

NDACA Giving
digital meaning
to the Disability
Arts Movement

National Disability Arts Collection & Archive

This brochure reveals the 2015-2018 collecting and digitising process that will allow NDACA to tell a truly great heritage story.

The UK Disability Arts Movement is a unique movement which began in Britain in the 1970s. It was made up of a group of angry disabled people and their allies who broke barriers, helped change the law, and made great culture about that struggle. This heritage story will live on through NDACA - the collection of objects, ephemera and stories of the Disability Arts Movement.

NDACA goes live in 2018

WE DEMAND:
RIGHTS
NOT
CHARITY!

Did you hear the one about Miss Disabled Beauty?

An introduction to **NDACA**

Six characters in search of an audience

What is NDACA?

NDACA, the National Disability Arts Collection and Archive, is a £1-million Heritage Lottery Fund digital and analogue collection celebrating 30 years of the Disability Arts Movement. The making of NDACA is an uncovering of the stories, protests, songs and artwork of the individuals who made the disability arts movement so unique. From Johnny Crescendo's unapologetic command to 'Piss on Pity', to Tanya Raabe-Webber's pioneering collection of portraits, there is much to see and discover: when we go live in 2018, around 2500 deposits will come together in the form of NDACA.

How will NDACA take shape?

As a multi-layered, cultural experience, with an interactive website, pop-up exhibitions, touring digital cinema, a learning engagement programme with Disability History Month, the NDACA Wing at Buckinghamshire New University, and much more.

Wheelchair demo over buses

Disabled jam Oxford Street

By PETER VICTOR

Why is NDACA so important?

NDACA will give new digital and object meaning to the Disability Arts Movement, depicting the defiance and creativity of those who refused to listen to societal barriers. Over the past 30 years, disabled people and their allies fought against society and won: this is the inspirational story shaping the content of our collection.

2015-2018: a period of celebration!

The heritage story of the Disability Arts Movement has not yet been heard in the mainstream, but through the form of NDACA, it finally will. This brochure will allow you to understand the project in more detail: where we are now in our first year of delivery, the deposits gathered so far, and the fun we've had collecting them!



The New Epic: Tanya Raabe-Webber and the NDACA team



Van and Scan is the name of our roving digital service, in which the project team travels to the locations and homes of depositing artists and project partners to copy their work for the NDACA collection. First, we visited Tanya Raabe-Webber in Shrewsbury, charged with the task of bringing her series of Disability Arts Movement portraits to digital life. Tanya is an acclaimed visual artist whose artworks are devised to challenge and explore identity and perceptions of disability; she has exhibited at a number of solo artist and group shows, including showcasing the 'Who's Who' collection at the National Portrait Gallery. Tanya's Van and Scan visit – intended to be three technical copying days – became the project team's opportunity to capture one powerful moment of NDACA. Shooting the artist in our unusual on-set location, Tanya looked proud and defiant in real life and self-portrait: our crew was equally proud and more than happy to be pictured with her.

17	18	19	20	21	22
Arrive in Shrewsbury!					
31	25	26	27	28	29
End of Van & Scan #1					
October					

16	17	18	19	20	21	22
Arrive in Shrewsbury!						
23	24	25	26	27	28	29
End of Van & Scan #1						
October						

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Arrive in Shrewsbury!						
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October						



Piss on Pity: disabled activists, unapologetic and fighting



Van and Scan Piss on Pity took place at NDACA's office at Shape Arts in Kentish Town. Our location may have been regular, but the Piss on Pity t-shirts were a sight to behold; 20 years after disabled activist Johnny Crescendo, aka Alan Holdsworth, wore the slogan at Direct Action Network protests, it was handed to NDACA – still unwashed, unapologetic and fighting. Piss on Pity works as a direct communication as the bridge between art and disability rights, and, as a piece of heritage, nothing conveys the disabled activist's fight for equality better.

23	24	25	26	27	28	29	30	31
23	24	25	26	27	28	29	30	31



We don't want sympathy - just equal rights

CHARTER FOR DISABLED

Play fair

Last straw

Rights



DIRECT ACTION NETWORK

PRESS RELEASE

FOR IMMEDIATE RELEASE

Over 60 disabled people and their supporters disrupted the BBC's 'Children in Need' charity bash in Leeds last week (Friday 26 November).

Loudly demanding 'Rights Not Charity' the protesters, at an action organised by the disabled people's Direct Action Network, stormed the West Yorkshire Playhouse, where the offending event was being broadcast.

They effectively made the point that charity, while failing to tackle the causes of disabled people's oppression, creates dependency amongst us, therefore adding to that oppression. People were urged to support the Disabled People's Movement's campaign for anti-discrimination legislation.

The demonstrators blocked the entrance to the theatre and made so much noise that the planned broadcast was held up. Some members of the audience had to leave by a back entrance to avoid the protesters!

Other fundraisers met with a show of disabled people's strength and a firm rejection of charity. This demonstration in Leeds coincided with similar actions in Manchester, Norwich, Birmingham and London.

A spokesperson for the Direct Action Network in Leeds said: "How we need to build on the success of these actions around the country. The BBC know our views on Children in Need, but to bring it to an end will require more pressure. I know we can do it!"

For more information, or to obtain photographs, contact Gill Crawshaw, Tel: 0332 746699.

End: Previous press release Yorkshire Evening Post article.

This marathon prevents disabled from standing on their own two feet

Angry A.D. DAVIES slams ITV's Telford, arguing that it robs the disabled of dignity in the name of entertainment

It is not just the fact that disabled people are being used as a source of entertainment, but the fact that they are being used as a source of entertainment in a way that is degrading and humiliating. It is not just the fact that disabled people are being used as a source of entertainment, but the fact that they are being used as a source of entertainment in a way that is degrading and humiliating.

If they want empathy, let them be denied the key to their own front door. Let them be denied access to public transport. Let them be forcibly sterilised. Let them be imprisoned in institutions or dumped on the street and forced to take the drugs to keep the white coats happy!

Disability Writes

FIGHTING BACK

The Siege of Telford

Over 2000 disabled people are to descend on London's South Bank in opposition to Telford '92. The demonstration called for Saturday 19 July will protest against the patronising and demeaning activities associated with the fund-raising jamboree.

Building on the success of the action taken in Telford last year, the group is calling for the Government to step the target over discrimination by disabled people in the country.

A spokesman for the Black Telford Campaign said: "Our demands are quite simple, we want Rights not Charity."

West of England Coalition of Disabled People

Disabled People Protest over Day Care Charges

On both July disabled people gathered outside the Pump Rooms in Bath to demonstrate their anger at the way Bath & North East Somerset Social Services Department introduced a flat rate charge of £1 per day for day care on top of what may already be paying the full cost of the care.

The Coalition organised the protest and distributed leaflets to the public who were shocked at day care charges. Everyone has the right to approach the Government to let them know what they think about the charges. Contact South Long Community Care Development Worker. Telephone (0117) 949 7707.

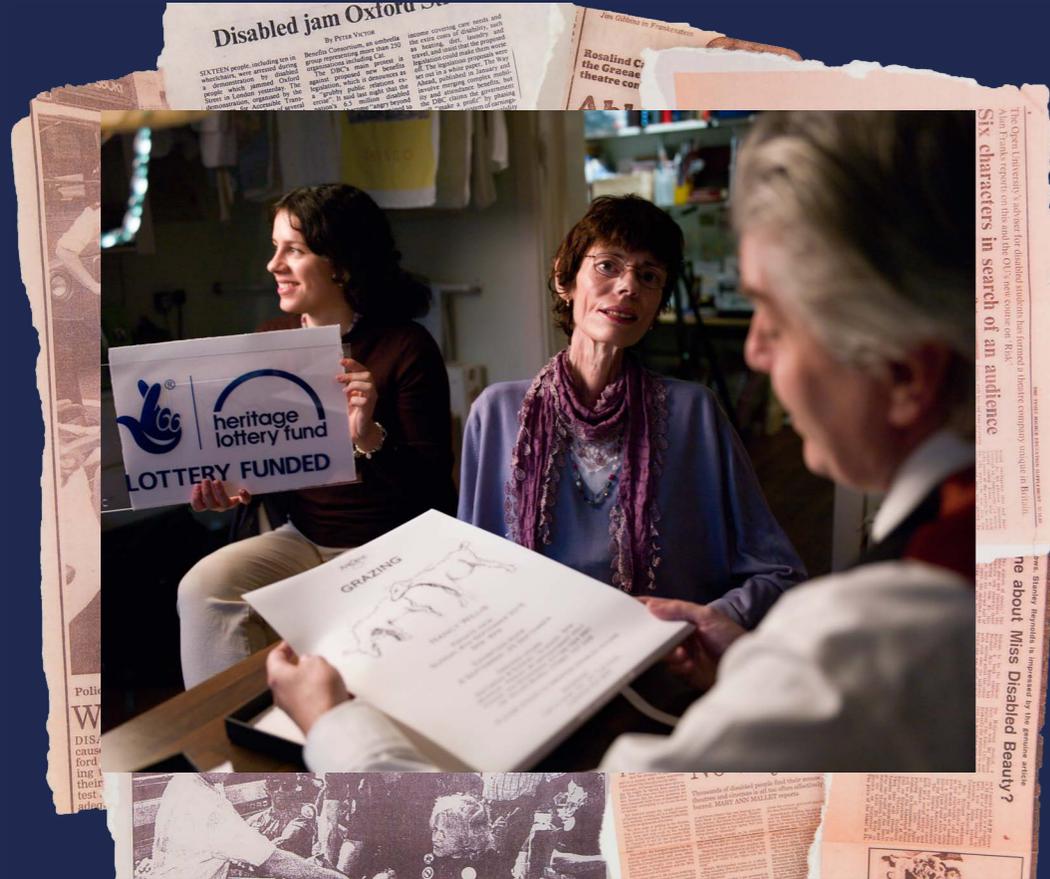
Raising awareness or passing the buck?

The recent See the person Government poster campaign has been the subject of much controversy. Awareness of disability awareness, the campaign has been condemned by many disability organisations. Claire Pimm looks at reactions to the campaign and chats to poster model Matt Fraser about his involvement.

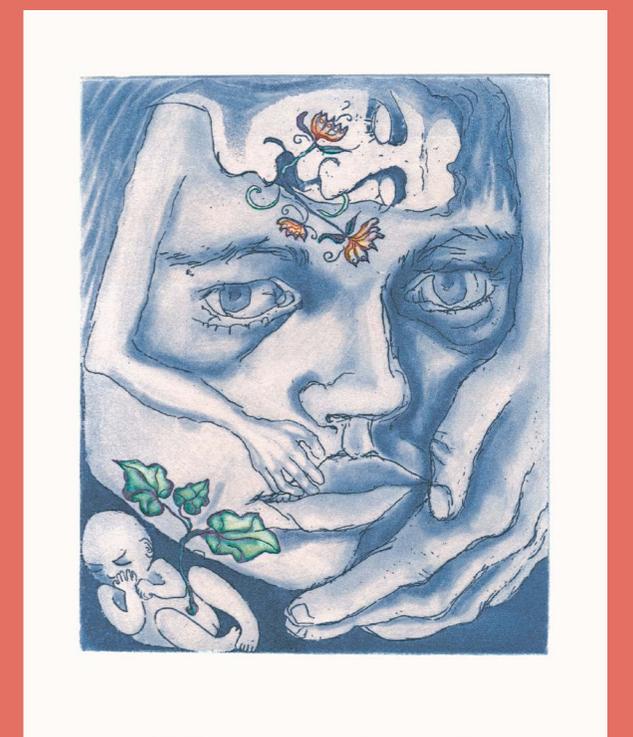
It is the Government's responsibility to ensure that disabled people are not treated as a source of entertainment. It is the Government's responsibility to ensure that disabled people are not treated as a source of entertainment.

It's tragic.

Nancy Willis: Star of the Disability Arts Movement and a star again with NDACA



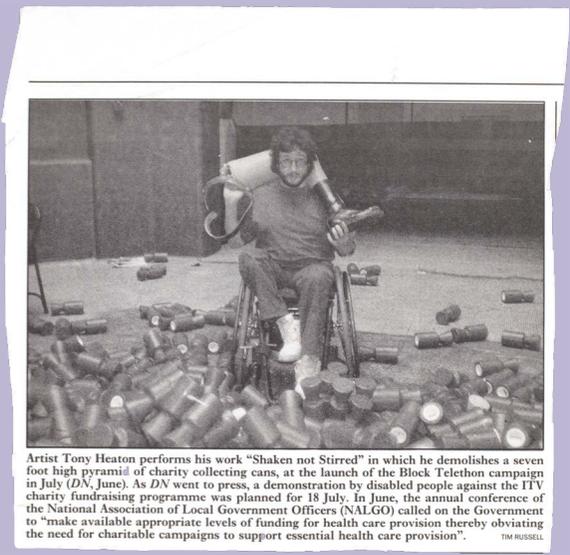
Our visit to Nancy Willis's home in November 2015 did not result in a Van and Scan - lack of space stopped us from setting up the copying equipment. Instead, we decided to take pictures of Nancy at home with her artworks and memorabilia. It proved to be a worthwhile and special day, as Nancy is one of the key figures of the Disability Arts Movement. After successfully fighting for her place at art college, she went on to establish herself as a visual artist. Working with paint, printmaking and sculpture, Nancy exhibited regularly in group and solo exhibitions. Recently she has developed her ideas in moving image and animation. Nancy Willis's art explores her personal experience of life and disability: 'In telling my own story I hope to touch on the joys and sorrows we all share.'



Smiles all round: Tony Heaton, founder of NDACA with our hard-working project team



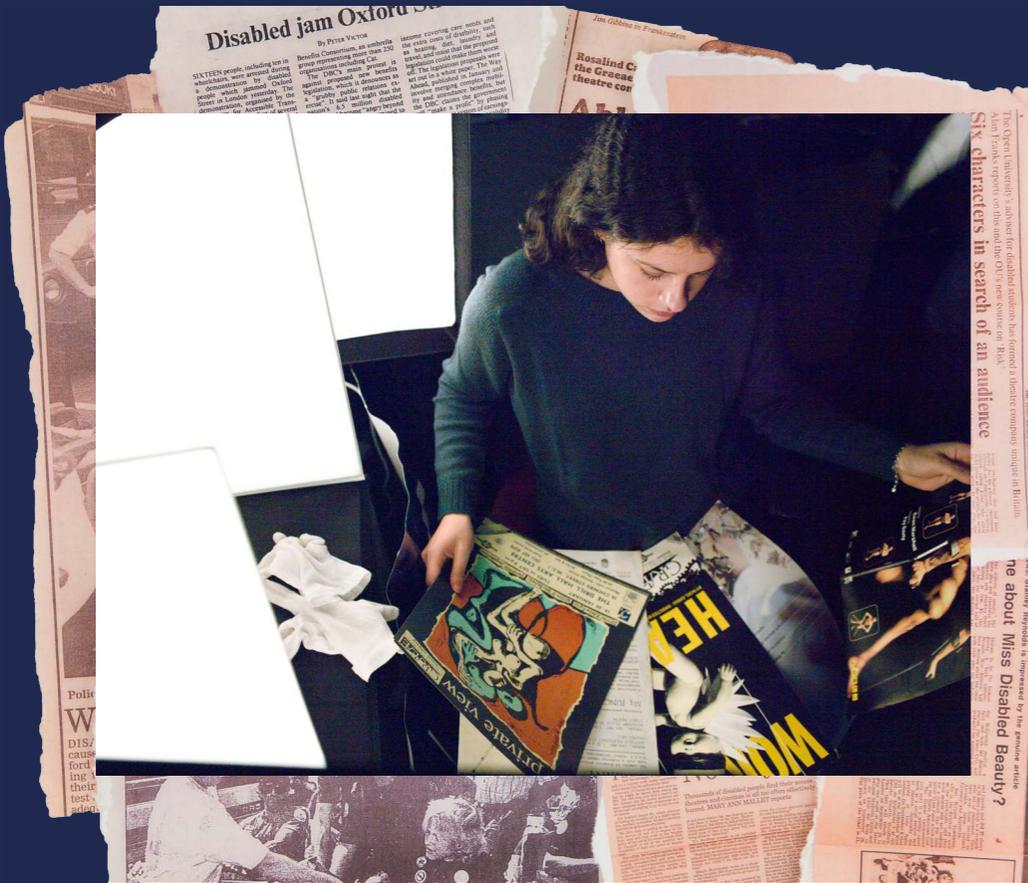
As CEO of Shape Arts and initiator of NDACA, Tony Heaton is an important depositor to our overall archive, and, along with Tanya Raabe-Webber and Nancy Willis, he was happy to feature in our series of Van and Scan portraits. Pictured in his office with the project team, this portrait affirms the positive atmosphere around Tony finally seeing NDACA in production, 25 years after he and others first made plans for the collection.



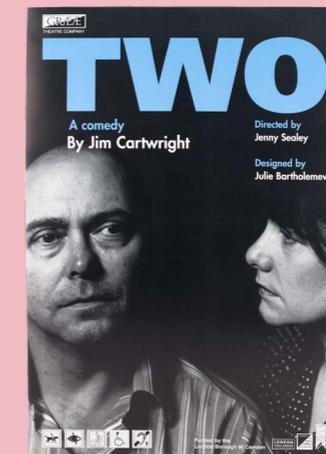
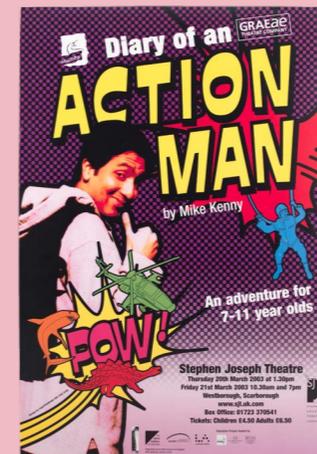
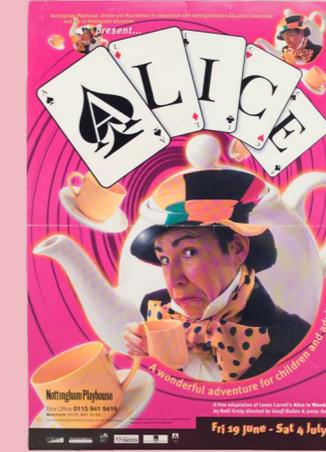
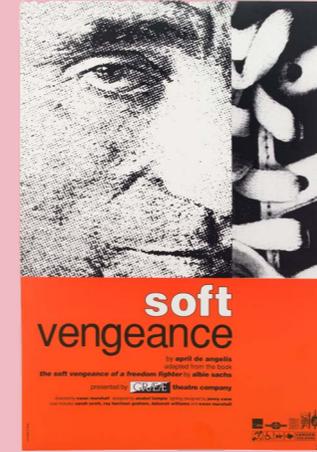
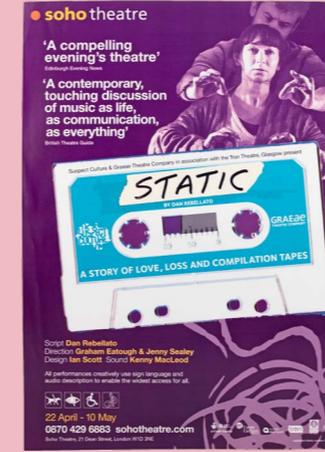
Artist Tony Heaton performs his work "Shaken not Stirred" in which he demolishes a seven foot high pyramid of charity collecting cans, at the launch of the Block Telethon campaign in July (DN, June). As DN went to press, a demonstration by disabled people against the ITV charity fundraising programme was planned for 18 July. In June, the annual conference of the National Association of Local Government Officers (NALGO) called on the Government to "make available appropriate levels of funding for health care provision thereby obviating the need for charitable campaigns to support essential health care provision".

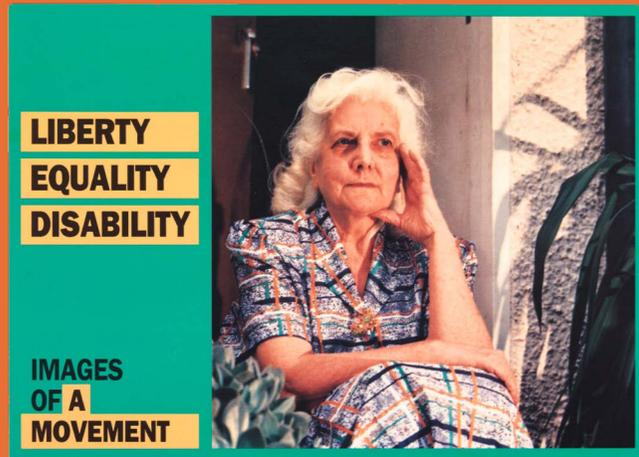
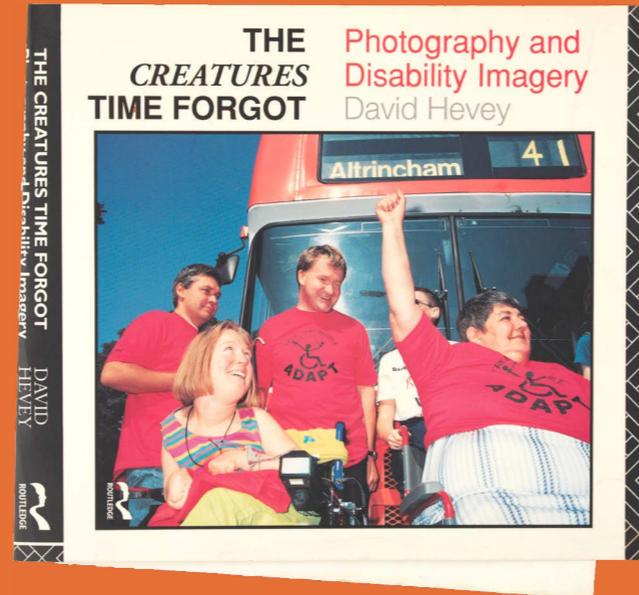
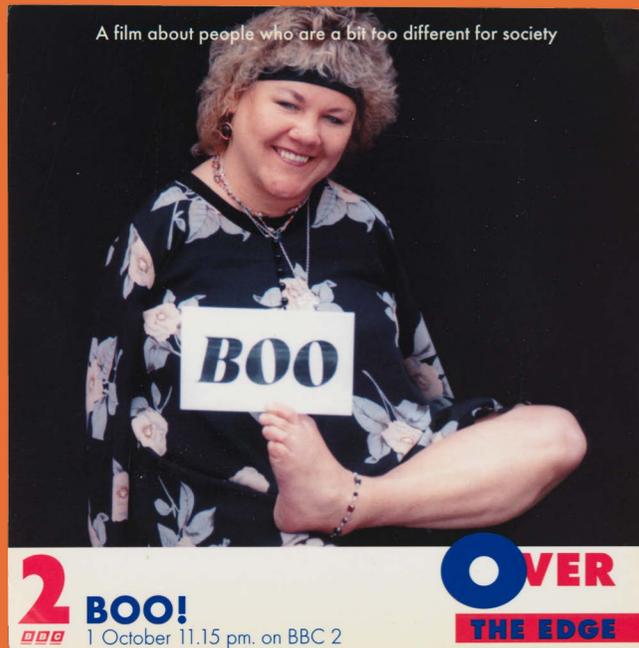


A 'Private View' of Graeae's poster collection



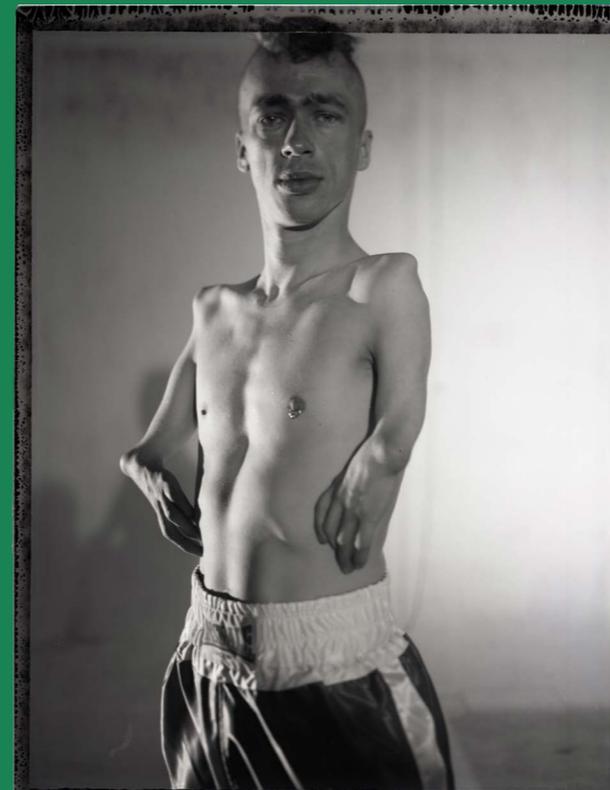
Graeae was founded in 1980 and is perhaps Europe's leading disabled theatre company. Behind-the-scenes photography, posters, production stills: NDACA has received a variety of wonderful pledges from a creative organisation with an over-arching aim to celebrate deaf and disabled people's self-expression through dramatic performance. Graeae is a cultural force to be reckoned with, boldly placing disabled artists centre stage both at home and internationally.





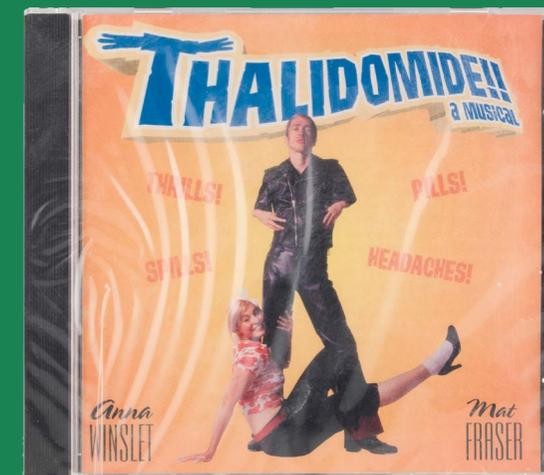
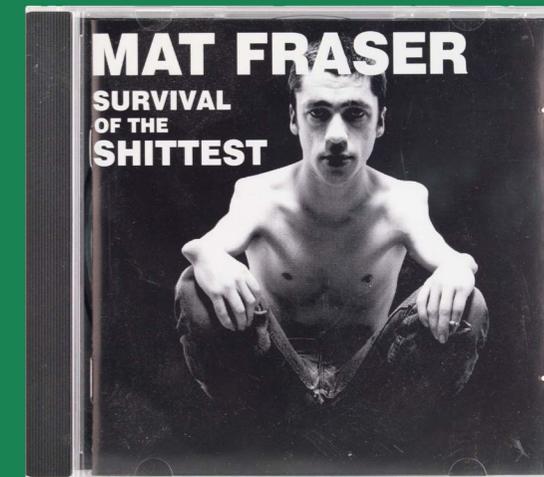
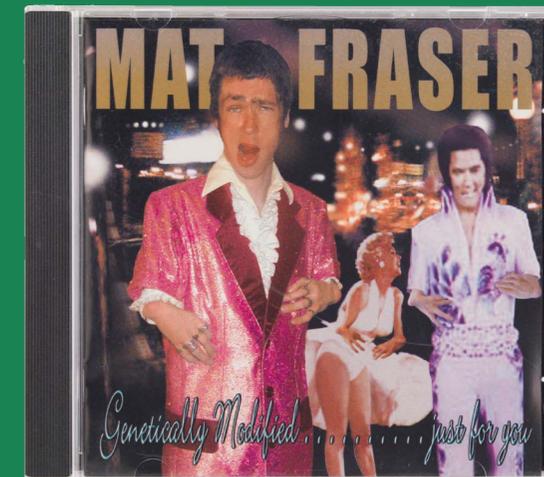
David Hevey

David Hevey, NDACA's Project & Creative Director, is a British-based media professional who works across television, film, digital, heritage, photography and social media. David's connection to the Disability Arts Movement comes from his powerful delivery of people's stories, told to audiences of millions.



Mat Fraser

Mat calls himself a 'radically different actor entertaining with his radical difference' and has never folded himself away into the shame of impairment. A role on the groundbreaking TV series American Horror Story: Freak Show not only underpinned Mat's recognition as a successful performer, but has also helped to widen the expectation of disabled people acting on TV. When playing drums with Coldplay at the closing ceremony of the 2012 Paralympics, there was something glorious in a stage built to celebrate Mat and all that he represents: extravagant pride in his 'radical difference'.



The battle lines were drawn early Sunday afternoon.

Wade Blank and so members of

Disabled jam Oxford Street

By PETER VICTOR



73 arrests in wheelchair melee

THE TIMES HIGHER ED
The Open University's adviser for disabled students has formed a theatre company.
Franks reports on this and the QJ's new course on 'Rights'

RIGHTS
FOR
DISABLED
PEOPLE
NOW!

**GIVE US WHAT WE WANT, WHAT WE
REALLY, REALLY WANT -
CIVIL RIGHTS FOR DISABLED PEOPLE**

This brochure gives you a taste of the innovative history being captured by NDACA. The process of digitally realising and object collecting thirty years – the people, the work they've created, the drama and testimonies – is a big feat. Sometimes the pledges speak to the audience all on their own: the message of 'Piss on Pity' is loud and clear – disabled people want rights, not charity. But it's important to remember that the bold slogans and striking images displayed on these pages are rooted in the experiences of real people which we aim to show in dynamic media. NDACA's oral-history documentary films will allow our depositors to speak about frustrated ambitions and defeating barriers, exploring the reasons why disability art became a movement in its own right.

Once the NDACA Project is complete in 2018, a positive cultural and political recognition of some of the leading Project personnel of NDACA will open up to the English, British and International public. NDACA will be a public and academic cultural resource, existing in the physical and digital realms. Until then, please enjoy this preview of what's to come – and on a final note, look below at some 'heritage' shots of some of the leading initiators of NDACA!



David Hevey

NDACA's Project & Creative Director, delivering NDACA as a heritage story across platforms to audiences of millions.



Tony Heaton OBE

Founder of NDACA and Chief Executive of Shape Arts.



Baroness Jane Campbell

NDACA's patron and life peer at the House of Lords.

A big thank you to all those on this Project journey...

David Hevey **NDACA Project & Creative Director**

Alex Cowan **NDACA Archivist**

Georgia Macqueen Black **NDACA Project Team, Producer**

Sarah Dormer **NDACA Digital Team, Producer**

Michael Flack **NDACA Digital Team, Assistant Producer**

Tony Heaton OBE **Shape CEO and NDACA Founder**

Simon Fulford & Sian Williams **NDACA CIC Co-Chairs & the CIC Board**

A note from David Hevey, Project & Creative Director:

A huge thanks to the NDACA Partners: Buckinghamshire New University, Dadafest, Disability Arts Online, Graeae Theatre Company, RCMG/Research Centre for Museums & Galleries (at University of Leicester), Shape Arts, SignDance Collective, & Zinc Arts.

And another huge thanks to the NDACA depositing artists, which include Tanya Raabe-Webber, Tony Heaton OBE, Nancy Willis, Mat Fraser, Allan Sutherland, Alan Holdsworth, Steve Cribb, the estate of Ian Stanton, the estate of Paddy Masefield, and many others, some of whose great works appear in this production brochure.

And yet more thanks to the works and photographers whose images also appear in this brochure. When we go live in 2018, all reproductions will acknowledge the Creative Commons (cc-by-nc) basis of reproducing the NDACA works, as well as other metadata, authors name, etc.

NDACA's project delivery is by Shape Arts, a disability-led arts organisation improving access to the arts for disabled people for 40 years, and proud partner of NDACA.



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NDACA

Going live in 2018



LOTTERY FUNDED