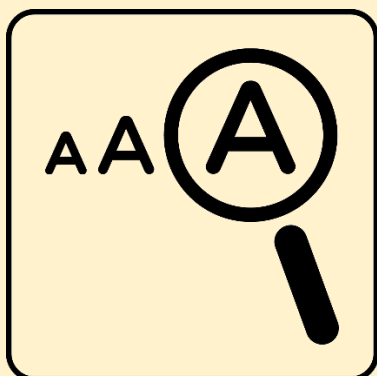


Large Print guide

Nothing about us without us

Section: Free our people

Text size: 14pt



Transcription

This guide contains:

- Large print of the wall texts and labels within this exhibition section.
- Short descriptions of the objects and images within this exhibition section.
- Transcripts of the films included within this exhibition section.

Large Print exhibition guides in 18pt and 24pt text versions, magnifiers and colour overlays are also available.

Please ask a staff member if you need any further assistance.

Free our people

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This guide follows the order of the displays within this section of the exhibition.

When you have finished using this guide, please return it or give it to a member of staff. Thank you.

Please share with us any feedback on this resource. You can email access@phm.org.uk or share your feedback with a member of staff.

Section introduction: Free our people

Independence is being able to control our own lives and make our own choices. Before the 1980s, many disabled people had very little, if any, choice about where or how they lived. Disabled people who needed support had to rely on family or live in a hospital or a residential institution. For many, the experience of living in these institutions was oppressive. They found themselves isolated, with little if any freedom.

In the 1950s and 1960s, some residents began to challenge the way these institutions were run and started to explore ways to leave. Their experiences played an important role in the development of the Independent Living Movement. By 1984, both Hampshire and Derbyshire had set up Centres for Independent Living (CILs). They would help to establish a framework which would allow disabled people greater control over their lives.

Despite this many disabled people still don't have the same control or opportunities as non-disabled people. This is due to inadequate support and services and the failure to listen to disabled people's opinions. There are further complex issues surrounding meeting the needs of disabled people who are not able to communicate.

Independence and freedom to choose relates to every aspect of disabled people's lives, from education to defending the right to live.

Photograph of Paul Hunt meeting leprosy campaigner and social worker Professor T N Jagadisan, 1960

Paul Hunt spent his teenage years living on hospital 'chronic' wards. These were populated by much older men or those who were dying. Determined to escape the oppressive confines of the hospital ward, Hunt lobbied for a move to Le Court, the first Leonard Cheshire residential home. He moved there in 1956 when he was 19.



- ▷ It was while at Le Court that he and other residents began to campaign for greater independence in the home. Hunt's ideas and writings from this period were hugely influential on the development of the Disabled People's Movement.
Courtesy of the Leonard Cheshire Archive

[Object description]

Black and white headshot photograph. Paul Hunt is on the left side, he is smiling at Professor T N Jagadisan on the right, both are wearing glasses. A hospital bed is in the background.

Le Court Film Unit photograph, 1950s

In 1955 a group of disabled people made their first short film, 'At Home with Le Court'. After the success of the film, they established a core film crew of four disabled people. They called themselves the Le Court Film Unit, after the institution they were living in at the time. The unit went on to make series of award-winning short films. Their work was groundbreaking as it showed disabled people representing themselves and trying to lead liberated and independent lives.

Le Court Film Unit was made up of Barbara Beasley later Barbara Lloyd Evans, Brian Line, Laurie Mawer and Neville Thomas.

Courtesy of the Leonard Cheshire Archive

[Object description]

Black and white photograph. In the foreground a person is sat at a typewriter, a person is sat to their right filming them. A third person sits in the background and observes.

Main section

Photograph of Neville Thomas sitting outside Le Court, 1960

Courtesy of the Leonard Cheshire Archive

[Object description]

Black and white photograph of Neville Thomas sat outside, wearing a suit and tie. He is looking at the camera smiling.

Photograph showing Neville Thomas with lighting, Laurie Mawer filming, and Albert Baker painting, 1970

Courtesy of the Leonard Cheshire Archive

[Object description]

Colour photograph. Laurie Mawer is to the left of the image, Neville Thomas to the right, both are sat in wheelchairs. Albert Baker is sat with their back to the camera holding a paintbrush in their mouth to paint. Lighting is set up behind them.

Photograph of John Regan and Barbara Lloyd Evans with Lord Snowdon at Shell House, 1981

Barbara Lloyd Evans was a key member of the Le Court Film Unit working as a scriptwriter and narrator. She actively campaigned for greater involvement of residents in running and management of the home.

This photograph was taken when fellow resident Brian Line was given the Snowdon Award for his film 'It Could Happen to You'.

Courtesy of the Leonard Cheshire Archive

[Object description]

Black and white photograph. Barbara Lloyd Evans is in the foreground sat in a wheelchair. John Regan and Lord Snowdon stand to the right of her, leaning in and talking. Two people are having a conversation in the background.

Photograph of Brian Line and Nick Dance filming in Basingstoke, 1979

Courtesy of the Leonard Cheshire Archive

[Object description]

Black and white photograph. Brian Line is sat in a wheelchair and Nick Dance is standing operating a camera. They are outside an urban development with a shop in the background.

At Home with Le Court film, 1955 (audio described, 39 minutes 5 seconds)

The first Le Court Film Unit film was made by Neville Thomas and captures daily life at Le Court, a Leonard Cheshire home in Hampshire, as well as the demolition of the old Le Court house.

Courtesy of the Leonard Cheshire Archive

[Film description]

A full audio description of this film is available separately. The transcript of this audio description can be found on pages 28 - 36 of this guide.

Photograph of Pamela La Fane, 1970s

This is a picture of Pamela La Fane, a prominent activist involved in the National Campaign for the Young Chronically Sick. After years of fighting the rigid hospital regime, Pamela became a journalist from her hospital bed and had an article published in The Guardian newspaper in 1966.

Courtesy of Tony Baldwinson

[Object description]

Black and white photograph of Pamela La Fane sat in a wheelchair smiling at the camera. In the background landscape paintings hang on a wooden fence. There is a person in the background with their back to the camera.

Main section

Photograph of Doug Brown and Gene Turitz holding the Berkeley Centre for Independent Living (CIL) banner at Disabled Peoples' Civil Rights Day, 1979

In the 1960s, a movement began promoting independent living at the University of California, Berkeley. This led to the first CIL being set up in 1972, which disabled people from the UK would later gain knowledge and encouragement from. Copyright Ken Stein Photo, All Rights Reserved

[Object description]

Black and white photograph of two people walking across the road of a city, holding a banner which reads 'Centre for Independent living BERKELEY'.

Maggie and Ken Davis photograph, 1970s

In the 1970s, small groups of disabled people around the UK started looking at how they could leave residential institutions to live in their own homes.

In 1976, a group of disabled people in Derbyshire including Maggie and Ken Davis, successfully negotiated with a housing association for a purpose-built property containing flats at Grove Road, Derbyshire.

The arrangement at Grove Road was unique, with non-disabled tenants supporting disabled tenants as part of the tenancy agreement, also receiving a small payment for this support from disabled people's benefits. This was a breakthrough in establishing a means for disabled people to leave residential institutions.

Courtesy of Tony Baldwinson

[Object description]

Black and white photograph of Maggie and Ken Davis sitting in a living room. They are both smiling at a medium sized dog on Maggie's lap.

Photograph of John Evans, 1981

John Evans along with Philip Mason, Philip Scott, Tad Polkowski and Liz Briggs started a scheme called Project 81 in 1979. They were living in the Le Court Leonard Cheshire residential home in Hampshire.

They negotiated with the local authorities paying for their places in Le Court. After three years of discussion, it was finally agreed to give them the money to employ their own personal assistants so they could move out.

Courtesy of John Evans

[Object description]

Black and white photograph of John Evans, with a thick beard wearing a shirt and jumper, seated outside in a wheelchair and smiling at the camera. The window frame of a building is the background.

Hampshire Centre for Independent Living (HCIL) protest photograph, 1988

This photograph shows demonstrators from HCIL at a British Council of Organisations of Disabled People (BCODP) demonstration.

In 1984, both Derbyshire Centre for Integrated Living and HCIL were set up, partly by people from Grove Road and Project 81. They were run and controlled by disabled people.
Courtesy of Disabled People's Archive

[Object description]

Black and white photograph of seven protestors and a medium sized dog in a park with a banner reading 'HCIL' and placards. Some of the placards read 'HCIL SAYS: RIGHTS NOT CHARITY' and 'SOCIAL INSECURITY ACT'.

Main section

Elephant and Castle protest photograph, 1988

In 1988, after much campaigning and lobbying by disabled people, the Independent Living Fund was set up.

This money, that disabled people could apply for to employ personal assistants, came from central government. It made a significant difference to disabled people with higher support needs.

Courtesy of Disabled People's Archive

[Object description]

Black and white photograph. 15 people from a crowd in the foreground are demonstrating. In the background six people and two police officers stand behind a metal crowd barrier outside the Elephant and Castle public house.

British Council of Organisations of Disabled People (BCODP) rally photograph, around 1988

1989 brought the formation of two groups which would increase campaigning for independent living.

The European Network on Independent Living was formed in Strasbourg, when over 80 disabled people from 14 European countries met at the European Parliament. It is still going strong today.

The British Council of Organisations of Disabled People (BCODP) set up their Independent Living Committee which was tasked with campaigning for direct payments.

Courtesy of Disabled People's Archive

[Object description]

Black and white photograph of campaigners marching down a street. Two people in wheelchairs are carrying a banner that reads 'British Council of Organisations of Disabled People'

Disabled People's Direct Action Network (DAN) Free Our People banner, 2022

This banner is from a DAN protest, in March 2022 which highlighted the ongoing 'hostile environment' facing disabled people. As part of this action, a wreath was laid in memory of the estimated 100,000 plus disabled people who died due to Covid-19.

The banner is based on an original DAN banner made by Steve Graby in 2008 or 2009. It was based on a design by Mx Dennis Queen and it was painted on an old window blind. On loan from Ernest Bow

[Object description]

White banner made out of a towel measuring 1,250mm x 790mm. Printed on it are the words 'DISABLED PEOPLE'S DIRECT ACTION NETWORK'. Underneath this is an image of stick people with red hearts over their chests carrying a sign saying 'FREE OUR PEOPLE!'

[Cased objects – small display case]

Alf Morris's Chronically Sick and Disabled Persons Act pamphlet, 1970

Chelsea Labour Party National Campaign for the Chronically Sick leaflet, 1967

In the mid 1960s the National Campaign for the Young Chronically Sick began to promote the need for an alternative to living in hospital or relying on the support of family.

Campaign members provided evidence for a Bill Alf Morris MP was promoting, which became the Chronically Sick and Disabled Persons Act, 1970.

[Object description]

A5 light green pamphlet. The cover has two cartoons at the top. One is titled 'Now this' and depicts a wheelchair user surrounded by people. The second is titled 'Not this' and depicts two people in beds. Details referenced in the text include a foreword from Harold Wilson and analysed by David Weitzman.

Fundamental Principles of Disability booklet, 1976

This booklet published by the Union of the Physically Impaired Against Segregation (UPIAS) has become a foundation text for the British Disabled People's Movement and the development of the social model of disability.

The Union of the Physically Impaired Against Segregation (UPIAS) was formed following Paul Hunt's letter to the Guardian newspaper in which he called for disabled people to form a 'consumer group' to put forward the views of disabled people.

On loan from Disabled People's Archive





[Object description]

Orange A5 booklet. Small text on the cover reads 'THE UNION OF THE PHYSICALLY IMPAIRED AGAINST SEGREGATION and THE DISABILITY ALLIANCE discuss' followed in larger text by 'Fundamental Principles of Disability'.

Source Book Towards Independent Living, 1980s

The Hampshire Centre for Independent Living (HCIL) produced the first 'Sourcebook Towards Independent Living', a video and newsletters. They focused on promoting personal assistance and direct payments, which is the money given to disabled people to employ their own personal assistants.

Similarly, Derbyshire CIL supported disabled people with information, peer support, housing, personal assistance, aids and adaptations, transport and environmental access. These became known as the 'Derbyshire Seven Basic Needs', and have continued to be used by CILs and Disabled People's Organisations.

On loan from Disabled People's Archive

[Object description]

A4 document printed on green paper. The cover reads 'SOURCE BOOK TOWARDS INDEPENDENT LIVING, CARE SUPPORT IDEAS' followed by the HCIL logo.

Cased objects – small display case

Lorina Bulwer sampler, late 1800s

Lorina Bulwer was a British needleworker who created embroidered works whilst imprisoned in Great Yarmouth Workhouse during the late 1800s.

These works can read as letters of protest or outrage at the conditions of her imprisonment in the workhouse.

This small, square sampler features hand-stitched words that are all in capital letters, and two male figures appliquéd in the centre.

On loan from Norfolk Museum Service

[Object description]

Handmade embroidered fabric sampler measuring 210mm x 210mm. Two figures wearing suits are stood facing each other. Both have one arm in the air and one down on a diagonal towards the other person. The colours used are red, pink and beige and there is lots of text stitched all around the figures.

On the left side between the left border and figure, two lines of vertical text are stitched top to bottom:

‘WITH MRS ANNA MARIA YOUNG / AND HER III
CHILDREN’

Central between the two figures, is a block of horizontal text stitched in lines:

‘AH PALMER / UPS AND DOWNS / FAME ALSO /
BASTARD SEAR / DAN MEADOWS / F. BURTON J. RILEY /
OLD HARRIET SEWARD / TUNBRIDGES / TAYLORS OF /
CHIPPENHAM / CAMBS’

On the right between the right border and figure another block of horizontal text stitched in lines:

‘HURRAH / HOW / LONG / HAVE / YOU / BEEN ON /
INTIMATE / TERMS / WITH / CROSSLEY / OF / SOMER /
LEY / TON / PARK / AND / ROUND / ABOUTS’

Subsection introduction: Institutions are not solutions

Workhouses were set up to house poor people in the 19th century. They gradually became refuges for disabled or elderly people, and the residential homes and hospitals that replaced them often placed draconian restrictions on residents.

Disabled people who were forced to live in residential care or hospitals felt that they had no choices and no rights to live how they wanted. Winterbourne is now the name of a national scandal. It was the name of a private hospital where staff abused and tortured learning disabled people who were residents there. This was not a one off incident. Many such examples of institutional abuse have been uncovered before and since then.

This section traces disabled people's resistance to and campaigns against institutional living and for justice.

Dirge of the Brickmen painting by Colin Hambrook, around 1990

'Dirge of the Brickmen was made over 30 years ago as one of a series of artworks about the brutality of the psychiatric system. The thugs in the painting characterise the psychological torture I received from an NHS psychiatrist. As a ten year old child I was turned into the fall-guy for the state-sanctioned murder of my mother. Labels and drugs have changed since that time, but the role of psychiatry remains the same. It continues to be the key that society uses to scapegoat those of us who struggle to fit in to the narrow constraints of a capitalist society.'

- Colin Hambrook

On loan from NDACA



Institutions are not solutions

▷ [Object description]

Painting measuring 1,210mm x 1,210mm. Dark blue background, with many different figures painted in different poses and colours all around a square of small white painted text in the centre. On the right some grey figures bend over and inject syringes into cream figures lying on the ground. Figures in red suits are across all areas. At the top figures in grey suits with cone grey hats are in front of ten large cone brown shaped heads, which have their mouths wide opened showing their large teeth. At the bottom centre a figure in a red suit is bent over a brown mound.

Psychiatric Oppression document by Campaign against Psychiatric Oppression (CAPO), 1985

The Mental Patients' Union was a pivotal organisation which marked the beginning of the organised psychiatric survivors' movement in Britain.

The Union evolved into People for the Rights of Mental Patients in Treatment, which eventually turned into CAPO in 1985, in order to free itself of the mental patients' tag.

Courtesy of Tony Baldwinson

[Object description]

A4 document with the words 'CAMPAIGN AGAINST PSYCHIATRIC OPPRESSION (CAPO)'. Between the last two words is a spider web with the silhouette of a head in the centre. The bottom reads 'Introduction, Manifesto, Demands'.

Subsection introduction: A matter of life and death

From institutional neglect and abuse, to eugenics, euthanasia and the removal of welfare support there have been numerous attempts, to end, or worsen, disabled people's lives.

More recently, disabled people have been targeted by the UK government with savage cuts that have threatened lives. In 2010, the coalition government slashed disability benefits as part of its 'austerity' programme, which attempted to cut government borrowing. Disabled people were unlawfully and disproportionately affected by these cuts. Many disabled people could not afford to eat, and some died of suicide.

Today one in three disabled people live in poverty.

Jodie and Mary demonstration photographs, 2000

'The way we are viewed by healthcare professionals has a profound impact on the way in which society treats disabled people. So, their attitudes around embryo selection, genetic editing, abortion, euthanasia and assisted suicide can consequently impact on how disabled people's lives are valued by society.'

This scrapbook documents the Mary and Jodie Equal Right to Life campaign I was involved in with other disabled activists and allies at St Mary's Hospital in Manchester in 2000. Where the conjoined twins, called 'Jodie and Mary' to protect their real identity, were awaiting an operation which will separate them and lead to the death of Mary.'

- Simone Aspis

Courtesy of Simone Aspis



A matter of life and death

▷ [Object description]

Two colour photographs showing campaigners with a banner that reads 'MARY & JODIE EQUAL RIGHTS TO LIFE' outside the entrance to St Mary's Hospital at night.

**Post Winterbourne We Have Mendip placard, 2019
Reliable Witness placard, 2019**

Mendip House was a care home for Autistic people in Somerset, run by the National Autistic Society. It was closed in 2016 following allegations of abuse. On 29 March 2019 Autistic campaigners protested in Manchester and London to highlight the injustices of the investigation.

'Staff at Mendip House stole thousands of pounds from residents, hurt them, humiliated them, treated them as actual animals and even poisoned them. The home was shut down quick and staff were sacked. Exact sums were ordered to be repaid. You have probably heard in the press that the outcome of the Care Quality Commission court case was a measly fine of £4,000 to the company. No compensation for those harmed, no criminal prosecutions, or penalty to the attackers.'

Extract from Justice for Mendip! campaign manifesto, March 2019

On loan from Mx Dennis Queen and Pete Marshall

[Object description]

Two spray painted placards, measuring 590mm x 400mm. One has 'POST WINTERBOURNE WE HAVE MENDIP' stencilled on a black portrait and one has 'RELIABLE WITNESS' with two bees on a yellow landscape.

**Disabled People's Protest photographs,
3 October 2010**

These photographs are from a demonstration held in Birmingham. It was the first mass protest against austerity cuts and their impact on disabled people.

Courtesy of Alison Wilde



▷ [Object description]

Four colour photographs.

One is of a protestor on their phone under an umbrella, wearing a t-shirt with 'CUTS KILL' printed on it.

Two photographs are of a large protest marching down a long street, many people are holding banners and flags.

One is of an older person in a hat and coat stood in the foreground, and people holding a 'BRENT TRADES COUNCIL' banner behind them.

Broken Hearts for the DWP film by Dolly Sen, 2022 (13 minutes 49 seconds)

Multiple film festival winner, Broken Hearts for the DWP, is a short documentary on how the Department for Work and Pensions (DWP) is driving disabled people to starvation and suicide and how disabled people are fighting back using art, love and rage.

On loan from Dolly Sen

[Film description]

A small group of people holding heart shaped placards, protesting outside The Department for Work & Pensions building. Colour photographs are shown of the people whose names are on the hearts as their stories are told. Protesters wearing medical uniforms act out the Section 136 assessments on the DWP building before cordoning off the entrance with hazard tape.

Photograph of Disabled People Against Cuts (DPAC) Norfolk protest outside PIP Consultation Centre, 2016

Local groups around the UK, such as Norfolk pictured here, have protested against the cuts to disabled people which have come with the change from Disabled Living Allowance (DLA) to Personal Independence Payments (PIP).



A matter of life and death

- ▷ One example of this is the National Day of Action against PIP on 13 July 2016, with protests in many towns and cities.

Many in the Disabled People's Movement believe the change from DLA to PIP is a brutal return to the medical model of disability, depriving many disabled people of the social support they need to participate on equal terms.

Copyright of Roger Blackwell

[Object description]

Colour photograph of seven people holding a banner and placards on the pavement outside a PIP consultation Centre. The painted banner has the DPAC logo and a list of demands, these included 'Scrap Bedroom Tax', 'Sack Atos & Maximus' and 'Stop the closure of the Independent Living Fund.'

Justice for Laughing Boy quilt, 2014

The #JusticeforLB quilt was created as a memorial to Connor Sparrowhawk, also known as 'Laughing Boy' or 'LB'. He drowned in an NHS hospital bath in 2013, aged 18. His inquest concluded neglect contributed to his death.

The quilt was made by Janet Read, Jean Draper, Margaret Taylor and Janis Firminger from hundreds of patches contributed by people who wanted to offer their support and promote the rights of people with learning disabilities. Contributors were drawn from across the UK and seven other countries. It reflects the long history of textile art and craft used as a medium of political commentary, protest and resistance.

On loan from Sara Ryan

[Object description]

Patchwork fabric quilt measuring 13,900mm x 25,800mm and with a navy boarder. Each patch has a personal design in different colours, some examples being a question mark, the scales of justice symbol and 'TIME FOR CHANGE, IF NOT NOW WHEN?'

Photograph of Connor Sparrowhawk, around 2014

Courtesy of Sara Ryan

[Object description]

Black and white headshot photograph of Connor Sparrowhawk stood wearing a blazer and shirt, looking directly in the camera. Four people are in a blurred background.

[Cased objects – tall display case]

Independent living skills for young disabled people leaflet, 1990s

Many disabled people's organisations realised that not all disabled young people had been socialised with independent living skills as there had been an assumption that they would be living in institutions.

This is an example of the attempts made to upskill and equip young disabled people.

On loan from Disabled People's Archive

[Object description]

A5 leaflet. The front cover has a black and white photograph of a person sat in a wheelchair holding a tap at an adapted sink. The strapline below the image reads 'the gateway to freedom!!!.'

Greater Manchester Coalition of Disabled People (GMCDP) Young Disabled People 'Moving On' video cassette, 1990s

During 1993-1994, 40 young disabled people attended a course in independent living skills organised by GMCDP. This video, made by a team of young disabled people in

Cased objects – tall display case

- ▷ collaboration with Community Arts Workshop, demonstrates some of the training techniques and philosophies used on the course as well as acting as a general exploration of independent living issues for young disabled people.
On loan from Sue Elsegood

[Object description]

Video cassette with a cover design made up of blue collage photographs of people. Two images are enlarged with a border. Printed at the bottom it reads 'A VIDEO MADE BY YOUNG DISABLED PEOPLE ABOUT INDEPENDENT LIVING'.

CHANGE books and leaflets, date unknown

CHANGE is an organisation led by learning disabled people from Leeds.

They are built on the belief that learning disabled people are the experts on the changes they need to lead a good quality of life. CHANGE campaigns for many things including equal access to employment, healthcare and housing for learning disabled people.

On loan from CHANGE, part of the Advonet Group

[Object description]

Three booklets.

One has the title 'LGBTQ+ An easy read guide' with an illustration of two people with a rainbow flag and umbrella in front of a crowd of people holding up placards in the shape of letters spelling out 'LOVE'.

One has the title 'Safe sex and contraception' with drawn images of different forms of contraception.

One has the title 'Friendships and relationships' with drawn images of five people talking in small groups.

Churchill Fellowship award medal and photograph of William Case receiving his Churchill fellowship, 2011

William Case was the first person with Cerebral Palsy to receive a Fellowship award. He was presented with it by Baroness Tanni Grey Thompson, another Churchill Fellow and Paralympian.

‘I was awarded a Churchill Fellowship to undertake research around best practice of disability in the US and Canada, investigating the different systems and models. I wanted to bring my research home with the aim of improving the health and social care systems we have in the UK. My research report influenced parts of the Children and Families Act 2014 and is now held in the parliamentary library of the Houses of Commons.’

—William Case

On loan from William Case

[Object description]

Coin shaped medal with name and year engraved on it. Displayed in an opened red presentation case with white silk lining and the Royal Mint logo on the inner lid.

Colour photograph of Tanni Grey Thompson, in a wheelchair, and William Case both holding a medal, looking at the camera smiling. Behind them are a bouquet of flowers on a stand and a person looking inside a presentation case.

DIY Theatre Company sculptural prop by Nerissa Cargill Thompson, 2020s

This object was made as part of Salford based DIY Theatre's promenade performance ‘Looking Back: Facing Forward’ invited audiences to look back at Learning Disability History when many people with learning disabilities lived in institutions, and look forward to the contribution people with learning disabilities are making to our futures. It ended with the lyrics:



Cased objects – tall display case

/ Central zone display

▷ We have a voice
The power to choose
What we do
And who we are!

On loan from DIY Theatre

[Object description]

Black metal frame measuring 320mm x 315mm. Ten protesters made from wooden pegs hold placards made of lollipop sticks and paper. Slogans include 'DON'T TURN YOUR BACK ON US' and 'See the person not the wheelchair'.

[Central display zone]

DWP Deaths Make Me Sick shrouds by Vince Laws, 2018

The three shrouds on display here were created by poet, artist, performer, and campaigner Vince Laws. They are part of an ongoing campaign to highlight the deaths of disabled people dealing with the Department for Work and Pensions (DWP). Vince has currently made 25 shrouds. Each one commemorates the life of a named person who died as a result of the 'hostile environment' for disabled people created by the DWP.

On loan from Vince Laws

[Object description]

Fabric with text and images printed with stencils, each approximately measuring 1,110mm x 1,800mm.

One shroud reads:

'Mark Wood

Found Fit For Work by Atos, Against his Doctor's Advice,
Complex Mental Health, Benefits stopped, starved to death



▷ Another shroud reads:
Linda Wooton
Heart & Lung Transplant patient.
Died 9 Days After DWP Found her Fit For Work.

Another shroud reads:
Kevin Dooley
Suffered Chronic Pulmonary Disease.
Too ill to work said Dr.
Fit For Work said DWP.
Benefits Stopped. Suicide.
Respect Not Charity

At the bottom of each shroud it reads: 'DWP Deaths Make Me Sick'

**Save the Independent Living Fund (ILF) banner,
made and designed by Wadiha Ahmed and
Brian Hilton, 2014**

After many years of campaigning, the Direct Payments Act finally came into force in 1997, making it legal for local authorities to give disabled people money to employ their own personal assistants.

In the late 1990s and early 2000s, with Direct Payments, the ILF, a network of Centres for Independent Living as well as Disabled People's Organisations around the UK, it felt like disabled people were finally reaching a point where the hard work and campaigning had succeeded.

By mid 2010 it was clear that disabled people's right to independent living was under threat again. The Independent Living Fund (ILF) was closed to new applicants and the coalition government announced 'austerity' cuts to the money they would give to local authorities.

This led to renewed campaigning by disabled people and Disabled People's Organisations. In the North West of England, Greater Manchester Coalition of Disabled People



Central zone display

- ▷ (GMCDP) was a leader in the campaign to re-open the ILF, lobbying MPs, bringing in support from stars of Coronation Street, and campaigning on the streets of Manchester and outside Parliament. Despite this the ILF remains closed.
On loan from Disabled People's Archive

[Object description]

Sky blue landscape banner measuring 1,055mm x 1,765mm. The words 'SAVE THE INDEPENDENT LIVING FUND' are stitched in the center and 'INCLUSION LONDON', 'GMCDP'. The DPAC logo and wheelchair symbol with the figure holding a placard are stitched on either side.

Free Our People Independence Day t- shirt, 1990s

'This t-shirt was from Disabled People's Direct Action Network (DAN)'s Free Our People campaign which was about campaigning for deinstitutionalisation and for disabled people to have quality support within their own homes, within their community.

During this time, I was involved in helping two young disabled people get out of long-term residential care and live in their homes with proper personal assistant and welfare support. One of them, went onto to university to do a dance degree and got married to his partner. Helping both to get their lives back was the proudest thing I have done with DAN.'

-Sue Elsegood

On loans from Sue Elsegood

[Object description]

Navy t-shirt with a UFO beaming over a city with the slogan, 'FREE OUR PEOPLE: INDEPENDENCE DAY'. In the spacecraft there is a wheelchair symbol with the occupant breaking manacles binding their wrists with outstretched arms.

Label jars not people t-shirt, 1980s

People First was set up in 1984 and has a long history of campaigning for the rights of learning disabled people. They were the first user led organisation in the country to be run and controlled by learning disabled people. 'Label jars... not people' was a slogan used by People First in the 1980s.

On loan from John Ley

[Object description]

Black t-shirt with a white jar outline. In the jar is printed 'label jars...not people'.

Not Dead Yet UK banner made and designed by Wadiha Ahmed and Brian Hilton, 2016

NDYUK is a network of disabled people in the UK who have joined a growing international alliance of disabled people. They oppose the legalised killing of terminally ill and disabled people through the removal of legal barriers and the promotion of social acceptance of voluntary euthanasia and assisted suicide.

On loan from Not Dead Yet UK

[Object description]

White landscape banner measuring 2,773mm x 1,610mm. 'WE NEED SUPPORT TO LIVE NOT ASSISTANCE TO DIE' stitched at the top and 'DISABLED PEOPLE SAY NO TO ASSISTED SUICIDE' at the bottom. In the centre it reads 'not dead yet UK' and below that a silhouette of a line of people holding hands, with placards raised

Film transcripts

[Transcript of audio description]

At Home With Le Court (Audio Described) - Rewind

[Text]: Rewind seven decades of stories from Leonard Cheshire Disability Heritage Lottery Fund, lottery funded at home with Le Court 1955.

A basic clock graphic counting down from

[Text]: 30 seconds, TSW Film and Television Archive telephone 01752663322.

The clock continues to count down.

Scratchy black and white film, [Text]: The LeCourt film unit presents at home with Le Court. Cameraman A Carter and Jay Harding, fashions by Molly.

Jumpy home movie style film in colour, showing the exterior of two large houses. Now the facade of a building with a vintage looking van parked outside, a young woman smiles into the camera.

A young man is looking at the house, which appears to be derelict. It is a two-storey house with tall chimneys and dormer windows.

The house and its chimneys are gradually demolished.

Clouds of dust rise from the site as one of the chimneys falls to the ground.

[Text]: THE NEW LE COURT.

Tall trees covered with blossoms and flowering shrubs, a swimming pool in the foreground surrounded by grass and flower beds with Le Court in the background.

[Text]: EARLY MORNING

The building is long, with two storeys, many windows and a steep red tiled roof. A nurse draws curtains and opens some French windows. She then carries a tray of mugs and approaches one of the residents lying in bed.



▷ An emaciated man carefully drinks from his mug as he lies back against the pillow. A plate of biscuits rests on his shoulder.

Another man unable to use his arms, picks up a shaving brush with his mouth and attaches it to a contraption on a basin and begins to vigorously soap his own chin. Next, with a razor replacing the shaving brush he shaves himself using the same method. He uses quick well practised head movements to shave around his cheeks and chin.

A man reclines in a wheelchair, pipe in his mouth. The door opens and a staff member enters carrying letters and a parcel.

[Text]: MORNING POST

The lady enters the room and hands the parcel and some letters to the man with the pipe who wheels himself away.

[Text]: JOY RECEIVING A LETTER

A woman in a wheelchair is handed a letter which she collects with one of her feet, as her hands have limited motor skills, the woman grins widely as she begins to open the letter skilfully using her feet.

She uses a foot to hold the letter up and reads it turning to the other residents and laughing. A short statured man lying back in a wheelchair propels himself into the room using his cane. He is handed his mail and then smiling happily propels his wheelchair out of the room backwards.

[Text]: MORNING TEAS

A man plays a harmonica, which is held up to his mouth by a wire contraption.

A lady busily serves tea to residents from an urn on a trolley which she then wheels away. Kitchen staff busily prepare meals. A small Daxon dog stands on a chair with its paws on the kitchen table, where a large bone has been placed. Several ladies are in the kitchen laughing and chatting. One stirs a large pot on the oven, while another lady sweeps the floor. Others chat as they sit and peel vegetables. Another lady carefully whisks something in a small bowl.

▷

Film transcript – At home with le court

▷ Two lady's stand at a sink washing dishes and chatting. At the stove, the cook carefully removes a large pan and briefly displays its contents laughing. She continues to stir the contents of the pan.

Another smiling woman washes the floor from a bowl of water. Back at the sink, one of the women playfully points a fork at the other woman's back. A woman carefully waves her hand.

[Text]: JOY RINGING FOR LUNCH

Laughing a woman rings a large bell by pulling the rope with one of her feet.

A kitchen lady carves a joint of meat as residents are assisted into the dining room, some in wheelchairs, some using sticks.

A male staff member playfully strokes the hair of a man in a wheelchair, the cheeky attendant then pretends to spa with a young man in a wheelchair. The room fills with residents who sit together in small groups to have their meal.

Residents who need help with eating are assisted by staff or fellow residents.

[Text]: PATIENTS AT WORK

Residents are busy with different craft activities, including basket weaving and toy making, some helping each other.

A wooden duck toy on a long stick is wheeled back and forth. A man works on a camera, cleaning each of the lenses with a small brush.

[Text]: OUR PHOTOGRAPHER AT WORK

A young woman enters the room where the man sits in a wheelchair adjusting his camera. She sits down in a chair in front of him and arranges her dress and hair carefully.

The young woman laughs uncontrollably before bending down to pick up something the man has dropped on the floor.



▷ It is his bow tie, which she carefully fastens back onto his collar. He smiles broadly.
As she stands up again, he gently catches hold of her hand and kisses it.

[Text]: WORK IN THE PAVILION

A male resident feeds paper into a machine he is operating. Another man operates a machine using a foot pedal. A woman Joy constructs a wooden toy using her feet. The man with the pipe operates a printing device while reclining in his wheelchair.

[Text]: JIMMY ON THE LATHE

A man operates a lathe carefully shaping pieces of wood.

Another man lies back in his wheelchair polishing shoes. He cheerfully greets a female staff member who hands him another shoe. She places the other shoe beside him on the floor. The man continues to polish the shoe in his hands.

[Text]: LEN HAS A DATE WITH KITTY

A young man in a dressing gown, wheels his chair into a lift, which then takes him to another level.

He arrives at his destination and smiles at a young woman in white nurse's uniform. She returns his smile, and then begins to wash his hair while he sits in the bath. The young man is extremely thin and emaciated, the woman continues to wash his hair thoroughly with soap and water.

Later, the young man, hair washed and in his dressing gown again smiling. A nurse assists a man onto a bed, lifting his legs and then placing them into small slings attached to a pulley, he begins to exercise his legs, raising them up and down.

Next, the nurse slips his arms into small slings. One hand is locked and has very limited movement. He rotates his arms using another pulley then continues his vigorous leg exercises.



Film transcript – At home with le court

▷ [Text]: The Le Court film unit presents the Queen Mother.
Ciné camera, Ted Sleaman, directed by Neville Thomas.

The Queen Mother enters the new building accompanied by Leonard Cheshire and a senior nurse, smiling. She graciously shakes hands with a curtsy nurse and a lady in a wheelchair whom she chats to briefly.

The Queen Mother meets other staff and chats with residents stopping every now and then to see what crafts they are working on.

Later, wearing a fur stool and shaking hands with staff. The Queen Mother stands at the door preparing to leave. Smiling she is accompanied outside by Leonard Cheshire. Staff and residents are gathered outside, the Queen Mother bends down to receive a gift from a man in a wheelchair.

Finally, she waves goodbye and is driven away in the royal car. A man lying on a bed manoeuvres a large cabinet like object on a tray table over his chest. He lowers the turntable inside it and places a record on the turntable and carefully positions the stylus over it.

A BBC camera is directed towards Leonard Cheshire sitting next to the man with the pipe. The camera crew starts to film the residents and staff as they go about their tasks.

A tall man in a suit leans casually against a desk. After chatting to the residents, he gets up to leave and shakes their hands. A woman holding Maracas and wearing a wide brimmed hat with L for learner attached to her back dances in the middle of the room.

[Text]: SAMBA FANNY

Fanny continues her dance, then, still wearing her L plate, she dances with a man.

[Text]: Sister Ross being presented with gifts at her party.

A tall glamorous woman in evening dress is given a present. She reads the accompanying note.



▷ [Text]: 'Dear Le courters I can't say much as you can see, all I can say is thank you.'

Sister Ross looks up and smiles. The residents smartly dressed for the occasion look on, she appears to make a speech.

Then dressed in coat and hat Sister Ross says goodbye leaning down to kiss Joy in her wheelchair as she passes her in the doorway. Several people are gathered to say goodbye. Sister Ross is driven away waving as the car moves away.

An old bus with Le Court on the side.

[Text]: LOADING THE BUS

A man is given a piggyback by a woman who then helps him up into the bus. Other residents are wheeled up to the vehicle and assisted inside.

A lady pushes the grinning pipe smoking man in his wheelchair towards the bus where he wheels himself inside up a ramp. With everyone now on board, the bus drives off. It has a large hospital cross on the back doors.

[Text]: AT TICKBORNE PARK

Crowds of people are gathered outdoors, the women in summer dresses. The Le Court residents are there too sitting in the sunshine and chatting. Several young men in identical white shirts and flannel trousers appear, one with a cricket ball in his hand. They mingle with the crowd.

The Le Court residents in their wheelchairs look on with the other spectators as a cricket team walks out onto the pitch. The sun is out and the men have rolled up the sleeves of their white shirts.

At Le Court a group of men heave a large metal roller over some rubble, which is laid to make a steep roadway.

A girl in shorts rakes earth over the rubble as two young men empty more earth out of their wheelbarrows for her.



Film transcript – At home with le court

▷ Residents, most in wheelchairs, are gathered on the grass around a swimming pool. They are joined by a young man pushing a laughing young woman in a wheelbarrow. Everyone appears relaxed and smiling as the staff and residents chat. One young woman splashes her legs in the pool.

A young couple lark about in the wheelbarrow. A smartly dressed woman stands beside a bicycle, a small dog sitting in the basket in front of the handlebars and then rides off accompanied by another woman. A number of residents work in the Le Court Garden, raking loose grass and vegetation into piles.

Another man mows the grass near the house. Two young women in some dresses are with a resident who is digging with a spade.

One of the women mops his brow, it is the man with the bow tie, and he smiles into the camera before falling backwards, still grinning. The women lift him up unhurt, and he continues digging.

At the pool, the young man who was mowing grass, carries a woman over to the water and throws her in fully dressed. The pool is shallow and she wades out again laughing. Then she takes a running leap back into the water again.

A number of vintage cars with smartly dressed passengers, including several glamorous women drive up. There is a large official looking gathering outside Le Court, and a man addresses them in front of a microphone. A marching band in uniform entertains spectators at the occasion.

A young boy approaches three glamorous women and asks for their autographs. Filmed in black and white official guests walking through the crowds and the band playing.



▷ A little girl glides down a tall slide in a special wooden box. Guests walk by, the woman carrying a posy of flowers and the men with flowers in their lapels. One of the gentleman residents uses tweezers to delicately apply gold leaf to a small object on a table next to a display of decorative broaches.

[Text]: PATIENTS BUYING AT SHOP

A number of people including two men in wheelchairs, exchange money for small items at the small shop at Le Court and are served by one of the male residents. Sitting in the lounge, residents chat. One man playfully kisses the hand of one of the women while the others look on in amusement.

A lady resident greets a nurse who hands her a cigarette and lights it for her after several attempts. She sits and smokes admiring a vase of colourful flowers on the table next to her wheelchair. Joy laughing has her hair combed.

[Text]: NIGHT AT THE LOCAL

Leonard Cheshire and another gentleman greet two members of the clergy outside Le Court. They shake hands and go inside.

In the dining room Leonard Cheshire sits at the head of the table surrounded by distinguished looking guests. They are served by waiters in white jackets.

Later the guests are farewelled and driven away. Meanwhile, sitting in a pub lounge, the smartly dressed residents and staff drink and chat together during an evening out. Everyone is smiling and laughing.

[Text]: THE NEXT MORNING

One of the residents is getting a shave from a male staff member while lying in bed. Leonard Cheshire laughing as he addresses the cameraman.

▷

▷ [Text]: LE COURTING. CAMERA TED SLEAMAN.
SCREENPLAY AL FINCH. CHARM ANN HUGHES.
DIRECTOR NEV THOMAS. COLOUR BY KODACHROME.

A man sits in a chair in the garden and looks at his watch.

[Text]: SHE IS LATE

The man looks over to his right where a young woman appears from behind a tree. They greet each other with a quick embrace. Meanwhile, another man wearing a flat cap, a large flower in his lapel walks in the garden and checks his watch. He turns and points at something looking with mock shock and horror. He rushes down towards the couple and the two men begin throwing playful punches at each other.

[Text]: IN YOU GO

During the scuffle, the man with the cap is pushed into the swimming pool fully clothed. He flails about in the shallow water, then approaches the edge of the pool, where he hands the woman the flower from his lapel.

[Text] MY DARLING

The woman delightedly accepts the flower then pushes her beau into the water as well.

The man in the cab gets out of the pool and hands her another flower. She sees someone coming and flings both flowers down and the man in the cap falls back into the water. The woman runs off with a third man who has appeared leaving her other two men in the water. The men shake hands and swim off together, soon reaching the other side of the pool. The flat cap floats in the water between the two flowers.

[Text]: A LE COURT FILM UNIT. PRODUCTION.
DIRECTED BY. NEVILLE THOMAS IAC. THE END.

Rewind Leonard Cheshire Disability supported by the
National Lottery through the Heritage Lottery Fund.

Broken Hearts for the DWP film by Dolly Sen, 2022

[Sound of heartbeat fading over images of news articles]

[Narrator]: This is not an objective documentary showing two sides of the story. This is the side of the story that gets little national publicity or outcry. So this is our lament, our outcry, our tears for disabled people dying because of the DWP. We count the broken hearts. We count the stopped hearts.

[Text]: Rachel O'Brien: Disability Activist: I am here today because what the DWP and the government are doing to disabled people is absolutely horrific and breaks pretty much like every human rights convention going.

[Text]: Julie Mcnamara: Minister of Insecurity: So I'm here to protest what has been a very quiet slaughter of disabled people. There have been so many deaths within the first six to 12 months of people being deemed fit to work, capable to return to work, if there was ever work for people. And most of it is an utter nonsense, it's cost them over 3 billion in administration so far. And that's been an utter waste of the public coppers.

[Text]: A.Thorn: Mother of Disabled Man: I'm here today because there is a saying that says all that's needed for evil to triumph is for good people to do nothing. And I refuse to sit back and do nothing. Too many good people are being hurt by the policies that this government has introduced.

[Narrator]: I invited the DWP workers to sign off the next stopped heart publicly. They couldn't even look me in the eye.

[Dolly speaking at the protest]: Sign off the next DWP death. It is your signature that signs people's lives away?

This building behind us has contributed to the suicides of more than 600 people.

[Narrator]: Stephen Carre was one of the first public cases. He took his own life after a work capability assessment

Film transcript – Broken Hearts for the DWP

▷ judged him fit to work, even though he was severely ill with depression and anxiety. The coroner at his inquest would later rule that his death was linked to the flaws in the work capability assessment system.

[Text]: RIP STEVE CARRE

[Dolly speaking at the protest]: Over 10,000 people, after they were deemed fit for work, have died in the months after they were deemed fit for work. So we're more, I have to say my heart is broken because of these people who have died. These are. This shouldn't be happening in this country. People like Mark Wood who starve to death.

[Text]: Mark Wood starved to death in August 2013 after his benefits were stopped.

[Narrator]: Mark was autistic, had severe mental health difficulties and had multiple chemical sensitivities. He became estranged from his family as an adult. He cared deeply about ecology and creativity. And that combination brought some beautiful work into the world. He was so vulnerable; he was unable to do anything about his dire situation. He slowly starved to death.

[Text]: RIP MARK WOOD

[Dolly speaking at the protest]: We want them to stop these assessments. We want them to stop making the process so demeaning, so devastating, so humiliating, that people have you know, feel like they can't carry on.

[Text] Gill Thompson, sister of David Clapson who died 3 weeks after his benefits were sanctioned: I just want for the suffering to stop. No more deaths and no more benefit cuts.

[Narrator]: A very brave woman here Joy Dove who's holding her daughter Jodey Whiting's heart.

[Text]: Jodey Whiting took her own life after her benefits were stopped because she didn't attend a Work Capability Assessment.

She couldn't attend as she was seriously ill in hospital



▷ [Joy Dove]: I'm Joy Dove I'm the mother of Jodey Whiting, who took her own life on the 21st of February 2017. Through the failings of the DWP. She'd been in hospital and she had pneumonia and she had cysts on the brain. They found a Plymouth cyst at the time because she complained about pain and everything. So they were sending her to like get X rays, scans and then from North Tees hospital to James Cook hospital they were sending them over to have a look, this Professor Keane. Anyway, Jodey needed to come out of hospital and they'd decide what to do because it was a cyst, and it was about nine centimetres.

So she came home and she was on twenty three tablets a day, there was eight different types and two lots of morphine in and we thought right she needs to recuperate. So we came across a letter and said, why didn't you attend a medical on the 16th of January? So I said oh Jodey, he said it could affect your money. So Jodey says what are we gonna do, I said don't worry, we'll send all the information. They'll probably just send you for another medical. She said, all right. So we wrote off, sent it and then instead of another letter coming saying yes, here's another medical, it says you're fit to work. We couldn't believe it. I looked at her and I thought what do you mean? How can you say your fit to work without seeing her first? So then it said that you could write one more time to a second decision maker. So we've done that again. But it took six weeks. And Jodey were like worrying. But bear in mind before this, she's gone through the PIP change over from DLA and they stopped her Mobility so she'd lost that monthly money as well. So she only had the ESA and now they were talking about it could affect your money. So we thought right second decision maker would say okay, that's you know fine, give her another medical or her money back. Then letters come in saying your housing benefit's being ceased for the moment, your council tax and everything. She says mum what am I going to do? And I said don't worry. She said I can't walk out the door, I can't go sign on. They were telling her go sign on.

[Text]: One day none of her family heard from Jodey and her phone wasn't being answered, so Joy went over to Jodey's home.



Film transcript – Broken Hearts for the DWP

▷ I mean, opening that door, that key wouldn't let me open it, then the concierge took it, we went in. The concierge put the light on, she was there dead on the settee. And I started screaming. [Sobs]

So my daughter's dead, such a shock. The concierge runs out, getting the police, ambulance, whatever. And then she left us all a note saying she couldn't go on no more. For me to look after the kids.

So I was just on like autopilot, just went through it all. The police said, well I knew there would be an inquest. So they said I'd have to write like a statement. To see her final days, were what frame of mind. So I wrote it and I knew it was the DWP fault for what they'd done.

I started my campaign I thought that this is not right. And then I got them investigated by the independent case examiner and they found five failings.

[Text]: Joy dove lost her appeal for a new inquest at the High Court in September 2021. She vows to keep fighting.

And it's an independent inquiry to investigate DWP failings in relation to these deaths, including whether they has been misconduct by civil servants or ministers. Any evidence of misconduct contributing to serious harm or death to be turned to the police.

It's for everything you know, and everybody not just for my daughter, young or old, it's for everybody. So my daughters like spearheading the campaign and that makes me feel like her death wasn't in vain.

[Text]: RIP JODEY WHITING

[Narrator]: And while Joy fights on for justice for Jodey, it has been 10 years since the death of Stephen Carre. And still people are dying. People like 21 year old Ker Featherstone, who took his own life after his benefits were reduced. Even though he was so ill he couldn't even see his own family.

[Text]: RIP KER FEATHERSTONE



▷ [Narrator]: In response to Kurt's death. The same old platitudes are wheeled out by the DWP. 'They said we support millions of people a year and our priority is they get the benefits to which they are entitled promptly and receive a supportive and compassionate service. In the vast majority of cases this happens but when sadly there is a tragic case. We take it very seriously, learn lessons and make changes to our systems when necessary.' [Text DWP July 2021]

[Narrator]: There has been over 10 years of independent reviews, peer reviews, United Nations condemnation, coroner stating that benefit reforms have led to people's death. Freedom of information requests exposing DWP lies, research on the damage the DWP is doing, judges decisions pointing to the unfairness of the benefit system, documentaries showing deceitful tactics from the DWP and there is still no political or legal recourse. There's only one thing for it. I have to section the DWP.

Section 136 is a legal power and a mental health term where someone is removed from a public place for being a danger to themselves or other people.

[Text]: the first part off the assessment is Dolly checking the DWP for heartbeat.

[Dolly outside DWP building]: There is no heart in this building. Come on, come take this heart! Come on take it! What are you scared of?

[Another protestor]: You have blood on your hands DWP. How can you make somebody fit to work when they land in a coffin.

[Text]: I adapted some of the questions the DWP asked people in their work capability assessment to see if the DWP is fit to work.

[Dolly at protest]: We are sick of you, as doctors we have come to assess you, as you have assessed many people to their deaths, to their starvation. To DWP and the workers inside. Do you dress appropriately to condemn people to their deaths? Do you use a computer to destroy people's lives?



Film transcript – Broken Hearts for the DWP

▷ I thereby section you to be unfit, you are a danger to yourself and other people.

[Music, Whose side are you on by Rockinpaddy]: [Lyrics]:
Because of all these changes thousands of us have died.
And if these changes keep on happening, what more proof do we need that you have lied. Which side are you on, the boys?
Which side are you on? Which side are you on, the boys?
Which side are you on?

[Protestor holding Section 136 yellow hazard tape outside DWP]: Justice for Jodey and thousands more. Thousands.

[Joy Dove]: Justice for Jodey.

[Narrator]: The DWP didn't appreciate being sectioned. They called the police. We told the officer we just thought it was wrong people starved to death or were bullied into suicide. Eventually they let us go.

[Text]: Jan Librarian: I suppose this morning, I've been thinking quite a lot about the difference in reaction between the way people and the government have expressed such concern rightly about the terrible toll that the Coronavirus has taken. But I'm thinking over the years what's been happening with people who have disabilities and had been found fit to work by this government and have been dying in the thousands. And there's been absolutely no outrage about that apart from a few selected groups, individuals and so on. I don't know whether it's people haven't known about this. But this has happened. And I think we need to be aware that this kind of thing continues to happen. This system is exactly the same, disabled people are being found fit to work and then dying soon after. And that's just not, that's not acceptable.

[Dolly wearing a t-shirt with the words 'I sectioned the DWP']:
When you look back on your own life, what would your heart look like? Would it be silent and mediocre? Or full of kindness and courage? Who's paying the rent to your heart, monsters of power or your own decency? Does any of this make you mad enough to act?



▷ [Text]: if you want to find out ways you can help go to:
www.section136.co.uk/what-you-can-do-to-help/

[Music]: 'Are you mad yet' by The Barebones

'They are killing off our brothers, our sisters, all those others,
are you mad yet? Are you mad yet? Are you mad yet?

They say we all are faking and the benefits were taking. Are
you mad yet? Are you mad yet? We're the reason there's no
money in the land of milk and honey. Are you mad yet? Are
you mad yet?

The end

This is the end of the Large Print guide for the Free our
people section of the exhibition. We hope you have found it
useful. We hope you have found it useful. Please return the
guide or give it to a member of staff. Thank you.

Please share with us any feedback on this resource. You can
email access@phm.org.uk or share your feedback with a
member of staff.