



10 Years in Motion

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introduction

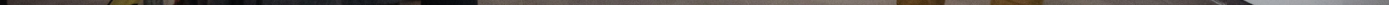
In 2023, Justice in Motion celebrated a decade of creating ground-breaking performances about social injustice. With an exciting exhibition and a programme of events at The Old Fire Station in Oxford, we wanted to take a moment to look back and reflect on what we have achieved so far. We offered exclusive insights into how and why our physical theatre productions came to life, both socially and artistically. It highlighted the impact we have had and how we believe the arts help make the world a better place.

Fittingly, this document serves in turn as the Impact Evaluation Report of the exhibition and the events themselves. As we want Justice in Motion to learn, adjust, improve and grow, efficiently and continuously, we think it is vital to regularly assess the impact of what we do. We cannot stress enough the importance and our appreciation of any feedback we receive along the way, be it from crew members, partners or audiences.

This document reflects a selection of key comments, highlights and suggestions from many visitors, participants and collaborators. These were collected via short informal chats and conversations in the gallery or at events, via social media, via the physical guest book, via online feedback surveys, and via team debriefs. This input is divided in subsections, and analysed and summarised as key takeaways in this report. The final section concludes the impact evaluation and lists some recommendations for similar Justice in Motion endeavours in the future.



By **Michiel Dewagtere & Anja Meinhardt**
Justice in Motion © October 2024



OBJECTIVES

1. Celebrate a decade of Justice in Motion

Revive and showcase the breadth of work created over the past 10 years, bringing all of our productions back to life.

2. Evaluate impact and role of the arts

Conduct a genuine evaluation of our effectiveness in raising awareness about social injustices, while assessing the broader role the arts play in creating impactful social change.

3. Expand reach and accessibility

Introduce Justice in Motion's mission and body of work to new audiences, while deepening the understanding of our impact among those familiar with us but unaware of the full scope of what we do.

4. Showcase creative diversity

Display the depth, diversity, and range of Justice in Motion's artistic output, highlighting the unique and powerful ways we address social issues.

5. Honour and reconnect with collaborators

Recognise and celebrate the contributions of past partners, artists, and collaborators, while fostering renewed connections for future opportunities.

6. Innovate exhibition formats

Overcome the challenge of representing a movement-based company in a static exhibition setting, and still succeed in moving visitors – physically, emotionally, and metaphorically.

7. Archive the legacy

Build a comprehensive archive documenting all of Justice in Motion's works to preserve and reflect on our creative journey.

CONVERSATIONS

VISITORS

The Justice in Motion team interacted with several visitors in the gallery space. These conversations highlight a variety of profound and personal responses to the exhibition and related events.

Kalin's experience with the CODE workshops provided a pivotal moment in his homeschooling journey, emphasising the importance of such opportunities. The MARK OF CAIN display deeply moved visitors, eliciting emotional reactions and tears, which was also true in the context of BOUND. The exhibition was seen as a beacon of hope, demonstrating the potential for healing after trauma.

Conversations with Jen revealed the personal motivations and faith-driven resilience behind producing and eventually curating challenging topics. Visitors from Edinburgh were inspired to reconnect with their artistic roots, while the Deca'thon event brought immense joy and energy, indicating the potential for future repetitions. Helen and Steve were profoundly affected by the migrant stories, relating them to their personal life.

The section about the KAIHO production particularly reminded visitors of their own past, journey, or family history, making the experience even more intimate and reflective. Additionally, visitors expressed deep appreciation for the multisensory experiences provided by the exhibition, such as the texture and colour of the coat, which added a rich, tactile dimension to their engagement. The energy and movement apparent in PLASMA also resonated with visitors, inspiring them to take action.





OFS STAFF

Staff members of The Old Fire Station in Oxford, the host of the exhibition, also provided feedback. The OFS front desk officer Liam's observations about hopscotch underscored the universal nature of certain childhood games, creating connections across cultures. Rachel and Eloise highlighted the exhibition's success in drawing new and diverse visitors and effectively utilising the venue's space. The dynamic, multi-faceted nature of the exhibition was praised, along with its immersive and non-linear design. Musician AJ felt encouraged to maintain his political voice after engaging with the exhibition, despite the criticism he received on earlier work.

The stories of 'ordinary people' were reported to be caring, thought-provoking, mind-blowing as well as educational. The OFS staff described the exhibition as 'very professional, incredibly well thought through and detailed', particularly considering that this was JIM's very first undertaking of this kind. Becca Vallins, Deputy CEO Old Fire Station, called it a "terrific exhibition."

CEO Clara Vaughan, in her opening speech, remarked on "how unusual it is that theatre companies stop and reflect on the impact they've had so far and how to increase it in the future," highlighting the introspective nature of the project. "The exhibition speaks to the tremendous scope, depth and diversity of work and is a really exciting and immersive experience. It feels very rich to take a moment to recognise, to acknowledge and to celebrate what has already happened, and how that might inspire other artists, especially those at the beginning of their journey."

Technical challenges were noted, with suggestions for better tech integration in future set-ups. The OFS team also faced some impact due to capacity issues, given that the scale of the exhibition was larger than what they are used to. While the events were well-considered and interesting, they deserved more attendees. Organising fewer events might have helped address this issue.

DISCOVERIES, SURPRISES & SUGGESTIONS

Most respondents to the online exhibition feedback survey provided insightful comments about the things they discovered during their visit and things that surprised them most. They also made suggestions on how to further improve the immersive exhibition experience. Some of the key quotes are included here. _____

What new things have you discovered about Justice in Motion?

"How uniquely important each and every story is and also how intertwined they are in their shared human story of suffering, with a spirit of hope. Beyond my empathy for those at the hands of abuse of many kinds, I discovered my depth of empathy for the perpetrators, seeing their implicit and explicit untold and unfolding stories of pain as their hurt permeated the relational continuum – 'Hurt People Hurt People'. I 'saw' and 'felt' people's real-life experiences in how characters told their stories, as they grappled with loss, anger, despair, sadness, acceptance, forgiveness, hope and freedom."

"The personal testimonies of the importance of this work have been truly inspirational."

"How strong a performance can be using different styles combined and no script."

"The range of topics JIM has covered over the years and the innovative and broad range of ways they have shared their message."

What was lacking or could be improved for a better experience?

"I was honoured to have Anja (director) as tour guide providing rich creative accounts of each performance. I imagine that being left alone to ponder would still be rich however it was having the gaps filled that made it deeply memorable."

"Breakdown of poverty indicators, purely because I would like to understand more."

"Perhaps some appropriate background music?"

"Maybe a short commentary about each show to listen to as well as read."

"I think the displays were good but there is a lot of vibrancy with Justice in Motion and it felt like there could have been more colour, notably in the lower gallery area. Perhaps this would have distracted from each zone but I'm thinking almost like a bright yellow sail across the room. A really big statement like that."

What surprised you most during your visit of the exhibition?

"The use of space and light and people was infused with royalty."

"It was all engaging but the Ukrainian women's stories were particularly poignant. I also enjoyed the fact you had props and elements such as hopscotch for fun."

"Despite the serious underlying themes it was a pleasurable experience."

"How deeply moved and touched I felt by people's stories, courage, resilience and fierce hope simply by looking at displays on four walls and watching snippets of film. It was as if hundreds of people having walked these painful journeys were all stood there with me in a moment of silence."

"The interactivity. There is so much to see and do. I will return to capture anything I missed!"

"The breadth of the work undertaken. I hadn't realised how many shows had been performed and what their content was."

"The honour of hearing a Ukrainian woman's personal account of telling her story for and in the RESIDANCE performance of Ukrainian women, especially how she'd felt witnessed, heard, seen and liberated. Then later having watched the video of their incredible song and dance I felt overwhelmed and deeply touched by their vulnerability expressed with such honesty, and with courage, strength and resilience. This felt as much their story of celebration as their story of tragedy."



KEY WORDS

Through the online feedback survey about the 10 Years in Motion exhibition, visitors were asked which key words they would associate with Justice in Motion, as shown below. Similarly, respondents highlighted that the flying costumes, impact boards, sound elements and their connection to movement, show images and videos, source materials, and the Ukrainian testimonies and anti-slavery projects were the exhibition's most engaging elements.

ambitious empathetic vibrant probing
daring opportunity real social justice
moving energetic skilled perspective
creative powerful inspirational
hard-hitting informative compelling
sincere challenging impactful family
compassionate intriguing sensitive



SNAPSHOTS



GUEST BOOK COMMENTS

KEY TAKEAWAYS

The exhibition received overwhelmingly positive feedback from visitors, who were deeply moved and inspired by the diverse and impactful presentation of social justice issues. Guests praised the thoughtful curation, the integration of personal stories through dance, and the powerful representation of complex themes. Many appreciated the exhibition's ability to convey emotions and provoke thought, while others noted its relevance and the emotional impact of seeing faces behind the stories.

The dedication and craftsmanship of the Justice in Motion team were widely recognised, with visitors expressing admiration for the 10-year legacy and the hope for future exhibitions and productions. Some constructive feedback was given, such as the suggestion to make text on information posters larger for better accessibility. Overall, the exhibition was celebrated for its profound ability to communicate important social issues through art, leaving a lasting impression on all who attended.

Some snapshots of over 50 guest book entries below.

"What an incredible exhibition. Wish they could all be put on again. Such passion for social justice. Thank you!"

"Makes a big difference when you can put a face to the story."

"Wonderful to see such diversity of practice. Thoughtful and relevant. Thank you."

"AMAZING, AMAZING, AMAZING! Such an incredible amount of work you have put into this, showing the amazing amount of craft you have put into everything."

"The exhibition hits hard. The construction worker section reminds me of a Ken Loach film about undocumented workers."

"I have learned so much from this excellent exhibition! The work created here has really touched me, and I hope to come and see a live show in the near future."

"Such a good exhibition! Loved the wall of photos – the interviews about belonging and loneliness put into dance as gifts, beautiful. Really lovely way to showcase the work and impact. I leave feeling moved, inspired, excited and hopeful. Dancing out of the door!"

"This was challenging, uncomfortable, accessible, moving, thoughtful and thought provoking. Seeing the personal stories told through dance was uncomfortable in a good way – someone's heartfelt story."

"It was great to see these important issues being transferred from information to performance and feeling."

"Phenomenal tour! Joy to see and hear of all you've been able to do, with God's help, to bring to light these very important issues. Amazing impact!"

"Totally inspiring! Many stories of the vulnerability of the human journey in a painful world. How beauty, sharing of stories and empathy breaks out and through these stories, beyond survival, to connection, love and embracing hope!"

"Beautiful, engaging, thought-provoking exhibition."

"Inspiring exhibition – thank you. Art is a wonderful communicator."

"Kiitos! Uusikuu loved working with JIM on Kaiho! Soon more collabs?"

"A powerful and well-curated show and a great reminder of all the performances we've seen both online and in person over the years."

"Such a fascinating and - literally - moving exhibition. The dancers are so expressive and there's such compassion and understanding demonstrated."

"Dear Justice team! Thank you for... you! You saved me in 2022, continuing to help me to survive in 2023 and I hope to be with you in 2024, 2025 and beyond. You all are total love, big hearts, highly professional, and just amazing people!"

"Wow! What an incredible legacy and impact from one company. We felt the impact of every piece and just wish we could see the full performances."

"I left the theatre world quite recently as my wife and I look to start a new chapter in our lives, but experiences like today seem to call me back. What an incredible body of work to have created over 10 years. It is so moving and hopefully something that can travel north to Edinburgh sometime? It felt fated that we came across this exhibition. I doubt I will forget it anytime soon."

"Amazing, powerful exhibition. So worth seeing. Inspired to find out more about the themes presented."

"Such an amazing body of work over 10 years - deeply moving, perceptive, intelligent, compassionate and generous. Well done to all of you - keep doing what you do!"

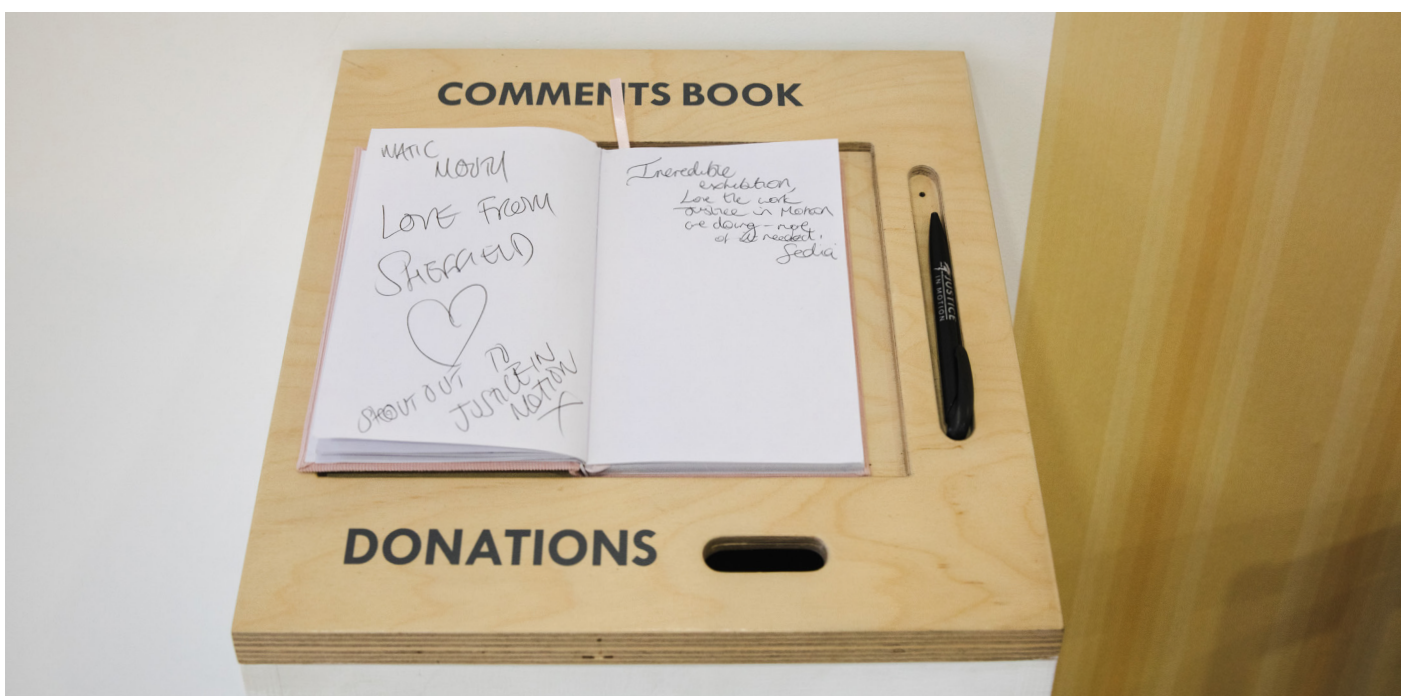
"Finally I got to see this wonderful exhibition of a truly remarkable history."

"Very important exhibition highlighting the many issues, needs and inequalities in our world. Very strong to watch movement without words."

"Amazing record of challenging work by a brilliant company!"

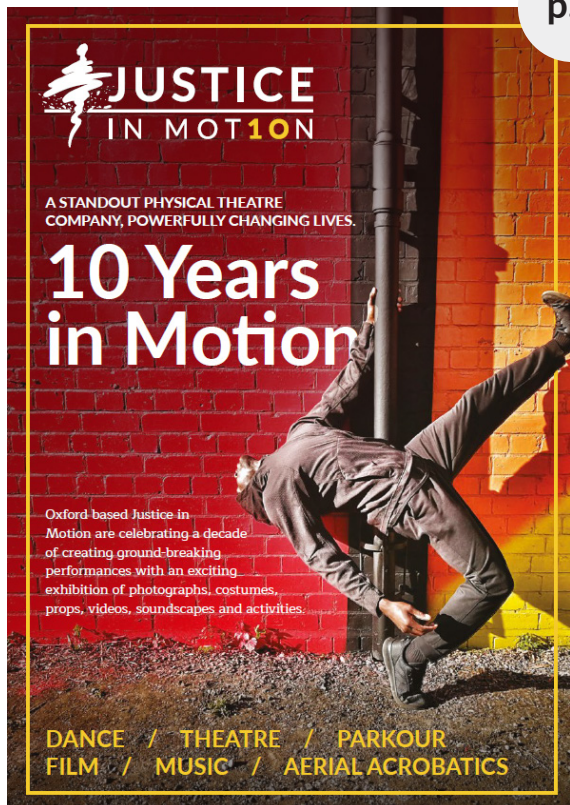
"A truthfully presented and fascinating exhibition. What an extraordinary range of hugely important issues you've managed to address in 10 years! Congratulations on everything you've achieved, and keep on moving for justice!"

"Justice in Motion, once again, opening the door to hope and healing through powerful art-making. Thank you, thank you!"



booklet

p.1



Cover page

JIM's exhibition booklet was a significant asset to the 10 Years in Motion experience, designed to serve as both a guide and a lasting archive of JIM's impactful work over the past decade. Its value extended far beyond its 40 pages, offering visitors a rich, detailed account of the company's journey, productions, and influence.

p.2

10 Years in Motion

Always moving, creating change – that is what we at Justice in Motion have been doing for the past 10 years.

As we come to the end of this anniversary year, we are celebrating a decade of creating ground-breaking performances about social injustice, with an exciting exhibition at the place where it all started – The Old Fire Station in Oxford.

Even though it is our ambition to keep moving, it is helpful, every so often, to stand still, look back and reflect on what we have achieved so far. After all, one of our mottos is 'stop, think, look around and be inspired.'

'10 Years in Motion' is about who we are, what we stand for and what drives us. It offers exclusive insights into how and why our performances came to life, both from an artistic and social justice viewpoint. It also highlights the impact we have had and how we believe the arts can promote social justice.



"Like nothing I've ever seen"
- Quære Living (2023)



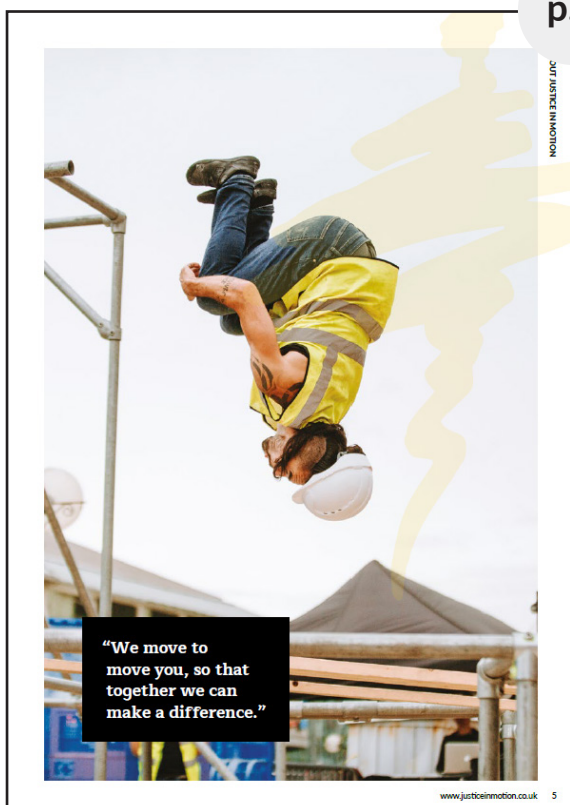
"Despair and compassion with moving brilliance"
- Oxford Times (2013)



Justice in Motion

Introduction

p.5

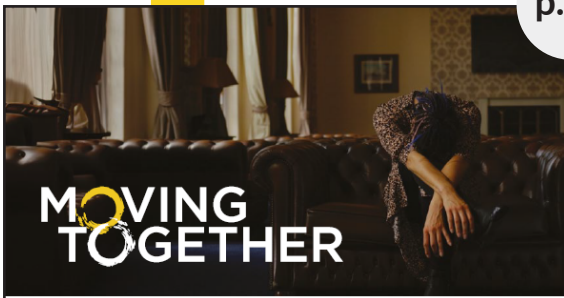


JIM's motto

"We move to move you, so that together we can make a difference."

www.justiceinmotion.co.uk 5

The booklet was an extensive and meticulously crafted document. It included practical and content-related information about JIM's ten different physical theatre productions, complete with links to additional audiovisual content and websites for further exploration. The booklet featured stats and figures as part of impact sections, feedback quotes from partners and audiences, and key words that captured the productions' reception. It also highlighted the various art forms involved in JIM's work.



MOVING TOGETHER was a research project with anthropologist Dr. Bronwyn Tarr that explored loneliness and belonging, and how movement and music could bring connectivity.

"I didn't know you could make something beautiful out of something that was so dark for me."
Peter, participant

Initiated months prior to the start of the Covid-19 pandemic, **MOVING TOGETHER** originally involved in-person workshops. However, when the pandemic hit, we didn't want to forego the project and therefore swiftly transitioned to a virtual approach. We understood that it could evolve into one of the most poignant endeavours, resonating with the overwhelming sense of isolation and loneliness so many of us felt during the lockdowns.

We talked with members of the Archway Foundation, a charity supporting those who suffer from feelings of loneliness. Their words were very emotional and striking, inspiring drawings, movement sequences and sounds. Out of these seeds of inspiration have come evocative dance pieces. Captured on film, the original participants now have 'video gifts' of their words.

They also played a part in a bigger experiment during the IF Oxford Festival of Science and Ideas. This involved an epic virtual flashmob, and the premiere of our award-winning **MOVING TOGETHER** short film, followed by a panel discussion with members of the team, researchers and participants.

The project was then rolled out again with RAF Benson, where we got to interview those living in the community, from high-ranking officers to some of the children on the base.

To show the enormous significance and impact the project had on those taking part, we ultimately developed a series of 'impact stories' in video format.



Project info page

THEME: Loneliness
YEAR OF CREATION: 2020
TOUR DATE(S): 2020, 2021
PARTNERSHIPS: Supported by Arts Council England, IF Oxford Science + Ideas Festival, The Archway Foundation, RAF Benson, The Armed Forces Covenant Fund Trust
ART FORMS: Dance, music, film, flashmob
RESEARCH: Interviews with those directly affected, and Dr Bronwyn Tarr's research
AWARDS: The film has been nominated for the SMILEY Film Awards 2022 and, the Lonely Seal International Film, Screenplay and Music Festival 2022, and has won the awards for 'Best Short', 'Best Sound & Sound Design', 'Best Actor' (Junior Cunningham) and 'Best Actress' (Krystal Dawn Campbell) at the Close Film Festival 2023; for 'Best Short' at the MOJO International Film Awards 2022 and the Golden Wheat Awards 2023; and for 'Best Actor' (Junior Cunningham) and 'Best Poster' at the Tabriz Film Festival 2023.

FURTHER CONTENT:



"It's been brilliant for everybody involved, I think it's one of those things that helps people to think again about the other people that they interact with."
MOVING TOGETHER participant

"Incredibly beautiful depiction of loneliness via voices, music, movement and exquisite film making. It moved me to tears."
Audience member

"It is a difficult topic to turn into entertainment whilst maintaining the dignity of all the people involved. I think that was handled really sensitively."
Social media comment

73
video items

17058
viewers online

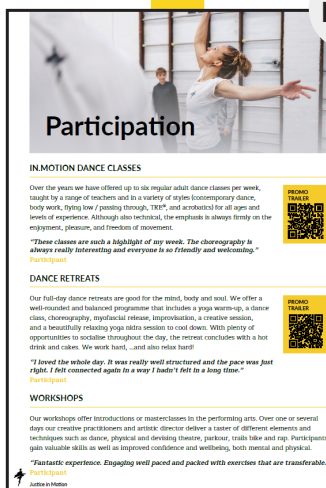
336
participants

VISCERAL DIGNITY EMPATHETIC BELONGING RELATABLE

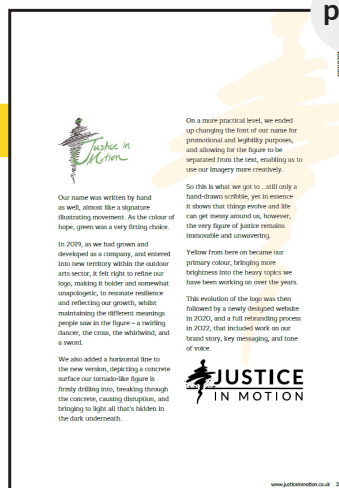
www.justicemotion.co.uk 21

Project impact page

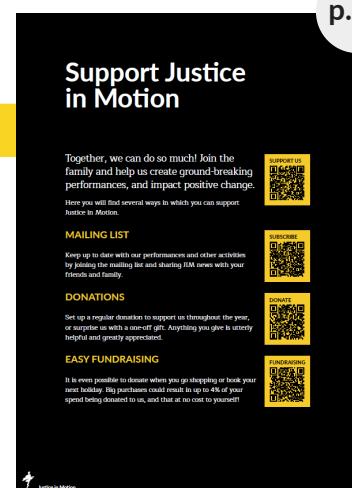
Beyond the productions, the booklet provided an overarching view of JIM, detailing how and why the company was founded, the evolution of its logo and branding, and a timeline of key milestones over the past ten years. It introduced team members and outlined other services such as dance classes and retreats, workshops, creative residencies, skills sessions, team building days, and applied theatre training. It also showcased JIM's collaborations and partnerships, underscoring the breadth and depth of the company's engagement with the community and the arts sector.



Participation



Logo evolution



Support JIM

KEY TAKEAWAYS

In summary, the booklet was not just an exhibition guide but a treasure trove of information, offering a profound insight into JIM's history, achievements and aspirations. As a free, prominently placed resource, it could have been an even more powerful tool, enhancing the experience of visitors and ensuring that the legacy of Justice in Motion reached a wider audience.

events

Alongside the exhibition was a programme of events and activities that share the stories we are passionate about, often featuring creative friends and partners from past productions. People reported to have found out about the events through the Old Fire Station website, Justice in Motion's Facebook page, other social media channels and mailing list, as well as from the Artistic Director directly. We included a timeline of the events below, including pictures and feedback from visitors and participants.



LAUNCH & PRIVATE VIEWING

39 PARTICIPANTS

"Truly inspired by Anja Meinhardt's creative vision and her heart and soul as the power beneath the depth of work, behind the scenes and in performance."

"I'd love to explore if there are ways I could help or support in a practical way. I loved seeing what you have done already and look forward to seeing more in the future."

"A truly inspirational and engaging exhibition. Learned more about JIM's work and social justice issues. Well done. A great achievement."





UUSIKUU CONCERT

60 PARTICIPANTS



Uusikuu (New Moon) bow admirably to the traditional Nordic dance music of the 1930s to 1960s. The band calls their style 'Vintage Sounds of Finland'. Uusikuu and JIM collaborated in 2017, inspired by the centenary of Finland's independence, to create 'KAIHO // the state in between'. Contemporary music and live vintage tango music combined beautifully to explore boundaries and tell poignant stories about moving across borders. The original KAIHO line-up performed at this event: Laura Ryhänen (vocals), Mikko Kuisma (violin, vocals), Norbert Bremes (accordion) and Jari Matti Riiheläinen (bass).



BOOK PRESENTATION

20 PARTICIPANTS



Jason Farrell, Home Editor at SKY News, is the man with the inside story. In this fearless, hard-hitting account, Farrell shares in terrifying detail the story of the county lines phenomenon through the words of gang members and their victims as well as the police and the country's leading experts. Through exclusive interviews and meticulous research, Farrell paints a vivid picture of how this murky world operates and its affects in the UK and beyond. His work has informed the making of JIM's latest production CODE. Jason read extracts from his book and took part in a Q&A, facilitated by JIM's Artistic Director Anja Meinhardt.

"This expressed the human vulnerability in all beings playing a part in this messy intricate multi-layered system of destruction. Many questions evoked, many answered, many more to explore."

"A very insightful talk, with good examples of real life stories and factual data."

"It surprised me how many instances I can think of in my own life where I've brushed past this issue even though I had thought that I was so far away from it."



02.03.24

RAP WORKSHOPS

17 PARTICIPANTS



Marcus 'Matic Mouth' Smith and Quentin Lachapele teamed up to work on CODE, Justice in Motion's most recent show, featuring live rapping. These free sessions gave an opportunity for young people and adults to explore lyric writing and rap performance with our talented team members.

"A real eyesight into the art of rapping! Simply explained, loved it."

"I was scared about doing this but it felt like a really safe space to be creative in. Wonderful!"

"Great to hear other people's ideas. Facilitator was excellent! He really knew how to encourage people."



05.03.24

PUB QUIZ & FILM

26 PARTICIPANTS



Today there are 1.1 billion people living in poverty around the world. But how much do you know about the global poverty index or multidimensional poverty? In the context of POVERTY ON THE TABLE, a JIM production first performed in 2015, Leading Oxford-based charities, OPHI (Oxford Poverty and Human Development Initiative), OXFAM, and CAP (Christians Against Poverty) got participants up to speed with their work in tackling poverty locally and worldwide. Quizmaster Alexander Luttlely posed the questions in an entertaining pub quiz. The evening included a screening of the POTT film.

"Informative, educational, painting a picture of poverty's painful reality in the UK. Interesting how out of touch we were with statistics. The moderator's fabulous entertainment and joyful nature supported the sinking in of these uncomfortable facts of inequality."

"A serious subject made more accessible."

"Eye-opening, thought-provoking, transforming! Thank you for a great evening. Really enjoyed it and I learned a lot."



DECA'THON

133 PARTICIPANTS



Justice in Motion has a history of dance practice and performance as well as regular classes held around the city. With Dancin' Oxford, JIM presented its Deca'thon as a series of dance workshops over 10 hours in a multitude of styles to try, from bachata, lindy hop and tap to breakdance, Bollywood, African and contemporary dance. The last session of the day was an opportunity to let yourself go in a freestyle DJ set combining all the dance moves of the day. The Deca'thon was a fundraiser for JIM with voluntary donations to attend each session.

"Excellent class. The teacher was so energetic and funny. It was lovely to learn about Bollywood culture and join in with so many nice people!"

"Great class. Extremely patient and kind teacher! Best way to start your day. Can't wait to do more!"

"What a perfect session to embrace body and movement. For the first time I've had a moment to think how my body moves and balances. What a friendly and inclusive place to be in."



ANTI-SLAVERY PANEL

15 PARTICIPANTS



Modern slavery is an issue that Justice in Motion has tackled in shows like BOUND, ON EDGE and CODE. Working with leading charities for the background research we learned a lot about the impact modern slavery has on individuals, communities, industry and economics. This evening was an opportunity for the public to find out about how modern slavery affects the UK today. The free event was facilitated by JIM's Artistic Director Anja Meinhardt and the panel members included ASIOX, The Salvation Army, Unseen, Matt 'Blessed' Stevens (rapper and former county lines gang leader), and others.

"Discussion enabled me to be more considerate of the signs within my own daily life, and provided me with knowledge about what I can do as an individual. An eye-opening experience."

"Great panel: illuminating, profound, provocative."

"Incredible evening and extremely informative about a very painful reality. Each panellist gave general rounded and statistical information with personalised stories that touched the heart. Good advice to get active!"



FILM & TALKING SPACE

21 PARTICIPANTS



Many people struggle with loneliness. Since the COVID pandemic outbreak in 2020, the mental health crisis appears to be growing. Mental health charities The Archway Foundation, Beyond Loneliness, and the Tora Collective welcomed visitors into a comfortable space to meet, share and reach out for free. Films from the MOVING TOGETHER project, that explored loneliness and its opposite through dance, music and soundscapes were shown on a big screen, and delicious home-baked cakes were provided.

"The film gifts were stunning. Important, thought provoking and should go on the road as a tour."

"Inspirational! It's apparent that those 10 years were incredibly well spent to shape an amazing movement."

"You're activating a key to freedom in an age of dis-connection."

"Always a pleasure to experience the inspiring work of JIM, empowering confidence and creativity, especially of young people."



PORTRAIT SESSIONS

17 PARTICIPANTS



Amini photo studio was set up in the gallery for the day with photographer Vadym Gurewych, taking portraits of visitors for free. Vadym Gurewych was part of the RESISdANCE project in 2023 that marked the first anniversary of the war in Ukraine. It featured women refugees from that war who had arrived in Oxford and took part in a Flashmob dance performance at Oxford railway station. Vadym's perceptive and moving photographs of the women appeared in an exhibition mounted at OVADA in the same year.

"I hadn't realised how much research went into these stories. It was very moving!"

"Discovered how many productions Justice in Motion have put on. Really well-curated and very clear in their meaning."

"Discovered more about how much JIM cares. It was thought-provoking and positively challenging."



DETECTIVE TRAIL

8 PARTICIPANTS



A final opportunity to explore the 10 Years in Motion exhibition was one for families so we made it even more interactive! With a sheet of clues, it was time for people to tune in their imagination and explore the gallery for surprising sounds, images, facts and... prizes. Prizes were donated by Tony's Choclonely who produce 100% slave-free chocolate by sourcing ingredients ethically. Delicious AND doing good!

KEY TAKEAWAYS

The events received diverse feedback highlighting both strengths and areas for improvement. The book launch evoked personal reflections and prompted deep questions about human vulnerability and systemic issues. The panel discussion was particularly impactful, offering practical advice and fostering a sense of empowerment and awareness about modern slavery. The video screening was praised for its inspirational content and the powerful work of JIM.

The pub quiz effectively combined education with entertainment, though some felt it reflected a middle-class perspective on poverty. The music workshop provided a safe and encouraging environment for creativity. The dance marathon was celebrated for its energy, inclusivity, and the joy it brought to participants, offering a perfect start to the day and an engaging introduction to different dance styles and cultures.

Overall, the events were informative, thought-provoking, and successfully raised awareness on important social issues, though according to some critics, future iterations could further benefit from broader perspectives and more voices with lived experience.

evaluation

EVALUATING THE EVALUATION

In reviewing the 10 Years in Motion exhibition and events, it is evident that while the overall reception was positive, there were significant challenges in effectively evaluating the impact and reach of the project. The evaluation process, although insightful in certain areas, was hampered by low response rates to feedback forms and a lack of systematic data collection. This section outlines the key challenges faced, lessons learned, and best practices for future projects.

1. Challenge: reliance on ad-hoc, in-person feedback

LESSON LEARNED >> The evaluation heavily relied on in-person, oral feedback collected through one-to-one or small group conversations between visitors and co-curators. While this provided valuable, qualitative insights, it was inconsistent and unquantifiable, leading to a potential bias in the feedback collected.

BEST PRACTICE >> Implementing a more structured feedback mechanism, such as having designated staff members or volunteers consistently gather feedback during peak times, could ensure that this valuable input is captured more systematically. Training and briefing venue staff to engage with visitors in a similar manner to the co-curators could broaden the range of perspectives collected.

2. Challenge: insufficient monitoring of visitor numbers

LESSON LEARNED >> Visitor tracking was incomplete, with data only available for 60% of the days the exhibition was open. This led to uncertainty in the overall visitor count and hindered the ability to measure the exhibition's reach accurately.

BEST PRACTICE >> Establishing a reliable system for tracking visitor numbers daily is crucial. This could involve simple methods such as a clicker counter at the entrance, or more sophisticated tools like automated footfall counters. Additionally, tracking unique visitors and repeat visitors would provide more granular data, helping to understand audience engagement better.

3. Challenge: limited data from in-gallery guest book and event feedback

LESSON LEARNED >> Only 55 entries were recorded in the physical guest book, and structured feedback (e.g. online / paper survey) from organised events was sparse, with only four respondents providing feedback on one single event (portrait sessions). However, the majority of participants did leave post-event comments on blank sheets of paper provided by the company.

BEST PRACTICE >> To encourage more comprehensive feedback, consider placing the guest book in a more inviting and visible location, and promoting it as an integral part of the visitor experience. For events, collecting feedback at the conclusion of each event – either through quick paper surveys or mobile polling – could capture more immediate reactions.

4. Challenge: low response rate to online feedback forms

LESSON LEARNED >> Out of an estimated 1000 visitors, only 10 completed the online feedback form. This low response rate severely limited the amount of standardised, quantifiable data available for evaluation.

BEST PRACTICE >> To increase response rates, feedback forms should be made more accessible and engaging. This could involve incentivising participation (offering small rewards, such as discounts on future events or entry into a prize draw, could motivate visitors to provide feedback), enhanced visibility (placing more prominent signage around the exhibition space, with clear instructions on how to access the feedback form, could capture more attention), and multiple feedback channels (providing a variety of feedback options, including paper surveys, digital kiosks, and brief post-visit emails, would cater to different visitor preferences and increase the likelihood of response).

5. Challenge: lack of follow-up on marketing and visitor engagement

LESSON LEARNED >> The current evaluation process did not capture how visitors found out about the exhibition or events, nor did it substantially track post-visit engagement. Between February and March 2024, only 25 people subscribed to the newsletter.

BEST PRACTICE >> Incorporating follow-up communications as part of the marketing strategy is essential. Sending post-visit emails with a link to the feedback form, asking visitors how they heard about the event, and encouraging further engagement with the organisation could provide valuable data for future marketing strategies. This approach would also reinforce the connection with visitors and keep them engaged with Justice in Motion's ongoing activities.

6. Challenge: minimal engagement from venue staff in evaluation

LESSON LEARNED >> Only one venue staff member completed the specific online feedback survey, despite broader involvement in the exhibition. This limited input from a key stakeholder group.

BEST PRACTICE >> Venue staff should be more actively involved in the evaluation process. A potential mitigation strategy is to hold reflection meetings or discussions with the venue team during and after the exhibition to gather their insights and suggestions. Providing staff with a clear briefing (and possibly additional budget) to facilitate their engagement with visitors could also enhance the depth and breadth of feedback collected.

MOVING FORWARD: A MORE HOLISTIC APPROACH TO EVALUATION

To improve the effectiveness of evaluation channels in future projects, Justice in Motion must adopt a more holistic and systematic approach to data collection and feedback. This includes:

- **Embedding evaluation in the visitor experience** >> Feedback collection should be integrated into the visitor's journey, with multiple touchpoints for engagement. Whether through in-person interactions, digital tools, or follow-up communications, the goal is to make feedback a naturally valued part of experiences.
- **Regular reflection and adjustment** >> Establishing a culture of continuous reflection within the team can help to identify challenges and adjust strategies in real time. Regular team meetings to discuss ongoing feedback and adapt approaches accordingly would be beneficial.
- **Leveraging technology and incentives** >> Utilising digital tools to streamline feedback collection and offering incentives can significantly increase participation rates, providing more robust data for evaluation.

FEEDBACK ANALYSIS

POSITIVE EXHIBITION FEEDBACK

Visitors found the exhibition clear, professional, and well-curated, appreciating the evident effort put into it. A diverse audience attended, and the exhibition catered to people with or without an arts background, aided by the useful booklet. The exhibition's broad range of topics and the way stories were presented received praise, especially the unique impact boards. The presence of co-curators Daniella Cromwell and Anja Meinhardt in the gallery added depth.

Interactive elements, tactile experiences, written explanations, multimedia content, and thematic coherence enhanced the exhibition's appeal, particularly through the guiding yellow line on the floor. The dynamic setup and emotionally moving stories encouraged visitors to share personal experiences. Over the six weeks, every element was explicitly appreciated at least once, making it one of the most engaging exhibitions hosted by the Old Fire Station. The exhibition inspired some attendees to take action, leading to donations and sponsorships.

CONSTRUCTIVE EXHIBITION FEEDBACK

The POVERTY ON THE TABLE display could have more clearly conveyed its focus on poverty – including more statistics might have helped. The CONTAINED section, using the gallery windows as a metaphor for a see-through container, was often overlooked and needed more prominence. Future exhibitions should combine gallery displays and events more cohesively, akin to a mini festival, by providing an event overview board and integrating some events within the gallery space.

Marketing and advertising were major challenges; more volunteers for distributing promotional materials and better online ad strategies are needed. Despite significant efforts, press coverage was minimal. Connecting future events with larger campaigns of other organisations as well as involving a PR agency could improve visibility and attendance.

JIM collaborated with all departments of the OFS to bring this exhibition to life. However, it was noted that in-gallery guidance and direct engagement from OFS staff with visitors could have further deepened the exhibition experience for many attendees. To achieve this, additional briefing and budget allocation for OFS staff would need to be considered. Greater support and involvement from the venue in the overall effort would help ensure the exhibition's full potential is realised.



FINANCIAL ANALYSIS



The financial outcome of the 10 Years in Motion exhibition revealed a significant imbalance between **costs and income**, resulting in a notable deficit. The total expenditure for the exhibition amounted to **£26,808**, while the income generated was **£14,469**, leaving a **deficit of £12,339**.

This shortfall primarily resulted from insufficient **fundraising efforts** leading up to the exhibition, as well as a lower-than-expected return on investment (ROI) from **marketing initiatives**.

The 10 Years in Motion **booklet**, developed as part of the exhibition, remains a valuable asset for future fundraising and sponsorship efforts, though **priced at £5** to cover production costs, many visitors were either unaware of its availability or hesitant to purchase it, resulting in **no immediate financial gain** from sales.



On the positive side, there were some important financial gains. The exhibition secured a **£20,000** commission from **Louder than Words** and a **£1,250** commission from **B Local**, both of which significantly contributed to the overall income for the company.

Furthermore, new private **donations** totalling **£4,675** were received, including some large contributions specifically aimed at supporting the exhibition. Additionally, three new regular donations, amounting to **£205.80 per month**, were established, alongside one existing donor increasing their contribution by £20 per month.

Justice in Motion also supported the **Arts for Impact** campaign, which raised a total of **£10,091**. Though not directly financially beneficial for the company, these funds helped to strengthen relationships and foster new connections within the arts and social justice communities.

KEY TAKEAWAYS

Despite the financial challenges, the exhibition helped forge new connections, laying the groundwork for future opportunities to generate additional support. Moving forward, there is a clear need to improve pre-exhibition fundraising efforts and to ensure that marketing strategies are more closely aligned with revenue generation goals to avoid similar deficits in future projects.

IMPACT ON JIM

Despite the challenges faced during the organisation of the 10 Years in Motion exhibition and events, particularly concerning the collection of feedback for evaluation, the initiative had a significantly positive impact on JIM as a team and organisation. The experience not only strengthened the internal dynamics of JIM but also opened new doors for future opportunities and growth.

STRENGTHENING FINANCIAL AND STRUCTURAL FOUNDATIONS

The exhibition acted as a catalyst for several key developments within JIM. First, it led to an increase in both new and updated regular or one-off donations, boosting the organisation's financial health. This renewed financial support is crucial as it enables JIM to continue its impactful work and explore new projects with greater confidence.

Additionally, the exhibition served as the perfect introduction for two new board members who joined JIM. Their involvement is expected to bring fresh perspectives and energy to the organisation's governance, ensuring that JIM remains well-guided and strategically sound in its next decade.

EXPANDING NETWORKS AND COLLABORATIVE OPPORTUNITIES

The exhibition space also became a vibrant hub for networking, leading to valuable connections and collaborations. Notably, interactions in the gallery sparked a ripple effect that resulted in commissions from B Lab and B Local. These collaborations are particularly significant as they align with JIM's values of social responsibility and ethical practice, opening new avenues for impactful projects.

Another exciting prospect emerged from the interaction with the director of the Odyssey Ensemble, who particularly highlights themes of migration through orchestral music. This potential collaboration could lead to innovative artistic explorations that resonate deeply with JIM's core mission.

The exhibition also provided an invaluable opportunity to reconnect with partners and artists from the past decade. This reconnection not only rekindled old relationships but also laid the groundwork for future partnerships that could build on the success of previous collaborations.

ENHANCING COMMUNITY ENGAGEMENT AND VISIBILITY

The exhibition's events, such as the Deca'thon, proved to have the potential to be organised as successful standalone activities. They acted as gateways for participants to engage more deeply with JIM, with several individuals signing up for subsequent workshops of the respective external teachers, including dance sessions. People got inspired to move and move more. This increased participation highlights the potential for JIM to convert event attendees into long-term supporters and participants, both internally and externally, further embedding the organisation within the community and like-minded organisations.

Collaboration with Dana Anma Day (PR manager) led to significant exposure for JIM on *Positive TV* in Bicester. This media coverage helped to raise JIM's profile beyond its immediate circle, reaching a broader audience and enhancing its visibility as a leading local company in Oxfordshire. JIM got to know Dana through the event about loneliness, where she was invited as a speaker on behalf of *Beyond Loneliness*. Subsequently, Dana is now working with JIM on the CODE 2024 tour as well.

One of the most rewarding outcomes was the recognition and validation of JIM's work within the local artistic community. This was underscored by the engagement of John Retallack, a well-known playwright and director from Oxfordshire, who was interested in and impressed by JIM's achievements. At the opening night, he underscored one of JIM's objectives, to be better known amongst the local community. *"I knew about you, but really had no idea what you actually do. Sign me up to your mailing list, I want to make sure I come and see some work,"* he said. Such endorsements not only bolster JIM's reputation but also provide a platform for future collaborations with influential figures in the arts scene.

REINFORCING TEAM SPIRIT AND ORGANISATIONAL PRIDE

Internally, the exhibition had a profound impact on the JIM core team. It served as a great reminder of the substantial body of work delivered over the past decade. The team rediscovered a sense of pride in their accomplishments, reflecting on the 'snowball effect' where projects are interlinked and have built upon each other to create a significant, cumulative impact.

This reflection also reconnected the team, instilling renewed enthusiasm and joy for the work ahead. It was a powerful reminder of the diligent and heartfelt approach that JIM applies to its projects, reinforcing the confidence that JIM's work truly matters. The exhibition underscored the fact that JIM is not just an organisation of artists, but one that deeply cares about people and has a tangible impact on the community.

CAPITALISING ON PAST WORK AND REFINING FUTURE APPROACHES

The exhibition also sparked a realisation within the team of how JIM can further capitalise on its previous work. Several ideas emerged for revalorising and expanding existing formats. For instance, pub quizzes could be organised as fun, standalone events beyond JIM's performances, creating a more engaging and interactive experience for participants and audiences.

Similarly, workshops such as the rap sessions and the Deca'thon could be restructured and offered as recurring events, providing continuity and deepening community engagement. The idea of using a car or van for screening the MOVING TOGETHER film and as a talking space to address issues like loneliness also emerged as a creative way to bring JIM's work directly to the community.

Moreover, the exhibition prompted the team to consider refining and altering existing formats to better suit current needs and implement them in different locations and settings, and attract other, perhaps more specific target audiences coming from different backgrounds and contexts. This process of revalorisation is crucial for ensuring that JIM's work remains relevant and impactful, allowing the organisation to build on its legacy while adapting to new challenges and opportunities.

KEY TAKEAWAYS

In conclusion, while the 10 Years in Motion exhibition and events presented organisational challenges, they also yielded significant positive outcomes for Justice in Motion as a team and organisation. The initiative not only strengthened JIM's structural foundations but also expanded its networks and enhanced its visibility within the community. Internally, it reinforced team spirit, reignited a sense of pride, and inspired new ideas for capitalising on past work. These outcomes provide a solid foundation for JIM to continue its impactful work with renewed confidence and purpose.

conclusion

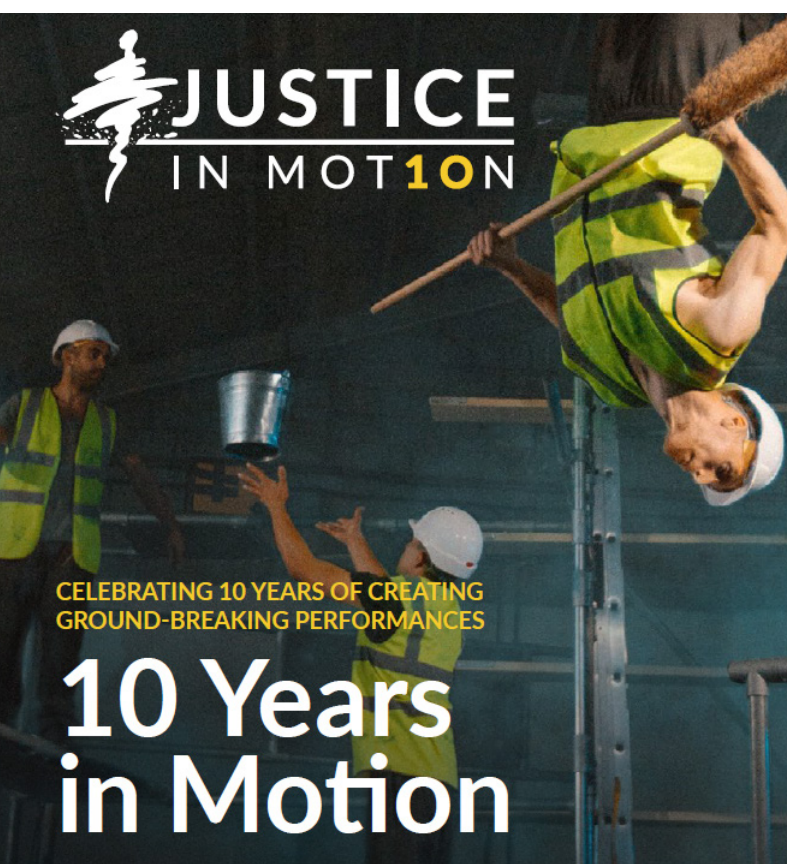
SUMMARY

The 10 Years in Motion exhibition at The Old Fire Station proved to be a resounding success, both in its presentation and impact on attendees. Via flashbacks of JIM's physical theatre productions, the exhibition skilfully navigated a wide array of complex social justice issues, offering visitors a thought-provoking and emotionally resonant experience.

The variety of events, ranging from the poignant book launch and empowering panel discussion to the vibrant dance marathon and engaging music workshop, created a dynamic and inclusive atmosphere. The exhibition's thoughtful curation, marked by personal stories and artistic expressions, was particularly lauded, demonstrating the JIM team's dedication to social justice and artistic excellence.

Visitor feedback highlighted the exhibition's ability to inspire action and foster a deeper understanding of societal issues, as well as the importance of combining educational and interactive elements with creative expressions. The positive reception from a diverse audience underscores the exhibition's effectiveness in reaching and engaging people from various backgrounds. However, constructive feedback pointed to areas for improvement, such as clearer thematic presentation and enhanced marketing efforts to broaden the exhibition's reach and impact.

Overall, 10 Years in Motion left a lasting impression, successfully raising awareness and sparking meaningful conversations about profound commitment and advocacy through art. This memorable experience will undoubtedly influence future projects and inspire continued dialogue and action within and beyond the community.



"Congratulations on reaching this milestone, and on having such an impressive body of work to show for it. I wish you all the luck in the world in your plans to build and develop on this and really look forward to seeing Justice in Motion thriving in England, Europe and beyond!"

JON LINSTRUM - Senior Relationship Manager
Arts Council England

"Many congratulations to everyone at Justice in Motion. It's a remarkable achievement what you've been able to do in ten years. I'm only too proud to have played a small part in that. Very dear to my heart is Justice in Motion"

CHRIS BLYTHE - Former CEO
Chartered Institute of Building

RECOMMENDATIONS

Enhance thematic clarity & integration

Future exhibitions should focus on ensuring clear thematic presentation and coherence. This includes prominently highlighting key sections, such as the **POVERTY ON THE TABLE** and **CONTAINED** displays. Utilising visual aids, such as larger text and more descriptive labels, can improve accessibility and comprehension. Integrating events with the gallery displays in a festival-like manner, with a comprehensive event overview board in the actual gallery space, can create a more immersive and cohesive experience.

Strengthen marketing & outreach efforts

A more robust marketing strategy is crucial for enhancing visibility and attendance. Future endeavours should consider employing a multi-faceted approach, including increased volunteer involvement for distributing promotional materials, more targeted online advertising, and strategic partnerships with larger campaigns and organisations. Engaging a PR agency could also help secure media coverage and amplify the reach of the exhibition, ensuring it reaches the wider and more diverse audience it deserves.

Enhance interactive & multi-sensory engagement

Building on the positive reception of the exhibition's interactive elements, future projects should continue to explore and expand multi-sensory and interactive experiences. This can include more tactile displays, immersive installations, and multimedia content that encourage visitors to engage actively. Incorporating technology, such as augmented reality or virtual tours, could also enhance accessibility and provide a richer, more engaging experience.

Increase action & feedback response rate

Feedback collection should be integrated into the visitor's journey, with multiple touchpoints for engagement. Whether through in-person interactions, digital tools, or follow-up communications, the goal is to make feedback a naturally valued part of experiences. Additionally, to foster community engagement, it would be good to consider clear calls to action, provide information on how visitors can get involved, and offer opportunities for immediate contributions, such as donation stations or sign-up sheets for volunteering.

Capitalising on past work in the future

Identify within the team how JIM can further capitalise on its previous work. Several ideas emerged for revalorising and expanding existing formats, which can be tailored depending on the location, context and target audiences. Partnering up with other local organisations could further anchor Justice in Motion's mission and causes within the community, and leverage such connections for impact beyond the local level.



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