**British Sign Language Transcript for Drafts**

There is no future without disabled curators.

Disabled,

Deaf,

chronically ill,

Neurodivergent,

crip

Mad (long-term mental health illnesses),

sick,

spoonie curators,

‘We are the work’.

FCP is about building a future visual arts sector

that enables, values, and celebrates Disabled curators and artists,

centres Disabled, Deaf and Neurodivergent leadership,

critical thinking, art and aesthetics.

Embodies anti-ableism and disability justice as vital and essential to sector best practice.

Art and aesthetics;

embodies anti-ableism and disability justice as vital and essential to sector best practice.

**Thoughts around British Sign Language (BSL) and Intersectionality**

Hi, I'm Jade, and I'm going to speak with my chest:

I find that the terms DASH are using, which seem to be coined in English by white disabled people—associated with ‘crip theory’ and ‘spoon theory’—stem from white academics in America. I don’t believe the disability sector in England (maybe Britain) is intersectional in practice even though we are making strides to be through sector change instituted by national consortia such as the ‘Future Curators Programme (FCP)’ led by DASH, ‘EXPLORERS’ led by Project Art Works and Curating for Change led by Screen South and Accentuate.

Let me say that again for those at the back: Our visual arts and museums sector is not focused on lived experience, but rather the academicisation of lived experience. The language used in Disability Arts and disability justice is not frequently translated and made available, maybe for example, from English to BSL, and those in the know have had these ostracising barriers removed or have the privilege to be in affirming spaces: maybe they have had higher formal educational, or they are organisers within social movements or work in disabled-led organisations. Those who aren't in 'the know' have not yet regularly engaged with translations or conversations with other Deaf and disabled people, aware of this specific language. **Everyone has a right to the language that enables us to self-advocate, self-determine or reject** without the need for formal higher education.

The language DASH uses in our mission and vision for FCP is not a common language. Still, I am actively trying to be receptive to learning, change and nuance from others, alongside opening up critical dialogue through collaborations and art making about the terms and phrases used, so people (including me and DASH) involved in this space of disability justice can continue to move forward together—ensuring we don’t intentionally leave anyone behind. This is my responsibility and my activism.

I know some of these complex terms in this transcript get lost in translation. I get lost in them. My collaborators get lost in them. Maybe you are also lost in them. They are arguably unlikely to be used by much of the population of disabled people, especially since many do not disclose that they are disabled or would not call themselves disabled.

I am focused on the tangible and palpable lived experience and history of racialised people, and therefore, disabled people. I (and a lot of my Black friends, colleagues and peers) don’t identify with white Academia. I, myself, only learnt this academic lexicon of ‘Mad’ and ‘Spoonie’ etc. after being surrounded by white disabled artists and curators. I did not learn these terms moving through an ableist civic system that continues to enshrine the medical model of disability. I am dyslexic and may struggle to pick up a book or listen to a podcast. I decide to get my knowledge through verbal and non-verbal face-to-face conversation outside of the places where these terms are formalised. And these terms were not in my everyday vocabulary, but not out of a lack of willingness or activity, but maybe out of feeling racialised or through the lack of intersectional conversation in the Disability Arts sector and life more broadly.

**There is no disability justice without migrant justice or racial justice.** I say this from the perspective of a Black neurodivergent curator with a responsibility to ensure that those interacting with me and my work can ‘speak with their chest’ and to ensure that I am not only listening but working with others, whoever is up for it, to slowly build a more radical and nuanced future, not in this grandiose way, but in the way where every day can be a better day then the last.