

We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly.

Martin Luther King, Jr

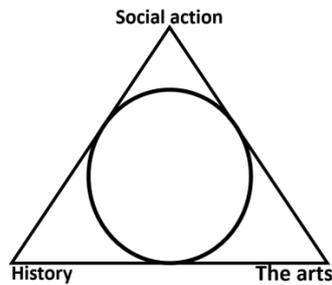
Identification of need

When we launched in 2013 we identified the UK as a place of increasing income inequality with many citizens feeling powerless and disconnected while the concept of human rights was under attack. We felt there was a lack of public memory about past struggles in our communities for social and justice and human rights. We aimed – through these stories and the arts - to galvanise people to take action in their own journeys to justice, from personal to global.

Since then, our experience working in diverse towns and cities across the country has shown there is a growing sense that achieving greater social justice is necessary and possible. While this is a time of obvious and stark threats, we have found – across regional, generational and cultural divides as well as the Brexit/Remain faultlines - a common desire to be involved in action to promote our vision for a society with people actively involved in promoting and ensuring a just world in which everyone can flourish. There is a shared understanding of injustice and inequality and a wish to create something different, though people do not necessarily feel confident about how this can be achieved. We know that though desirable and exciting change is not always easy and there is always resistance to it.

Our thinking

We make a dynamic connection between the seldom told histories of ‘everyday’ people in the past, their expression through the arts and action for justice now. We may have different cultures and experiences but we have hopes, dreams and needs in common and we can be stronger by sharing our histories of people’s actions for a better world. Seeing how and why change has been made by ‘people like us’ can ignite the flame of belief that it is again possible and helps people to see how success can be achieved. The arts can be both a means of telling the stories and an important tool for change, breaking down barriers and tapping into the creative part of ourselves, inspiring and informing us and thereby generating action for a better world. Action for change is always a creative process.



What we offer

Our work continually develops and changes as our experience of places and communities deepens. Below are our main areas of activity to date. Examples of each are in the Appendix at the end of this document.

- Our travelling and interactive exhibition tells little known stories of successful journeys to justice by individuals in the USA and the UK, as well as stories local to wherever the exhibition is based, researched by our supporters (1)
- Working with local partners from community, cultural, heritage, artistic, educational, political and religious sectors, we enable a series of events and activities addressing local issues. These take place alongside the exhibition. Our priority is always to access the most vulnerable and marginalised but we are keen to connect with everyone and to promote a lasting legacy (2)
- Arts projects form an integral part of our programme of activities, sometimes recording or presenting stories of activism, at other times themselves being forms of activism (3)
- Tailor-made projects with young people support them in achieving challenging but achievable creative goals by which they become activists for justice (4)
- Our training courses for educators, activists and young people share our history- and arts-based Journey to Justice approach with those who can disseminate it further in their own contexts and embed it in their practice (5)
- Our developing structure of support for our fast-growing cohort of volunteers aims to build on their skills, widen their experience and provide opportunities for them to be activists for social justice (6)

Building on our experience, we now plan to focus on economic inequality and work intensively in at least two marginalised communities, to develop a longer term and more embedded use of the Journey to Justice approach.

How we know we are effective

Society grows great when old men plant trees whose shade they know they shall never sit in.
Anonymous Greek Proverb.

We aim to sow seeds, to leave something behind: the experiences people have had, the lessons learned, the powerful examples from the past, a deeper understanding of what

makes action successful. As a result, we want people to feel inspired and able to get involved in action, whether at a very personal level or more widely in their community. The extent to which this happens cannot be measured numerically. A personal story in the exhibition may be part of the inspiration for someone's actions years later. At the time of an activity we cannot predict its future influence on participants. However, we do use a range of different methods to assess our impact and influence our future work. These include:

- Evaluations of different kinds depending on context, e.g.
 - evaluation sheets for exhibition visitors and those attending workshops and events
 - the 'tags' on which people visiting the exhibition write responses to key questions
 - filmed interviews with participants
 - commissioning evaluators to assess the quality and impact of a whole programme
- Following up the extent to which people have been galvanised, e.g.
 - asking people's permission to be contacted a few months later and following this up
 - requiring trainees to apply Journey to Justice methods in their own contexts and report back to us on how this went
 - tracking relevant opportunities they have taken up as a result of their involvement with JtoJ, building on the skills developed
 - observing their involvement in new projects, performances, career choice etc
- Recording creative processes and outcomes on film and in writing
- Maintaining a strong and up-to-date online presence on many platforms while encouraging and collating comments received there and by email

An important measure of our success is the continually growing level of participation and demand. Over 15,000 people have seen our exhibition and approximately 5,000 taken part in JtoJ activities. As a volunteer-run organization with a continually expanding pool of volunteers across the country, we can demonstrate that people invest a lot of unpaid time and energy in Journey to Justice because they feel its value and see it working. The demand for us in towns and cities continues to grow and our exhibition is booked until 2020: if we were not effective people would not be asking us to come to their communities.

We are a learning organisation and our developing practice is continually informed by the extent to which we see our varied activities being effective.

APPENDIX

A few examples of our work 2014 to 2018

For full details of these and many more see www.journeytojustice.org.uk under 'Projects' and 'Events and films'.

- (1) Our exhibition – telling less known personal stories from the US civil rights movement and linked UK struggles for justice - has travelled so far to Newcastle, Sheffield, Middlesbrough, Sunderland, Tower Hamlets, Lambeth, Nottingham, Bristol, Newham, Dorchester and Liverpool and in April 2019 will move to Islington, Brent and Leicester. Local stories have included LGBT+ rights, a women's refuge set up by and for women with learning disabilities; an oral history project interviewing local activists; school students' action against racism; community campaigns against corporate developers and for tower block safety; solidarity with refugees; struggles to end the 'colour bar' on buses and trains; arts activism and environmental projects among many others. In Nottingham, Sheffield, Dorset and Bristol volunteers created local history timelines of action for justice.
- (2) Topics addressed have included trades union histories in Newcastle; women's suffrage in Bristol, grassroots activism in Lambeth; Dorset's radical history; disability rights in Liverpool; young refugees in Teesside and Nottingham and children's rights in Tower Hamlets. Speakers have included the late Archie Sibeko (South African anti-apartheid activist), Curtis Fleming (former Middlesbrough and Ireland defender), co-founder of Show Racism the Red Card, Peaches Golding (Lord Lieutenant of Bristol), Goga Khan (one of the Newham 8), Jean Stallings (US anti-poverty activist and JtoJ patron), MPs Chi Onwura, Paul Blomfield and Rushanara Ali, music journalist Dorian Lynskey, Professor Robert Beckford, Black Lives Matter activist Imani Robinson and artists Heather Agyepong and Sokari Douglas Camp. Examples of legacy beyond the exhibition include work about the local slave trade and abolition with schools in Sunderland; a film about young people's antiracist activism in Newham; cross-generational work in Bristol's Somali community; history walks and a peace vigil in Sheffield; and a series of events in Newcastle – most recently celebrating women's activism in the city.
- (3) Arts projects have included the inclusion of older people's life stories in a Sunderland art installation; young Bengali women reading their poems in Tower Hamlets; mugs and city centre murals designed by Bristol artists commemorating 12 activists in the city's history; Newham community choirs singing about the destruction of working-class communities and action against deportation; Roma dancers in Sheffield; 'zine making in Newcastle; digital games making in Nottingham; an open mic in Stratford; and a photography exhibition in Sunderland's shopping centre.
- (4) School students from Leyton presented their ideas and poetry at the House of Lords; boys in alternative provision in Islington triumphed in gruelling job interviews; young activists in Newcastle worked out a plan of action against child poverty; Tottenham sixth formers created a frieze from the handprints of passers-by in the street detailing personal experiences of injustice; primary school children from Croydon created a protest song inspired by the exhibition; Walthamstow sixth formers planned a lesson on domestic abuse and delivered it to Year 9 students in two schools.
- (5) We trialled two training models extensively. Our national 'train the trainers' model – run by JtoJ volunteers - has been used successfully with teachers, youth and community workers and musicians and artists. We also run workshops facilitated by a range of partners for adults and young people. Films of both models and other events are available on our website.
- (6) The JtoJ London group consists mainly of volunteers in their late teens and early 20s who have taken on increasing leadership of events: one now runs training sessions and is our volunteer coordinator while others will lead JtoJ's participation in our Islington project. The role of volunteers in all JtoJ groups is very significant and the impact on their confidence and engagement impressive.