

Large Print guide

Nothing about us without us

Section: The future

Text size: 18pt



Transcription

This guide contains

- Large print of the wall texts and labels.
- Short descriptions of the objects and images on display.
- Transcripts of the films and audio installations on show.

Large Print exhibition guides in 14pt and 24pt text versions, magnifiers and colour overlays are also available.

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The future

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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

Section introduction: The future

This section is about the future of disabled people and the Disabled People's Movement.

It includes contributions by young disabled people based in and around Greater Manchester.

There is a campaign noticeboard for people to add and share information, it is a space to find out about current campaigns led by disabled people and how to get involved.

It also poses questions, crafted by our curators, for you to respond to. You can write your responses on the cards provided and add them to the shelves. Alternatively, you can send an audio or video recording via WhatsApp using the phone number 07548 956 845.

What are the issues or barriers disabled people face today?

Social care - what needs to change



- ▷ How do we make public transport more accessible?

What words do you like to use to describe yourself as a disabled person?

GMDCP Young Creatives films (15 minutes 13 seconds)

On this screen is a showcase of video works made and selected by the Young Creatives.

The Young Creatives project was developed in phases. The first was with Greater Manchester Coalition of Disabled People (GMCDP) and Archives+ looking at the history of disabled people's protest. The young disabled people involved noted that without this movement there would have been no Disability Discrimination Act. No Equality Acts.

The second was spent with Contact Theatre, developing theatre-making skills, acting techniques and confidence building exercises. ▷

GMDCP Young Creative films

- ▷ Months of online development culminated in a takeover of Contact to share their responses and lived experience with the world through an event called DIS:Play. Which explored what it means to be young and unapologetically disabled.

[Film description]

Anustan

Anustan has a beard and is wearing a light blue polo shirt and navy hooded jumper, speaking to camera. A window to the right of them.

AYC

Animation of a person walking, reading a book. A pile of dirty laundry, technical devices, someone writing on a chalkboard and coins illustrate the points they are making.

Emmy

Feathers fall down the screen. Pages of a book turn unaided. Multi colour lights twinkle. Reversed footage of ice cream melting. Video game character lying on a sun lounger on the beach at night, 'all my joys by Emmy Clarke' written across the screen.

Lewis

'All the Lewis's By Lewis Ravenscroft' written on the screen. Lewis wears a burgundy hooded jumper and is sat in a white room with a bookshelf to the right side. They switch between the role of ▷

- GMDCP Young Creative films
/ Campaign noticeboard

- ▷ the interviewer on the left side wearing a grey baseball cap and themselves on the right side.

Libby

Libby is wearing dark rimmed glasses, a long sleeve top and dungarees and is sat in a brightly lit room.

Molly

A circle with 'Being Young and Disabled by Molly' in the centre of the screen. Warm yellow light twinkles, switching from the bottom to the top of the pink screen.

Campaign noticeboard

Please add your campaign information for others to explore.

And find out about campaigns you might like to join in with and support.

The PIP tapes

The PIP tapes

**Gemma Nash and Calum Perrin,
The PIP Tapes: Do not own it // do not
open it – Argos Remix (2021) sound,
6 minutes 22 seconds**

**Gemma Nash and Gill Crawshaw,
The PIP Tapes: 1980s (2021) sound,
12 mins, 25 seconds**

Until 2020 Personal Independence Payment (PIP) claimants were not allowed to make digital recordings of their assessments, many people resorted to using cassette tapes.

In 'The PIP Tapes' project, sound artist Gemma Nash explores the symbolism cassette tapes provide in this context

In many ways cassette tapes signify physical frailty, they break and jam easily and require patience and time to be fixed. Even when they are 'fixed' they still hiss and distort recordings. But they are also a symbol of rebellion, hope and freedom. Cassette tapes can be recycled or hacked for bootleg recordings and are free from the claws of digital algorithms.



The PIP tapes

- ▷ Cassette tapes are nakedly honest, and in this sense they are the perfect representation of 'crip' culture and resistance.

Commissioned and produced by Heart of Glass,
supported by Arts Council England

[Object description]

Cover image for The PIP Tapes installation.

An illustration of a cassette tape in black ink on brown paper, with 'The PIP Tapes' printed on the cassette.

Film Transcript - GMCDP Young Creatives films

GMCDP Young Creatives films

Anustan

Okay here's what I think. The treatment of disabled people is now changing a tiny bit of change. Change. We think that our health changes a lot of things.

I have a sight and speech impairment, and have Cerebral Palsy too. Like Rosie Jones!

I am worried about, just what's happening. Government and Boris Johnson messed up everything.

In future... we are really not sure what's happening. What's happening in our future? Boris did everything he can to mess up everything. But I know, like people have, we will fight for freedom! To feel and to think and believe, and to do our dreams. So yeah..thank you.

[Text: Performed by: Anustan Rajasegaran]

AYC

Get a grip of yourself lad. This is my lived experience as a disabled person and the barriers I face.



Film transcript - GMDCP Young Creative films

▷ At times it feels like I need to grow up. I should be ashamed. I can't organise. I get addicted to stupid things. I need to take things more seriously.

I need to do better for myself. I haven't stepped up to be a man. I would not want to be the person I am. Am I wrong saying this? At home: under pressure from parents to find jobs or opportunities. They say I need to push those who are meant to be helping me. They love me and want the best for me. It's too much pressure. I don't want the stresses of home anymore.

At school: I was told off. I was too naive. I was told I'm inappropriate. It was hurtful and very triggering. Yet I did not have the right support. An example - I had things thrown at me in English class. Social services: I get very little help and support. Lost documents. Wrong documents. Not getting them in on time. They feel so unresponsive. It's not everyone, just feels like those I need most. I'm expected to know everything about myself. That's very hard.

Health Service: support can fail people when they need it most. Long waiting times/rubbish food. Attitudes of other patients, talking and whispering. Harassment from staff. Wrongly discharged. Poor mental health quotes that follow you, wherever you go.



Film transcript - GMDCP Young Creative films

▷ Finances: Being on benefits for a while. Mum helped me manage them. I have never been taught how to manage my finances. I am now able to manage them.

Transport: This is still an issue many disabled people face. Trains are not wide enough. Signs are complicated. Overcrowded carriages. The general public do not understand the complexities of access. They have not changed, even after the pandemic.

Government: We live in such a warped society. We listen to their “truths”. We can't make up our own minds or we get punished if we do. They are fascists. We just need the support and help. They do not care. They only support their cronies, backhanders and sending money to their friends. They do not care.

This is me: I don't want the stresses of home anymore. I don't want to be on benefits anymore. I want to work. I want to gain more life skills. I want to keep learning and bettering myself. I want a strong mental fortitude. I want an independent life.

Am I wrong in saying this?

[Text: Performed by: A Young Activist]



▷ **Emmy**

I wake to my alarm and hit snooze, again and again. They say it tires you more to do that. To return to sleep after pecking the sun good morning, but I can't help it. The sun has never treated me as sweetly as my bed. I burrow deep, cool pillow to snoozing cheek.

Eventually, I make it to my desk. Cup of strong tea in hand, and open a book. I thought I'd lost my love of study long ago but it's renewed and reclaimed now. My brain and heart fizz and pop with excitement as I turn pages. I am a child with its first mouthful of sherbert dibdab delighted, astonished and eagerly awaiting its second taste.

Later, if I'm with mum, we'll eat dinner and watch our favourite show. We've watched it a million times throughout the good days and throughout the bad days. And still it gets us talking, gets us lit up inside like we've swallowed a thousand fairy lights. Like clockwork, the cat will rock it around the living room at the same time each night letting us know it's time for bed. If I'm with my partner instead, we'll spend the evening snuggled up. They'll tell me the joys of their day and I will tell them mine and we'll plan to go thrift shopping, treasure hunting at the weekend. We take care of



Film transcript - GMDCP Young Creative films

- ▷ one another. They lovingly craft duck pancakes, I make mug brownies topped with ice cream and sprinkles.

Snuggled in bed once more I say hello to my dearest friends. Here in the warm island glow, I make their digital world beautiful. Football on the beach, a funfair on the cliff, and even a car boot sale surrounding the town hall. There's a whole section of the island I haven't designed yet, a whole swarm of joy is yet to come.

[Text: all my joys by Emma Clarke]

Lewis

[Text: 2 All the Lewis's By Lewis Ravenscroft]

Lewis 1: Thank you for coming in today, Lewis, for this interview. How's it going?

Lewis 2: Hi, Lewis. Number one, I think. Thank you for having me today, I'm good. Thank you. Thank you.

Lewis 1: What do you wish people knew about your life?

Lewis 2: I wouldn't know where to begin honestly. Well, I like to let people know that just because someone's autistic it doesn't mean we don't have the same sort of connections with other people that everyone else does. And no two autistic people are the same. I mean despite being the poster boy for autism...I was eleven years old and



Film transcript - GMDCP Young Creative films

▷ obsessed with Doctor Who. On that, I can actually name every single episode of Doctor Who from series one to series ten. Of new who, just by asking me a random episode number.

Lewis 1: Okay, then. Series five, Episode Six. What episodes that?

Lewis 2: That is.. the Vampires of Venice when the doctor takes Amy and Rory on a, not a honeymoon, but like a date to the 1500s in Venice.

Lewis 1: What do you consider to be a good day?

Lewis 2: A good day to me is.. Well, basically when I can get out of bed and sort of stim immediately. Like there's nothing really to do immediately. I can relax and because I have this, and I can bring it to the studio. It's a weird thing from playing mobilal don't even know what it is. But it's just nice and fiddly. So when I can stim first thing in the morning. Later in the day, I can probably go rock climbing because it's my favourite thing to do in the world. And watch a lot of TV with my family, because that's something we like to do together, that I'd say would be the perfect day, stim for a few hours, go rock climbing, and just hang out with people I actually like.



Film transcript - GMDCP Young Creative films

▷ Lewis 1: what would you consider to be a bad day?

Lewis 2: Well a bad day I'd say.. I don't think anything particularly goes wrong in a bad day. Sometimes I just have to wake up and feel, I guess, overwhelmed and overstimulated. Is like someone's turned the dial up in my head. So everything's a bit brighter, everything's a bit louder. Everything's just a bit much. So that would usually be, I just had to venture out into, into the world. It's all a bit much. And then I just kind of just want to go home. Sit in a dark room and just sort of unwind and decompress. But then I feel like I've sort of let the day defeat me for no actual good reason. So those are probably the bad days.

Lewis 1: Thank you. That was a brilliant interview the best I've ever had. I must say I am great company.

Lewis 2: Well, thank you for having me. Anytime.

Also, you have a really nice hat. It's really, I wonder who bought it for you. It's really nice.

Libby

I have this story in my head. A sort of false memory or rather wishful thought. That at four years old I went into my GP's office and had an intracranial screening test. A brain scan to tell my



Film transcript - GMDCP Young Creative films

▷ mother and I every single mental illness and disability I will experience in my lifetime. Imagine if at the age of four, I got my diagnosis of autism, dyslexia, anxiety, depression and trichotillomania all in one go. I'd be ready to start school then armed with this comprehensive list of all my educational needs. I'd go through my fourteen years of schooling and three years of university, achieving my full potential. Nothing holding me back. But obviously that never happened. No such development exists yet. Age four, nobody suspected there was anything wrong. It went more like anxiety at sixteen, trichotillomania at seventeen, depression and dyslexia at eighteen and autism at nineteen.

This story is a cry for help, but not for me. It's way too late. For the other children in the same situation. The ones whose teachers don't know enough about special education needs to be able to identify any. The children in ableist environments who don't want to speak up because they're scared of what others may think.

Parents, teachers, policymakers, lend me your ears. What I'm trying to say in my long and convoluted manner is this. Grades are not an indicator of ability. The child with all A's may have to work three times as hard as the others.



Film transcript - GMDCP Young Creative films

- ▷ Neurodiversity can occur in people who aren't seven year old males with challenging behaviour. We're just as valid as them and they're just as valid as us. And every child, disabled or not has their own educational needs. These needs cannot be met by a ratio of one teacher to thirty pupils. When is one size ever fit all? It's up to us to ensure that every child has access to their best education. Don't let us fall through the cracks.

[Text: Performed by: Libby Tierman]

Molly

[Text: Being disabled has its ups and downs]

Being disabled has its ups and downs. Life is hard as a young disabled person. Yeah, it's full of blessings and positivity. Pain and fatigue is constant. Amongst the spiralling thoughts of, I'm not good enough. Why am I like this? Why am I not employed? With my own place. A relationship. No adaptations to help when working for supposedly disability friendly jobs. Friends not understanding. Needing flexibility, patience, as I find my path.

25 years of living at home, when I want to be alone, independent. and yet I'm scared. Anxiety and what ifs whirling in my mind. As my body is curling, wanting to be cocooned in blankets and warmth. Safe. Hugs and resources is vital.



Film transcript - GMDCP Young Creative films
Audio transcript The PIP tapes Do not own it

- ▷ Support and love. Reminders of the good things in life. To rely on the family I am lucky to have, parents, siblings, cats. Life may be hard sometimes but things I love bring light to the darkness. Fairy lights, scented candles, comfort shows and laughs. Food and family get together. Faith and love. All sparking joy, fanning the flames of hope that one day, I pray, I can be included, adaptations and support through it all.

[Text: Performed by: Molly Popplewell]

Audio transcripts

Gemma Nash and Calum Perrin, The PIP Tapes:

Do not own it // do not open it - Argos Remix (2021)

Step one: Use three cassette tape recorders.

Step two: Buy brand new sealed cassettes and open them in front of the interviewer.

Step three: Set up the machines and have all three recording at once. Set up the machines and have all three recording at once.



Audio transcript The PIP tapes Do not own it

▷ Set up the machines and have all three recording at once.

[Overlap]: Step two: Buy brand new sealed cassettes and open them in front of the interviewer

Step three: Set up the machines and have all three recording at once.

[Overlap]: Step two: Buy brand new sealed cassettes and open them in front of the interviewer

Step four: At the end mark your name and national insurance number on each cassette.

[Overlap]: Step two: buy brand new sealed cassettes and open them in front of the interviewer

Step five: Invite the interviewer to choose one cassette

[Overlap]: Buy brand new sealed cassettes and open them in front of the interviewer

Step six: With that cassette seal the tape with a label over the cassette so that if it is opened -

[Overlap]: Step three: Set up the machine and have all three recording at once.

▷

Audio transcript The PIP tapes Do not own it

- ▷ Step six: With that cassette seal the tape with a label over the cassette, so that if it is opened -
[Overlap]: At the end, mark it with your name and national insurance number

Step six: With that cassette seal the tape with a label over the cassette

[Overlap]: Step five: You are to choose one cassette. Step six: With that cassette seal the tape with a label over the cassette

Last week at my PIP assessment, one machine didn't record at all and the other machine kept switching itself off. The sound quality was rubbish
A total waste of money

Skrags, 45-54, Peterborough. Awful. I wanted this to record a PIP interview. Maybe if I'd been interviewed in an office, we would have both been on opposite sides of the table it would have done the job. However, I was in bed and the sound quality was so poor it wasn't fit for purpose and we had to return it.

Cilla May, 45-54, Wales. I lost my only chance to gather evidence for the independent tribunal for my PIP assessment. I had spent over one hundred British pounds as to enable me to invoke my right to record it and this will make it one hundred percent harder to dispute their decision in court. I was left horribly disappointed and let down. Avoid, avoid, avoid.



Audio transcript - The PIP Tapes 1980s
/ The PIP tapes Do not own it

- ▷ Melana 45 54 Gordon Dean, 55-64, Bedfordshire, UK. Luckily I didn't need the one I got from Argos. My friend lent me the same one. It's the only model of cassette recorder that works for meetings. Make sure you buy extra two of them for PIP assessment.

(Cluster of voices, inaudible)

Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it. Do not open it.

**Gemma Nash and Gill Crawshaw,
The PIP Tapes: 1980s (2021) sound,
12 mins, 25 seconds**

Ok...this is Gill Crawshaw recording a story for 'The PIP Tapes'. My starting point for this tale is a photograph of me in 1984 knitting in a squat in Leeds. I chose this image because it brings



▷ together a few themes that relate to the PIP Tapes project: activism, disability benefits, music on cassette, the disabled people's movement and an extra element is textiles, textile design and knitting which is part of my story.

This piece is accompanied by a knitted rectangle, about the size of a cassette, which I've knitted from an unspooled cassette tape. I'm going to try and tell this story according to these themes or strands. But, like knitting, they are looped together...they cross over and at times it's hard to tell which strand is which. They don't just run in a linear chronological order because they are closely knitted, or even woven, together. It's impossible to avoid the textile metaphors as I tell this story...maybe I should call it a yarn actually! So...I shall cast on with the first strand.

Strand one: knitting in a squat. I'm looking at a rare photo of me from the 1980s, a time when few photographers were taken, unlike now. I'm on the left of the photo sitting at a table which holds a grey canvas army bag and a large spool of beige yarn which I'm knitting up. I'm looking off to the right of the photo to the back end of a dog and someone's booted leg. Judging by the light of the photo, there would have been a window off to the right, its daytime. The room is scruffy with bare floorboards. The wall behind me is wood paneled



Audio transcript - The PIP Tapes 1980s

▷ with a strip door in the middle. A hand painted poster for the band 'Lenny's Kitchen' with a smiley face covers the top half of the door. Another gig poster is taped to the wall above my head. The headline band is 'Conflict'. I'm wearing mainly grey and black so my fluorescent green socks and orange canvas shoes are very noticeable below cropped leggings. I've got closely cropped hair, apart from a bright orange tuft at the crown of my head. [Pause]

This was a couple of years after I had left university where I had done textile design. I'd become disabled at university so my life changed in lots of ways. For one thing, nobody seemed to expect me to get a job after I'd graduated. Well that suited me. I didn't want a job in the textile industry and I was happy hanging out with other young people who were also on benefits. It was a mix of anarchists, punks, students, squatters, housing co-ops and musicians. It was my first proper immersion in a community that was bound together by politics and activism...and it was creative, supportive, idealistic and very busy. We might have been on benefits, but this was such a creative and productive time for many people and I look back on it very fondly, actually.

People squatted because they needed places to live and they also squatted to open up empty buildings as community spaces. Large empty



Audio transcript - The PIP Tapes 1980s

▷ buildings became spaces for gigs, art spaces, creches and meetings and the photo was taken in one of these. It was about bringing buildings back into use...self organisation, community development, highlighting how landlords, and in this case local authorities, wasted resources whilst withholding them from people at the same time. Music was at the heart of this anarchist punk scene, of course. And there was so many bands. DIY political bands with anti-war, anti-corporate-bullshit, animal rights lyrics, even though you couldn't always tell what they were singing. Cassettes were the lifeblood of this movement.

It meant that bands could easily record and distribute their music. Gigs would often be recorded too...and the cassette cover would be a multi-folded sheet of paper absolutely covered with dense writing which might include those lyrics.

Strand two: looking for radical crips. Just about everyone I knew at the time was on benefits, as was I, and my benefits included mobility allowance which was vital, it meant I could run a car.

There were checks on people from time to time to make sure we weren't 'cheating the system' but nothing as stringent as people face today. In my case, a disability resettlement officer, who



Audio transcript - The PIP Tapes 1980s

▷ was supposed to support disabled people to get a job, told me that I might as well just wait and get married, so that my husband would support me and not worry about working. Nevermind that I just got a degree...talk about low expectations! I didn't really know any other disabled people though. The anarcho-vegan punks were great but disability wasn't something that came up much. There was more understanding amongst women in the anarcho-feminist movement but it took several years for me to find any radical disabled people.

I tried going to meetings at the local access community and joining support groups but they were more concerned with engaging with the local authority or with maintaining good health. Now of course these were important, there's absolutely a place for those. But it wasn't what I was looking for. It didn't feel at all revolutionary.

In the end, disability arts was my route into the disabled people's movement. I did some freelance work for a local community arts organisation and the manager there told me about 'Invalid?' (that's got a question mark at the end), a disability arts organisation in nearby Bradford.



Audio transcript - The PIP Tapes 1980s

▷ It was here that I learnt about the social model of disability, which was a revelation. It honestly changed my life. To realise that disability is created by society, it isn't about individual failings. Understanding that the problems of disability were not my fault, they didn't lie within me but externally, immediately made sense to me. I got involved with 'Invalid?'...it later became 'Valid?', the wider disability arts and disabled people's movement, met many amazing disabled people and, as they say, the rest is history, as I went on to be involved in the movement for many years.

Strand three: benefits are essential. If I hadn't had benefits at that period, and for a while beyond that, I really don't know what I would have done. I would have likely lost my independence, although I didn't really have a family in a position to help. This was a period of mass unemployment, yet the narrative of scroungers was prevalent then. There were so few jobs for people, especially for young people, beyond special schemes, youth programmes. As now, the amount of money that people received on benefits was tiny. Having a community of peers in the same boat certainly made it easier to survive but it was a struggle and many people had it much worse.

We never took benefits for granted, there was the constant threat of the money being taken away. In



Audio transcript - The PIP Tapes 1980s

- ▷ shared houses, the DHSS, the Department of Health and Social Security, which predates the DWP, would try and prove that people were cohabiting, so that they could try and cut two people's benefits to one. Then, as now, benefits were an essential part of people's lives. They mean, or should mean, that disabled people can live above the poverty line, independently and with dignity. As we know, that is too often not the case.

Strand four: knitting it altogether. I don't know what I was knitting in that photograph. I knitted several jumpers for friends, including a green Riddler jumper covered in question marks, like the character in Batman, and multicoloured jumpers left over from lots of little lengths of leftover yarn. I'd knit mohair jumpers for pin money, which were then sold in shops for a lot more. I'd carry my knitting around, it's something that you can do while you're chatting...or during meetings. Textiles have been a constant thread, if you like, in my life. From doing textile design at uni...I ran textile workshops as a community artist and made banners with groups at 'Valid?'

Fast forward to a few years ago, when I curated a project called 'Shoddy', which centred on an exhibition of textile-based work by disabled artists. Shoddy is originally the name of new cloth



Audio transcript - The PIP Tapes 1980s

- ▷ created from woolen waste and recycled fabric. The original meaning is, well now, largely forgotten and the word has gone to mean 'of inferior quality', shabby or broken down. This was the starting point for the exhibition which challenged assumptions that disabled people's work, and ourselves, are inferior, broken down, second rate or badly made.

And of course, the exhibition took place against the ongoing background of austerity, of cuts to the welfare benefits and public services, including social care services, that are disproportionately affecting disabled people and a climate of demonising those who receive benefits or other support. Shoddy, should instead be used to describe the government's treatment of disabled people...although it's nowhere near a strong enough word. I only returned to disability arts a few years ago and I'm trying to use the arts as a form of activism. Art can be a force for change and that's why this project, 'The PIP Tapes', is so important. [Pause].

The end

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

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