative justice from the generations of thinkers and practitioners who have done and continue to do work in this area.

## building supportive spaces

The session plans below outline the exercises that we used; however, beyond the activities themselves it is important in this practice to build a space and community that enables people to explore alternatives together with care, grace for the mistakes we make along the way, and ways of sitting in the nuances and challenges of our collective work. So, here we share some of the ways in which we tried to build a supportive space.

### A Quiet Space

Given some of the complexities of what we were exploring together, it was useful to have a separate space that group members could go into if they needed to step out of the work for any reason.

### Childcare

We were particularly keen to engage women in this work and so offered childcare provision alongside the workshops.

### Food

We always had biscuits and brews during our sessions. We were also able to share a meal in the community cafe downstairs after workshops. This sharing of food was a joyful part of our work that helped us grow together within and beyond our practice.

### Breaks

In the plans below we do not specify where to have breaks as it is dependent on each group but be sure to include time for people to get some air, go to the bathroom, and have a chat.

### Accessible Activities

The exercises below were developed to be accessible for members of the Hopeful Justice Collective. As every group is different, you may need to adjust activities. It is helpful to ask people at the outset of working together, what they need in a space to be able to engage, learn, and contribute.

### Warm Ups and Wrapping Up

We do warm up games at the start of every session to foster connection, free the imagination, and build energy and focus in the space. Similarly, at the end of each workshop, we bring the group together to reflect and close our session.

### Circles and Welcomes

We always begin workshops by sitting in a circle this fosters a sense of equality and connection. In our circle, we welcome members into the space and remind them of the ways we have agreed to take care of one another throughout the session; if we are addressing material that might be activating then we name that in this welcome. Starting in the same way every session encourages sense of familiarity and ritual to beginning our practice together.

### Working in Collaboration

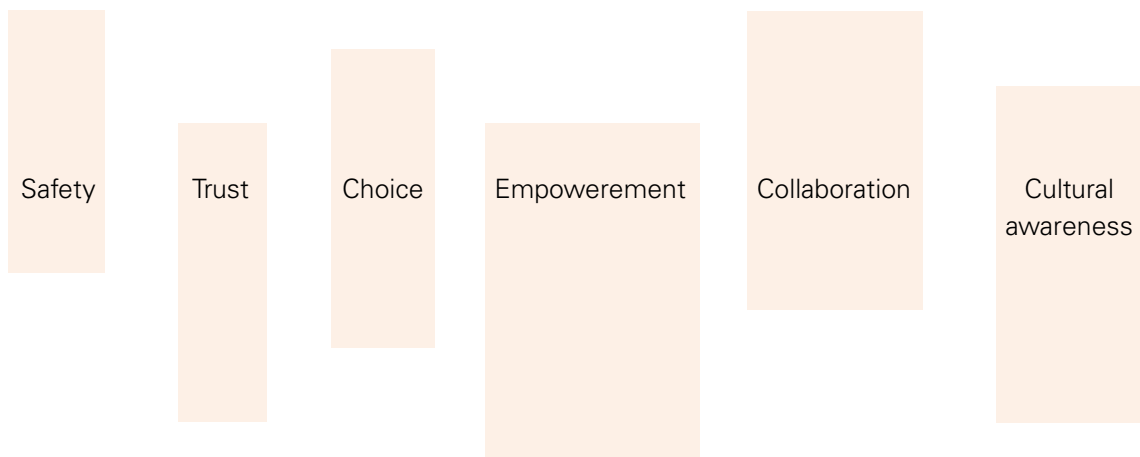
It was important for us to collaborate with other organisations to draw on a range of knowledge and perspectives. Further, while we initially led sessions, community members brought their own practices into the space as we developed our learning together. We worked with practitioners from Staffordshire Women's Aid, who attended sessions and offered one-to-one support if anyone was activated by any material we covered.

# a note on trauma informed practice

## from clean break theatre company

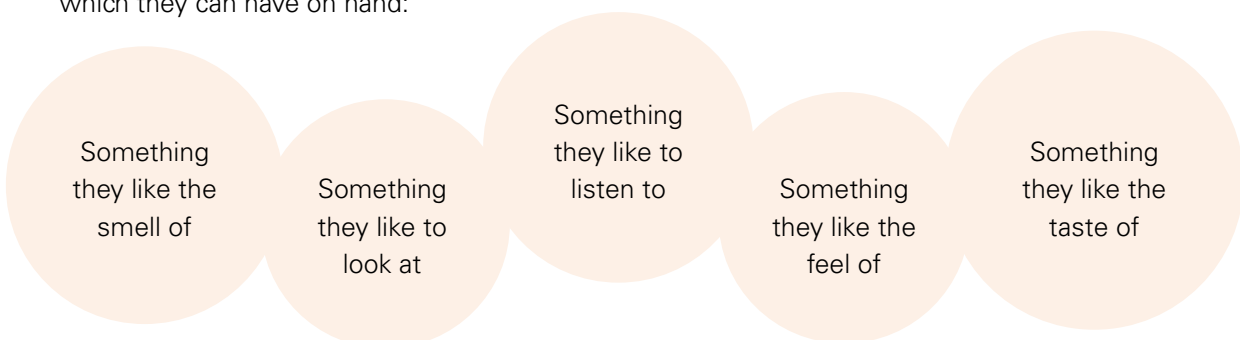
Clean Break Theatre Company delivered a session on Leading with Kindness as part of our work with the Hopeful Justice Collective. Below is some advice and activities from the company, for people facilitating creative workshops or in rehearsal rooms to practice in a trauma informed way. We found this a useful foundation in supporting us to centre kindness in our work that addressed difficult or emotive areas.

## six pillars of trauma informed practice



## having your resources

Having access to things which engage our senses and evoke positive feelings can be a helpful way to ground ourselves. Ask participants to bring at least one of the below items to the space, which they can have on hand:



## what to bring to the space

- **A “change of temperature” playlist** – this includes songs that you can’t stop yourself from singing/humming along and moving to (moving doesn’t have to mean dancing). Have this playlist on hand so you can play a song to diffuse tension or change gear in the space when needed.
- **Postcards with calming sights** on them to bring a moment of calm when needed.
- **Soft objects** like cushions or pieces of fabric on hand to help soothe people.
- **More solid, grounding objects** like stones, pebbles and crystals which people can hold in their hands are also helpful.
- **Fidget toys and objects** for people to play with can help relieve anxiety, help people concentrate and be grounding tools.
- **Tissues/cotton wool pads with a drop of essential oil** like lavender, chamomile, or other calming scents. You might want to pre-make them and put in individual bags, so they are on hand.
- **Rescue remedy** as a grounding and calming tool. We recommend using pastilles, as sometimes the drops or sprays contain alcohol.
- **A plug-in diffuser with essential oils** to fill the room with calming scents.
- **Plain tissues**, which everyone can access.
- **Refreshments**, make sure everyone has access to water, fruit and snacks. This helps people to participate fully in the space.

## how to set up the space

- **Create a group agreement** which can set ground rules, boundaries and support in the space and give participants the agency to be fully present.
- **Incorporate a ‘check-in’ and ‘check-out’** at the beginning and end of each session. Rather than being direct questions about how people are feeling, which could be quite activating, try more abstract questions like “if you were a type of weather / a colour / a time of day / a festival / a location, what would you be?”
- **Wherever possible, have a breakout space** to offer for anyone who may need to take themselves away from the process.
- **Provide a list of support organisations to signpost to** – e.g., Samaritans, Mind, Narcotics Anonymous, Women & Girls network, Women’s Aid and any local and community based organisation whose work might be relevant to the themes of the process.





(3–4 hours)

# session 1

## meeting and building

### material needed

- ☐ long rolls of plain paper
- ☐ pens
- ☐ post-it notes
- ☐ laptop or television to play film clip

## circle and welcome

- Ask the group to join you in a circle.
- Ask each member of the circle:
  - ♦ What's your name/how would you like to be referred to?
  - ♦ What drew you to come to the session today?

## name game

- Sit or stand in a circle as a whole group
- Begin with one person saying their own name and then choose someone else in the circle and say their name.
- Once you have said someone else's name you move towards them.
- The named person then has to say their name and then someone else's name before the person arrives at their side of the circle.
- This loops around until we become familiar with names.

## three timelines

- Layout three long strips of paper and some pens and invite people to individually think about:
  - ♦ 3 Moments that are significant to you (e.g. I met this person / I went to X / I saw Z / I was part of Y etc.)
  - ♦ 2 Moments that are significant to the local area
  - ♦ 1 Moment that is significant to world history
- Each person should mark down their different moments on the paper in order to create a timeline of the group. One strip of paper will be full of significant moments, another will be locally significant moments, the third strip will be a world history.

## group discussion

What stands out to you about who we are as a group?

What do we see as significant to our local area?

Are there common things we share? Are there points of difference?

How do we (ourselves and/or our community) fit into history?

## what stories do we tell about justice

- In pairs write a list of as many stories, folktales, films, tv shows that address themes of justice.
- It might be interesting to try and think of ones from when you were younger as well as more recent examples.
- Join into groups of four and discuss the stories you came up with.
- In your group pick one of your examples and use your bodies to create three frozen images or tableaux that tells the story of this example.
- Share your three images back with the rest of the group and they have to guess what the example you are trying to show is.
- If people are finding it hard, invite the group performing to add words / inner thoughts from characters to help us identify stories.

## group discussion

What are common stories about justice and what do they tell us about cultural understandings of justice?

Who gets justice in these stories / who experience injustices?

Do they align with our own ideas of justice / have they informed our ideas of justice?



## transformative justice

- Watch/Listen to 'What is Transformative Justice?' film produced by Project Nia and the Barnard Center for Research on Women (link in the Resources)
- Identify words or phrases used in the film that stand out to you.
- In pairs:
  - ♦ Discuss the ideas that come up in the film.
  - ♦ Write an initial definition of what Transformative Justice might mean to you.
  - ♦ Share your definition with the group
  - ♦ Try writing definitions of other key words that come up in the film?

## knowledge sharing and mission statement

- Individually, try writing down on post-it notes:
  - ♦ What skills, experiences, knowledge can you bring to this group?
  - ♦ What skills, experiences, knowledge would you like to gain from the group?
  - ♦ Are there things you find useful in group work?
  - ♦ What do we want to explore together?
- Group all the post-it notes in four separate areas, all the responses to question 1 together, all responses to question 2 together and so on.
- Invite the group to walk around the areas and read one another's responses.
- Bring everyone to each area and invite them to reflect on post-it notes that are not their own.
- Split into four groups and assign each group one of the questions.
- Ask each group to collate all the responses to that question on the post-its into a short-written mission statement.

## wrapping up question

Tell us one thing that you will take away from today's session

## session 2 (3–4 hours)

# new beginnings

### material needed

- ☐ paper for participants
- ☐ flipchart paper
- ☐ quotes on liberation/freedom

In prep for this session:

- Reflect on how you want to work together in future sessions and what your expectations are for collaboration.
- Think about what you liked about this workshop what you would like to use in future and what was less comfortable for you.

## circle and welcome

## introducing one another

- Work in a pair and label yourselves A and B
- A shares with B one thing you are proud of that you have done in the last 12 months.
- Then B share with A.
- It should be something you're happy to share with the wider group
- A should then introduce B to the wider group using the thing they have shared and B will then introduce A.



## collective values

- You were asked to think about in advance how you want to work together in sessions and what your expectations are for collaboration.
- We are going to try freewriting, which is writing continuously without a structured approach, going with your train of thought and without worrying about grammar or spelling.
- Individually do two minutes of freewriting on what values you want to be present in the space for our work together (e.g. respecting difference, active listening, openness etc).
- Building on the free writing, we are going to work as a whole group to write 10 collective values on flipchart paper that we want to hold in this space.
- We will post this flipchart paper in up in the space for each of our sessions to hold us accountable to these values.
- The values document is open and so might shift and change over the course of our work as we learn together.

## quote images

- Split into groups of 3 or 4.
- Each group will be given a quotation about liberation/freedom that has come from thinkers, activists, or community leaders.
- In your group develop a still image of the quotation.
- Think of a way to speak to the quotation in your image (as a group or one person / before or after image).
- Invite everyone together to watch each group share their work and discuss what it reveals about qualities of liberation.

## free writing on liberation / freedom

We are each going to do some individual writing and you will have 5 minutes to write in response to either prompt:

- Liberation is...
- The way to challenge oppression is...

## group count 1-10 + freewriting

- As a group stand in a circle and try to count from 1 to 10 together.
- Only one person can speak at a time, if you speak at the same time as someone else you need to go back to 1.
- Once you have reached 10 in a circle, try walking around the space and again counting from 1-10 as a group.
- Return to the individual freewriting you did on liberation/oppression in the previous task.
- Identify one short phrase or sentence from your writing.
- Come back together in a circle and now try to do the same process as counting from 1-10 but instead of using numbers use each person's phrases.
- If you have more than 10 phrases that's fine, you can still use the same approach but just make sure everyone shares their phrase. It doesn't have to make logical sense, just try feeling when you think your phrase might fit.
- Try running it a few times in the circle in different orders.
- Experiment with different ways of saying your phrase.
- You've created a performance. Now try it with everyone walking around the space.
- Ask half the group to sit out and watch the other half try this. Then switch around.

## group discussion

As observers, what impacted you, what message did it convey?

As performers, what felt good, what didn't feel right?

What did it feel like to create this as a performance of your ideas and in collaboration with others?

Now try it again, with different rules the group come up with, for example: you can repeat your phrase as many times as you want; or only use your body to communicate your phrase.

## wrapping up question

What was one image / phrase around liberation from today's session that took you by surprise?

# session 3 <sup>(3–4 hours)</sup>

## speaking justice / hearing justice

### material needed

- ☐ audio recording devices (smartphones will work)
- ☐ headphones
- ☐ paper
- ☐ pens

## circle and welcome

## name game

- Someone stands in the middle of the circle. They have to try and say the name of a group member three times before that person says their own name i.e. say “Sarah, Sarah, Sarah” before Sarah themselves says Sarah.
- If they manage to say someone’s name three times then that person comes into the middle of the circle and the game repeats.

## 3 chairs

- Ask the group to arrange themselves as an audience. In front of the audience place three empty chairs.
- Invite one of the group members to arrange the 3 chairs in any way they want (they might think about proximity to the other chairs, direction they are facing in, whether they are placed normally or turned over in some way etc.)
- Once the volunteer is finished, invite the audience to interpret what kind of scene we might be looking at, does the placement of the chairs:
  - ♦ Indicate a particular place?
  - ♦ Suggest a kind of emotion?
  - ♦ Signal any kind of relationships/power dynamics that could be happening in the space?
- The group may have different interpretations, that’s fine – explore them together.
- Reset the chairs and repeat the exercise.
- Then reset and invite someone to arrange the chairs differently again. This time invite three people to take up a position on/in contact with a chair.
- Ask the audience to interpret this scene with people in it now:
  - ♦ Who are these three to one another?
  - ♦ What is happening in relation to power in the scene?
  - ♦ What would you title this scene?



### 3 image exercise

- This exercise is drawn from Brazilian theatre maker and activist, Augusto Boal.
- In groups of 5 make a list of issues around justice and equality that impact your local area.
- Building on the principles of the last exercise, create a still image that represents one of the issues you have identified.
- Share these images with the group.
- Back in your smaller groups create an image of a resolution to your first image. E.g. what does this problem look like when it is transformed / what is the positive future?
- Now create one more image that goes in between your issue and transformation images. What does the process of transformation look like?
- Each group should run through their three images for the wider group.

### group discussion

What does transformation/  
resolution look like to us in these  
situations?

What are the processes of  
transformation that we are  
interested in?

### definitions and practices

- Return to the definitions of Transformative Justice that we developed as a group in Session 1 (or run the exercise from session 1 if you are not running in sequence)
- Read Mia Mingus' definition of transformative justice (see resource section)
- In pairs discuss the ideas that come up and reflect on how they relate to the images we created in the previous exercise.
  - ♦ Are the images already aligned with a transformative justice approach?
  - ♦ How could the images be adjusted to fit with transformative justice?



## headphone verbatim

This exercise draws on the work of the The Verbatim Formula (see the resources section for more information on them).

- Work in groups of four and start by discussing in your group what your vision of transformative justice is for this area.
- Audio recording one group member talking for up to one minute about what their vision of transformative justice is in your local area.
- Repeat the process with another speaker until everyone has done a recording and then listen back to all the recordings in your group.
- Allocate each recording to a different group member than the speaker in the recording.
- Each person should then find a quiet space to listen back to their allocated recording with headphones on.
- As you are listening try to speak the words of what you are listening to aloud, copying the speech patterns and rhythms of the speaker.
- This creates a kind of verbatim performance of someone else's vision
- Ask people to share their performance with the group, ideally one from each group.

## group discussion

How does this exercise ask us to listen differently?

What kinds of visions of justice did we have?

## wrapping up question

What is one phrase that sums up your vision of justice?

## session 4 (3–4 hours)

# everyday practices of justice

### material needed

- ☐ paper
- ☐ pens

In prep for this session:

- Think about a time/experience where you have held yourself or others accountable for causing harm.
- Write down 3-5 bullet points describing the situation and identifying what accountability consisted of in this experience.

## circle and welcome

### anyone who...

- Arrange chairs in a circle, with one fewer chair than the number of participants.
- One person should go in the middle, and the rest sit in the circle.
- The person in the middle says a statement starting with "Anyone who..." and finishes it with something that applies to them. For example, "Anyone who has ever been to a protest," or "Anyone who loves tea."
- The statement should be something that encourages others to stand up and move.
- Anyone sitting who identifies with the statement must quickly get up and find a new chair (or spot), including the person who made the statement.
- While the group is moving, the person in the middle also tries to find a seat.
- The person left without a chair or spot stands in the middle and starts the next round with a new "Anyone who..." statement. The game repeats.

## key learning conversations

Move around the space. When you are asked to stop form a pair and have 2-minute conversations in response to the question:

- What's the thing that you've learned/explored in these sessions so far that's stayed with you?

Once you are told to go, move around the space again and repeat the process.

Repeat this with all of the following questions:

- What's your understanding of Transformative Justice?
- Where do you see Transformative Justice having value in your local area?
- What is it that initially attracted you to the project /
- How is the project challenging some of your initial perceptions?

Come back together as a whole group and reflect on what came up in your conversations.

## transformative justice in our relationships

We asked you to think about in advance a moment where you have held yourself or others accountable for causing harm. What did accountability look like in this situation?

In small groups discuss:

- What did accountability consist of in this situation and how did it make you feel?
- What was challenging about it?
- How do we work to keep people in our lives that may have caused us harm? And how do we work to keep people in our lives that may have caused others harm?
- What would these actions look like if they were scaled up to a community level?

Individually:

- Write and/or draw your own 5 step guide for supporting an accountability process.
- You might think about:
  - ♦ How harm is named and acknowledged
  - ♦ What different people involved need
  - ♦ How the conditions which led to the harm might be addressed
- Share some of these back with the whole group.



## addressing building violence

Violence does not just happen, often it escalates. Currently the justice system addresses the incident of acute harm but how might we intervene before that point?

In small groups:

- Identify a form of violence or harm (e.g. sexual assault, murder, hate crime, domestic violence).
- On a piece of paper, draw a graph with a line sloping upwards on it.
- Mark your incident of violence at the end of the line.
- Identify three points of increasing harm that could lead up to the acute violence (e.g. homophobic assault – leading up: marginalisation or exclusion of LGBTQ person / prevalence of homophobic language / intimidation of that person).
- Create three still images of these moments of increasing harm.

As a whole group:

- Watch back each group's 3 still images of increasing harm.
- Invite the audience to consider how they might intervene in each image to challenge the harm displayed.
- When responding, the audience member might just speak their idea or they could physically insert themselves in the image to demonstrate their responses.
- After seeing all the groups, go back into your smaller group and write down some bullet points for how to address these incidents of violence.

### wrapping up question

Is there anything different you might do to intervene in harm before it escalates?



## session 5 (3–4 hours)

# histories of sites

### material needed

- ☐ pens
- ☐ paper
- ☐ audio recorders  
(smartphones will work)

Independent work prior to this session:

- Research the history of the building or histories of language in relation to Justice or Histories of criminalisation
- Bring a short piece of creative writing on summarising the research you have done or some images capturing your research.

## circle and welcome

## post-it welcomes

Individually, write a post-it note response to each of the three questions below:

- What makes you feel welcome in a space / or like a space is not for you?
- Where are the places that different communities meet in Stoke?
- What can we do to support people to attend our group if they are interested?

## animating documents

- Gather all the written/visual research together, mix them up and then give different groups different pieces of research on the building.
- Consider a way to present the research you have been given back to the group in a short performance. Each group should:
  - ♦ Start by identifying phrases / images from the research you have been given that you want to represent
  - ♦ Try using the phrases you have identified as the only spoken words in your piece. You might think about repeating phrases or playing with choral speaking and individual speaking.
  - ♦ Consider how your text relates to ideas of justice as part of the building's history – can you represent this in your performance?
  - ♦ How might you incorporate any images in your piece? Are they the landscape of your performance or do you need to add to your script to include the viewpoint of what is depicted in your pictures?
- Share the short performances back with one another.
- You should then try to document all of these performances of the research on the building. You could:
  - ♦ Draw the performance
  - ♦ Create a mind map of all the ideas they produced
  - ♦ Record an audio report of the performance

## writing the building

- Drawing on the research and knowledge we have shared about the building individually you can either:
  - ♦ Write a letter from the building to the world about its history.
  - ♦ Choose a particular object/part of the building and write a letter from it (e.g. door / plaque / old cell)
- It would be useful to focus on the relationship of the building, or parts of the building/objects within the building, to ideas of justice and community.
- In pairs, share your writing with one another. What different perspective have you explored?

## tour of the building

- Split into groups of 3 and create a tour of the building for the rest of the group, focusing on 3 points of interest that your tour will take the group to explore.
- What will you tell us at each of your points of interest and how you will share the telling between your group?
- How will you manage our journey between the different points of interest?
- You can either:
  - ♦ Design a tour that draws on the histories of the building that we know and reflects on its architectures in relation to justice and accountability.
  - OR
  - ♦ Design a tour that imagines a different future use for the building that centres community, accountability, and healing.

## wrapping up question

Share one new history you have learned through this session.



## session 6 <sup>(3–4 hours)</sup> soundworks

### material needed

- ☐ pens
- ☐ paper
- ☐ audio recorders  
(smartphones will work)
- ☐ writing on TJ

In prep for this session:

- Read activist and thinkers writing on transformative justice (see resources at the end, you may choose to set texts to read together during this time).
- Bring a 200-300 word piece of creative writing that you have written in response to one of these transformative justice readings.

## circle and welcome

## breathing exercise

- Sit or stand in a circle. Try and relax your shoulders and open up your chest, giving space for your lungs to expand.
- Place one hand on your chest and the other on your stomach.
- Breathe in deeply through your nose for a count of 4, allowing your stomach (not your chest) to expand.
- Exhale slowly through your mouth for a count of 6, feeling your stomach contract.
- Repeat for several cycles, focusing on steady and controlled breaths.



## tongue twisters

- Tongue twisters are a good way to wake up your mouth and help you express yourself.
- To prepare for recording our voices today, ask the group if they know any good tongue twisters we can all try.
- Here are some ideas if not:
  - ♦ She sells seashells by the seashore. The shells she sells are surely seashells. So if she sells shells on the seashore, I'm sure she sells seashore shells.
  - ♦ How can a clam cram in a clean cream can

## manifestos against violence

- In groups of 5 discuss the prompt: We collectively agree to take these small actions towards a world without violence
- Drawing on your discussion write a manifesto for your group.
- Audio record your manifesto.

## working with sources people have brought

- In pairs have a look at the 200-300 word piece of creative writing each person has brought to the session.
- Give one another advice/feedback on the work. You should particularly consider how you might develop this creative writing as a piece of audio performance.
- Focus on these key elements to develop the texts:
  - ♦ Form
  - ♦ Character
  - ♦ Space
  - ♦ Speaker (One voice / dialogue / choral work)
- Try performing your revised creative writing work in different spaces around the building
- Audio record your work in the site that most excites you.

## transformative justice stimulus

Using the definitions we have collectively created in previous sessions and writing about transformative justice we asked you to read in advance of the session:

- Individually, identify 10 phrases from across these documents and work them into a piece of creative writing.
- It could be:
  - ♦ A Poem
  - ♦ Dialogue
  - ♦ Free writing

Rehearse and audio record these pieces of writing. You might perform each others piece or your own.

## questions of justice

- In small groups write down a list in response to the questions below.
- This is a collective writing exercise. Try to write down all the questions that come to mind rather than censoring yourselves, the idea is to get all the questions out first!
  - ♦ What questions do we need to ask the public about justice?
  - ♦ What questions do we need to ask the system of justice?
  - ♦ What questions do we need to ask ourselves, our families and friends about justice?
- When you have your three lists of questions, work in your small groups to choose the questions that feel most important/urgent/moving
- Once you have picked 10-20 of the ones you feel most strongly about, arrange them into one single text. Rehearse your text and agree who will say what.
- Audio record this work.

## group discussion

If we were to think of all of our sound pieces as an album...

Would we have similar or different soundscapes?

Are they all on the same album or across several?

What would we call our album?

## wrapping up question

What forms of justice and freedom do you want the next generation to inherit? (audio record if appropriate)

## session 7 (3–4 hours)

# the long table

### material needed

- ☐ pens
- ☐ a table
- ☐ a paper tablecloth that you can write on
- ☐ chairs
- ☐ etiquette sheet

In this session we hosted a Long Table, a format developed by artist and researcher Lois Weaver who has kindly given permission for us to include instructions on hosting a Long Table here. We used this quote as the starting point for our Long Table:

“Abolition is not absence, it is presence. What the world will become already exists in fragments and pieces, experiments and possibilities. So those who feel in their gut deep anxiety that abolition means knock it all down, scorch the earth and start something new, let that go. Abolition is building the future from the present, in all of the ways we can.” (Ruth Wilson Gilmore)

## coming to the table

The Long Table is a format for discussion that uses the setting of a domestic dinner table as a means to generate public conversation.

Conceived in 2003 by Lois Weaver in response to the divided nature of conventional panel discussions, the Long Table allows voices to be heard equally, disrupting hierarchical notions of ‘expertise’ It was inspired by Maureen Gorris’s film *Antonia’s Line*, the central image of which is a dinner table getting longer and longer to accommodate a growing family of outsiders, eccentrics and friends - until finally it has to be moved outside.

Since then, the Table has been set at institutions and festivals worldwide, and invited hundreds of people to sit and share their views on myriad topics. The Long Table is an open-source format: you are welcome to use it as a means of generating discussion on any subject you choose.



## setting the table

### **A space, light focused on the Table, microphones**

The Long Table is also a performance, people can participate by sitting at the Table, in the light, and using microphones, spectate by watching and listening from the outside and move between these roles as and when they choose.

### **A long table, twelve chairs**

Approximately two banqueting tables in length: any longer, or with any more participants and you will struggle to maintain a single conversation.

### **Surrounding chairs for spectators**

Well-spaced and easily accessible, to allow for free-flowing choreography of coming and going from the table.

### **White tablecloth, marker pens**

Everyone at the Table can write their own comments and notes to help document the conversation, The cloth provides a physical record of the event.

### **A hostess and etiquette**

The Table will moderate itself, and there is no need for anyone to tie up loose ends at the end; however, a hostess can ensure everyone follows the etiquette and close the conversation at the set time.

## the long table etiquette

This is a performance of a dinner table conversation  
Anyone seated at the table is a guest performer  
Talk is the only course  
No one will moderate  
But a host may assist you  
It is a democracy  
To participate, simply take an empty seat at the table  
If the table is full you can request a seat  
If you leave the table you can come back again and again  
Feel free to write your comments on the tablecloth  
There can be silence  
There might be awkwardness  
There could always be laughter  
There is an end, but no conclusion.

It's important not to 'over introduce' the subject of conversation. Organisers should try not to set their own hopes or expectations for the conversation. Let it start slowly and openly. You may have to tolerate some early silence or awkwardness. You can offer an appetiser or two for inspiration but to try keep that slightly separate from the start of the Long Table.

This list of rules for engagement lays the groundwork for talk that is structured in its participatory aspect without being limited in content or access. The Long Table acknowledges the sometimes uncomfortable side of both private exchange and public engagement, while celebrating the potential for new forms of knowledge-making and -sharing.

# session 8 (3–4 hours)

## zine making

In prep for this session: All participants to please bring any magazines, newspapers, leaflets, images you can.

### material needed

- ☐ pens
- ☐ paper
- ☐ pencils
- ☐ scissors
- ☐ glue
- ☐ magazines
- ☐ newspaper
- ☐ images

## circle and welcome

## values image

- Begin by moving around the space. When the facilitator claps and says a number between 1-10 you should get into a group of that number of people as swiftly as possible.
- Repeat this several times with different numbers.
- Each group will be given a value from the 'Group Values' document agreed in session 2.
- You should discuss what that value means to you.
- Create 2 still images using your bodies that represent that value and present these 2 images to the wider group who will guess the value you have been allocated
- Explain what the images mean to you and why you represented it that way.

## word collaging

- In groups of three create a collage of words by cutting them out of a magazine or newspaper.
- You should select words that relate to the theme of 'Broken / Cracked / Can it be fixed'?
- Your word collage could be a poem, a piece of prose, or simply a collection of words. The focus is on your creativity
- Share these with the wider group

## collage experimentation

- Make a collage response to the question: How could we build stronger communities in our neighbourhood?
- Your collage should include freestyle drawing, words and cut out images

## zine making

- Facilitators will introduce principles of zine making and show examples.
- You can develop your own work or respond to one of the prompts below:
  - ♦ On one side of your paper, collage what the existing justice system looks like to you, on the other draw your vision of a justice system that focuses on repair, accountability, or healing.
  - ♦ Sometimes we think that changing the criminal legal system should be about direct changes we can make in this system. But what changes can we make elsewhere (e.g. health, education, work, housing) to make a more just world. Create an image / collage / poem / opinion piece about a change we could make.
  - ♦ Often the justice system intervenes at crisis point – what would it look like if we intervened in minor ways every day instead? What would those interventions be?
  - ♦ Create a comic that offers an approach to conflict resolution that does not rely on isolation or punishment.
  - ♦ Write a letter to a person / group / emotion / practice that you have something you want to say about freedom (e.g. Dear Men; Dear Children; Dear Harm; Dear Healing).

## wrapping up question

Each person should pick someone else's image from the zine making and share three words it brings to mind for them.



## session 9 <sup>(3–4 hours)</sup> justice games

We created two performance games that involved participants roleplaying different people in different situations in order to consider what values, systems of governance, and applications of justice they might produce.

The first performance game draws on the current legal system in England and Wales and was informed by the wider research project's engagement with women who have lived experience of this system. We intended the scenarios presented to widen understanding of the harms this system may perpetuate.

To run this game in your own context we recommend you explore what some of the key issues around the legal system are in your locality.

### material needed

Given the specificity of justice in different contexts we have included the framework of our role plays below but not the scripts or legislative materials. If you choose to run these role plays, you should create a script relevant to your locale.

## game 1: courtroom

run time: 90 mins

**Context to be read aloud:** Welcome to the courtroom. Across the next 90 minutes, you will take up roles in our criminal legal system and work within current guidelines and legislation to sentence people you meet along the way.

We will begin with you taking on the role of magistrate. Guilt has already been established; your role is to come to a decision around the sentence you want to give. You will hear from several different people involved in the offence and review the current sentencing guidelines around burglary in England and Wales.

Each group will have 15 minutes to come to a decision and then share their sentence and rationale with the larger group.

A 17-year-old girl appears in court, she has been found guilty of Burglary. It is her second offence of a similar kind.

The following statements are created and performed by facilitators:

- Victim Statement
- Perpetrator Statement
- Probation Pre sentence Report

The sentencing range for this offence is between a community order and 6 years' custody, with a maximum sentence of 14 years' custody. As a group you need to decide a sentence and any mandatory activities she is required to complete.

A single mother whose daughter is not going to school has been summoned to court on the charge of 'failure to secure regular attendance at school of registered pupil'.

The following statements are created and performed by facilitators:

- School Officer Statement
- Mother Statement
- Daughter Statement

As a group you need to decide a sentence based on current guidelines:

- a fine of up to £2,500;
- a conditional discharge - you will be given a set amount of time in which to improve your child's attendance
- an absolute discharge - the case is proved but you will not be subject to a penalty, although you will receive a conviction
- deferred sentence - a new court date will be arranged, during which time you will be expected to have taken steps to improve your child's school attendance
- imprisonment for up to three months
- parenting order - the magistrates may order you to attend parenting classes

You have been invited, as a set of expert magistrates, to consult on the UK government's draft 'Criminal Justice Bill 2024' (or a meaningful equivalent for your context).

- You are invited to specifically offer feedback and amendments on two sections of the Bill: The Nuisance Begging and Nuisance Rough Sleeping section.
- Your amendments or feedback can address any aspect of the section but you might want to look at sentencing guidance, definitions of the language in the act, powers given to the police/state by the act.
- Try to make notes to capture your discussion: What stands out? What changes are being implemented? Do you think this will help your community or harm it?
- Present a 2 minute speech with your recommendations to the group.



## game 2: CoMOONity

run time: 90 mins

The second performance game occupied a context where we can imagine alternatives. Participants are split into small groups and encouraged to think about how they might work to build those systems and values in our present society.

### material needed

- ☐ pen
- ☐ paper
- ☐ scissors
- ☐ moons
- ☐ a list of resources you can purchase at the universe provider outlet
- ☐ a script for the facilitators involved in the Harm scenario.

**Context to be read aloud:** There is a world ending event. You make it to a spaceship and build a new society on the moon. You are given different tasks to support you to develop your new society in your group. It would be useful for us to explore situations that ask people to think about justice / care / community accountability.

**Roles:** Community Members (split into groups of 5)

## making it to the ship

- The five of you make it to the space station with your loved ones.
- You are permitted to bring 100 additional people with you.
- Who do you bring and how do you decide?
- You do not need to name specific people but you might consider things like temperament, skills + knowledge, leadership + communities, having a community that is representative of the world or of your own locality.

## organising your society

When you land on the Moon you need to decide how you want to organise your society.

- Will you elect a leader to make decisions on your behalf, if so - will the rest of you be delegated specific roles or will you continue to work and make decisions as a collective? Or do you have a different model of organising you would like to explore?
- Do you have a set of principles / shared values you will establish for your new society? If so, think about a process to decide them.
- Decorate your moon with these principles / values using pictures or writing
- Create a name and a symbol for your community
- You should use these organising structures and values to guide your work as a group across the rest of your time on the moon.



## sharing resources

You were only able to bring a limited amount of resources to the moon with you meaning you have a finite amount of food, materials for shelter, access to space suits.

- You can make one visit to the Universe Provider Outlet to collect resources. What do you choose to collect, e.g. Plants, livestock, Tools, building materials, art, books, electricity etc.

How are resources divided in your society? Create a plan for this and consider:

- Whether people can gain or lose access to resources
- Is there a baseline of resources all people have access to

Create a 1-minute group performance to share back your decisions around resource sharing with the other groups.

## harm

A member of your society comes to you severely injured. They tell you that they have been harmed by another member of your community. You also hear from the person who has been accused of causing harm.

Facilitators should identify what the harm is and both of these characters should be performed live by facilitators.

- How do you decide what (if any) action to take?
- What is the action you take?
- What do you put in place moving forward that is preventative or that will be used in future incidents?

Create a written document that outlines your group's approach to harm.

## a visitor

A space creature who is not part of your group arrives on the moon and seeks shelter with you (this should be performed live by a facilitator).

They do not speak any human language and they appear quite different to you.

What do you decide to do? In your group you should think about:

- Whether you will welcome them or try to make them leave?
- If you will provide shelter and resources?
- Who will be responsible?

As a group you must now make future plans for how to respond to any aliens that may arrive in the future.

Create a visual representation that shows your approach to responding to space creatures.

## stay or go?

- The earth has healed, would you like to return or stay on the moon?
- Present this in a piece of writing / visual / or performance.

## wrapping up question

How could you work towards implementing an aspect of your moon society in your neighbourhood?

## session 10<sup>(3 hours)</sup>

# tj pods — mapping and moulding

### material needed

- ☐ pod mapping worksheets
- ☐ pens
- ☐ pencils

In prep for this session:

Think about who are the people in your life who you do or would turn to if you experienced or witnessed harm or violence? (not asking to disclose harm but focusing on who the people we turn to when/if we encounter violence).

## circle and welcome

## podmapping

- Bay Area Transformative Justice Collective (BATJC) introduced the term “pod” to transformative justice work.
- A pod is people “who would turn to each other for support around violent, harmful and abusive experiences, whether as survivors, bystanders or people who have harmed.” (BATJC, 2016)
- Follow Mia Mingus’ guidance to complete your own podmap:  
<https://www.soiltjp.org/our-work/resources/pods>



## moulding our pods

- Once you have mapped your pod, in groups of five we are going to try and physicalise our pods.
- Each person in your group should have an opportunity to place up to four of the other group members around the space in a way that represents their pod map. You do not need to use all four people.
- Then direct each person in your pod map to take up a different pose that is representative of the relationship you have to that person in your pod currently.
- Then move around your pod, stop at each person and take up a pose that is representative of the work you want to do to build or maintain that relationship.
- This creates a small silent performance. Each person in your group should complete this arranging and performance task.

## reflection and future actions

- Individually, repeat the series of poses you developed for step four of the last exercise.
- Reflecting on the embodied poses you did and returning to look at your drawn pod map, make a list of actions you will take to grow your pod.

### wrapping up question

What does podmapping offer you as a strategy?

# session 11 (3–4 hours)

## histories of justice

### material needed

- ☐ pens
- ☐ pencils
- ☐ paper
- ☐ audio recorders

In prep for this session:

Conduct research around the history of justice in your neighbourhood. Bring an object / picture of an object that depicts some of this history. Also, reflect on your own personal history in relation to justice, harm, accountability. Bring an object / picture of an object that depicts some of this personal history.

## circle and welcome

## two truths and a lie

- Each person group member will take a turns sharing three statements about themselves.
- Two of the statements are true and one of the statements is a lie.
- After the person shares their three statements, the rest of the group tries to guess which statement is the lie.
- Once everyone has made their guesses, the person reveals which statement was the lie.
- Repeat the process until everyone has had a turn.

## working with local history

- Share your object/image with a partner. You should each explain:
  - ♦ What the object is
  - ♦ What it shows about the history of your neighbourhood
  - ♦ What it shows about the history of justice in your neighbourhood
- Write up a description of between 100-200 words for each of the objects you brought OR draw an image of the object that represents it in response to the questions you have discussed.
- Each person shares their object and description with the whole group
- Collectively try to group the objects into themes / areas that might exist within your Neighbourhood Justice Museum. Asking:
  - ♦ What makes objects fit with one another?
  - ♦ What common themes arise from the objects you have brought?
  - ♦ Are there some objects that feel totally separate or different, why?
  - ♦ What narrative of justice in your neighbourhood arises from your objects?
- Layout the objects spatially, in their different sections of the museum.

## personal histories in the museum

- Individually consider which area/theme your personal history object fits in within the museum. If it does not fit in one of the existing areas then think about a new area of the museum it might sit within.
- Write up a 100-200 word description of your personal object OR draw an image of the object that represents a specific element of it.
- Take up a position in the area your personal object would fit within and introduce your personal object to the group from where it would be held in the museum.
- As a group, consider:
  - ♦ What do these personal histories add to “official” histories of justice in your neighbourhood?
  - ♦ Do these personal histories fit within the existing museum themes/areas?
  - ♦ Are there any moments where personal and official histories speak to one another?
  - ♦ Does this inclusion of personal histories shift the narrative of justice that emerges?
  - ♦ What does this tell us about community engagements with justice?



## imagined histories

- In groups of 3 work together to imagine an object that would offer a radical / transformative / collective history of justice.
- You should:
  - ♦ Create a story of your object
  - ♦ Consider the form of your object that will be held in the museum (e.g. the original object, an image of it, a letter about it)
  - ♦ Think about how this imagined object operates in relation to the narrative of the museum we have created.
  - ♦ Draw your object and place this and the description in the museum

## audio guide

- Divide into smaller groups, each one taking responsibility for one themed area.
- In your groups write an audio guide to your section of the museum, including personal and official histories.

## wrapping up question

What happens when we insert ourselves / our imaginations into history?

# processes for sharing the work

The plans above outline approaches to using creative practice for thinking through justice creating art work that reflects on these themes. We also used sessions to decide how we would like to share our work with a wider public.

## sound installation

We decided to host a sound installation at Fenton Town Hall to share our audio works. We edited the audio files into shorter pieces and decided to contract an artist to create the visual part of our installation

### key questions

Where do we want to host our installation?

What are the challenges / opportunities of this location?

What kinds of physical elements might we imagine alongside our audio material?

How might we house the audio material?

What kind of interaction might we invite from people who see it?

## roles

You should consider what roles each member of your group can take on to realise the project. For our work we split into three groups:

- Group 1 to write a brief for the visual artist, review submissions
- Group 2 to work on editing the audio works together
- Group 3 to explore the practicalities of installing the work in the space, managing the budget and obtaining any equipment needed.

In your smaller groups develop a plan to be shared with the other groups. It is still important to have two or three people overseeing the whole project, who can support groups where needed and ensure everything aligns.

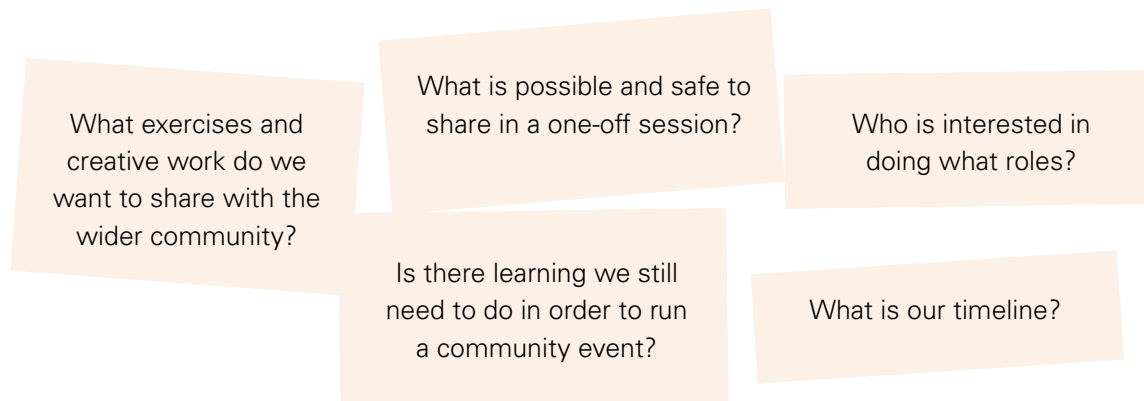
## resources needed

- Regular meetings in our groups, online or in person
- Communication between groups
- MP3 players, headphones, any materials required by visual artist

## community event

We decided to host a day long Community Event at Fenton Town Hall. This event was held by members of the Hopeful Justice Collective as a way for them to share exercises we worked through together with a wider community. The event included theatre workshops, zine making, and a spoken word performance.

### key questions



## roles

You should consider what roles each member of your group can take on to realise the project. For our work we split into three groups:

- Group 1: Workshop Facilitators
- Group 2: Hosts / Event Organisers
- Group 3: Promotions and Tickets

In your smaller groups develop a plan and schedule to be shared with the other groups. It is still important to have one or two people overseeing the whole project, who can support groups where need and ensure everything aligns.

## resources needed

- We found that the workshops we had done were largely focused on exploring themes and practices but had not covered approaches to facilitation. We then scheduled two guest workshops from partners Restoke and Rideout to offer guidance and practical support around workshop facilitation.
- Space
- Ticket booking platform
- Publicity



## the research project

This research was funded by the Nuffield Foundation and the British Academy, as part of their Understanding Communities programme. The research involved collaboration between London South Bank University, Royal Central School of Speech and Drama, Nottingham Trent University and the University of Brighton. Clean Break Theatre Company, Restoke, Rideout and Staffordshire Women's Aid were also key partners.

The overarching aims of this research project were to explore:

- if Transformative Justice can effectively facilitate social cohesion and promote equality within local communities;
- if Transformative Justice can effectively support women with lived experience of the criminal legal system to reintegrate and resettle into their local communities.

## research team

**Sylvia Amanquah** is a drama facilitator who graduated at the Central School of Drama. Sylvia believes in the arts capacity to empower and change lives. Sylvia focus work is in community theatre working with various theatre companies and community organisations in London which provides a platform for the community to voice their thoughts and exchange their views about the world. Sylvia is also a screenwriter and has written and produced a film False Paradise which is currently on Amazon Prime, that looks at the current issues going in young culture exploring the issues of knife crime, drugs, grooming and poverty.

**TerriAnn Cousins** came through the criminal justice system herself, although a long time ago. She joined Clean Break Theatre Company back in 2003, learnt so many skills and has been loved along the way. She is a performer and drama workshop facilitator. Onstage Terriann has performed in Inside Bitch (2019) and Through this Mist (2021); onscreen she has most recently appeared in Lollipop (2023) Silver Haze (2022) Top Boy (2022). Terriann found this collaboration with the Hopeful Justice Collective special, she was held up and supported throughout, and delivering workshops has given her a sense of pride.

**Sarah Bartley** is a community arts practitioner and Senior Lecturer in Community Performance at Central School of Speech and Drama. In her practice and her research explores the intersections of participation and policy at play within socially committed performance. Sarah's previous work has focused on artistic representations of the welfare state, the resurgence of people's theatres, and shifts in arts and justice practices in the UK.

**Tirion Havard** is a Professor of Gender Abuse and Policy at London South Bank University. Her research into Gender Based Violence focuses on Domestic Abuse (specifically coercive control), Technological Abuse, Child Criminal Exploitation and the intersections between them. She draws on her practice experience as a probation officer supervising violent offenders to inform her research with female survivors. Prof Havard was also seconded to English Parliament advising them on domestic abuse and child criminal exploitation.

**Ian Mahoney** is a Senior Lecturer in Criminology and Deputy Director of the Centre for Crime, Offending, Prevention and Engagement (COPE) at Nottingham Trent University. His research adopts a cultural criminological lens and is currently focused around understanding and addressing the harms and impacts of crime and contact with the justice system across diverse groups including minoritised communities, women with convictions, and individuals convicted of sexual offences.

**Chris Magill** is a Senior Lecturer in Criminology at the University of Brighton. Her research interests are in gender-based violence, with a particular focus on domestic violence and abuse, sexual violence, and 'honour'-based violence. She is interested in community and state responses to such violence, especially in relation to the police, and the evaluation of initiatives designed to address gender-based violence. Chris' commitment to addressing violence against women and girls extends beyond her professional life. Since 2015, she has volunteered for a local domestic abuse charity, R.I.S.E, and, in 2022, she joined the organisation as a Trustee.

**Chris Flood** is a joint appointment between Central London Community Healthcare NHS Trust and London South Bank University. He has expertise in economic evaluations in health care and has recently published a cost effectiveness analysis of a web-based intervention to support carers of children with juvenile idiopathic arthritis and is leading research evaluating hospital at home service models as an alternative to hospital admission.

**Clean Break Theatre Company** was founded in 1979 by a collective of women who were incarcerated in HMP Askham Grange. The Company has evolved into an internationally recognised theatre, education and advocacy organisation that places stories of women, crime and punishment centre stage.

**Staffordshire Womens Aid** is a specialist service who have been providing Domestic and Sexual Violence Services since 1976. They provide a range of services in the communities of Staffordshire, including our Survive Sexual Assault and Abuse Service, Women' Community Services, and Group Work. SWA also participate in local, national and international research on violence against women, and deliver training and awareness raising. While SWAa have grown and changed with the times, we remain a grass-roots local charity, embedded in our local communities.

## restoke

A note from project partner Restoke on the company itself, Stoke-on-Trent and the space where the Hopeful Justice Collective worked:

Restoke was founded by three artists, of different disciplines, who grew up in Stoke on Trent/ North Staffordshire. We first collaborated on an arts and regeneration project in 2009 and went on to create shows in many iconic but disused buildings around Stoke, including former pottery factories, empty swimming pools, chapels, colleges and a soon to be demolished working mens club. Our shows have always been based around people's lived-experiences, sharing stories and using song and dance to connect us.

During the pandemic, we had a strange combination of receiving core funding for the first time, but then everything shutting down. So we turned our attention to thinking about when the lockdowns were over, where do we want to be? Where can we find a base that we can run workshops from? Because we felt like we weren't very useful as artists during the pandemic. We did what we could online, but we knew that creativity was going to be part of the healing of our communities post pandemic.

We approached the landlord of Fenton Town Hall, a building which at the time was partially in use with a community cafe and small businesses, but which had a hidden Ballroom on the first floor which had been divided up when the building was occupied by the Ministry of Justice.

## a potted history of fenton town hall

Stoke on Trent is made up of six towns, and each town had their own town hall. Fenton Town Hall was commissioned by William Meath Baker who owned Baker and Co. the local pottery industry. The Ballroom on the first floor of Fenton Town Hall would have been animated by celebrations, music and dancing and events to mark significant moments in Stoke's history.

In the 1950s the Ministry of Justice acquired the building and for over 60 years it was the local magistrate's court until they moved out in 2012 leaving the building unoccupied. Fenton Town Hall was put up for sale. But people banded together to oppose this sale because rightfully they said - you can't sell this building, It's ours. A group of local people and activists organised and staged an occupation for 9 weeks.

Justin Meath Baker – who's the great grandson of William Meath Baker – who still owns the Baker and Co. name, stepped in and bought the building to save it for the local community. So in 2020 we connected with Justin and people in Fenton to make a plan to restore the Ballroom of the town hall. We raised £250,000, mainly from Arts Council England and after 11 months of very hard graft, Restoke re-opened the Ballroom in August 2021. We are privileged to have just been able to build on that community activism of people in Fenton to reopen this space and use it for our free programme of community arts workshops for all ages.

Our connection to the **Transforming Justice/Hopeful Justice Collective** project has been wonderful, to be reimagining the criminal justice system in a former courthouse, and bringing people together with radical and hopeful ideas for change during these first few years of occupying this space has been a wonderful experience and now a part of the Ballrooms journey from courtrooms back to a space for connection and joy.



## resources

### Websites

The Hopeful Justice Collective: <https://www.hopefuljusticecollective.co.uk/>

Abolitionist Futures is a collaboration of community organisers and activists in Britain and Ireland who are working together to build a future without prisons, police and punishment. <https://abolitionistfutures.com/>

The Bay Area Transformative Justice Collective is a community group based out of Oakland, CA working to build and support transformative justice responses to child sexual abuse. <https://batjc.wordpress.com/>

Healing Justice LnD build community-led health and healing that creates capacity for transformation <https://healingjusticeldn.org/>

Project Nia works to end the incarceration of children and young adults by promoting restorative and transformative justice practices. <https://project-nia.org/>

No More Exclusions is a Black-led and community-based abolitionist grassroots coalition movement. <https://www.nomoreexclusions.com/>

Transform Harm is a resource Hub for Ending Violence <https://transformharm.org/>

The Verbatim Formula is a participatory research project for care-experienced young people. It uses verbatim theatre techniques, listening and dialogue to work with young people, care leavers, social workers, and universities. <https://theverbatimformula.org.uk/>

### Writing

Aorta Collective (2013) 'Punitive, Restorative & Transformative Justice: The basics'

Creative Interventions (2019) *Creative Interventions Toolkit: A Practical Guide to Stop Interpersonal Violence*.

Ejeris Dixon and Leah Lakshmi Piepzna-Samarasinha (2020) *Beyond Survival: Strategies and Stories from the Transformative Justice Movement*.

Megan McElhone, Tom Kemp, Sarah Lambie, J.M. Moore (2023) 'Defund – not defend – the police: A response to Fleetwood and Lea'. *The Howard Journal of Crime and Justice*, 62, 277–282

Mariame Kaba, *We Do This 'Til We Free Us: Abolitionist Organizing and Transforming Justice*. United States: Haymarket Books, 2021.

Mia Mingus (2019) 'Transformative Justice: A Brief Description', available at: [https://transformharm.org/tj\\_resource/transformative-justice-a-brief-description/](https://transformharm.org/tj_resource/transformative-justice-a-brief-description/)

### Film/Audio

Building Accountable Communities: <https://www.accountablecommunities.org/>

One Million Experiments: <https://millionexperiments.com/podcast/>

Transform Justice Podcast: <https://www.transformjustice.org.uk/news-category/podcast/>



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