An external evaluation of the National Lottery Heritage Fund project: D-PUNK

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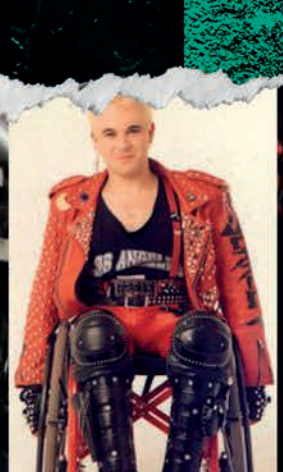
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104 projects
A community interest company

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[D-PUNK]

DISABILITY RIGHTS
PUNK AND POLITICS









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INTRODUCTON

Description of project

This report provides an independent evaluation of the National Lottery Heritage Fund project D-Punk: Disability and Punk, delivered by 104 Projects CIC.

D-Punk explored the previously underrepresented heritage of disabled people within the UK's punk movement and the wider disability rights movement. Through archive research, oral history interviews, documentary filmmaking, a podcast, educational resources and a dedicated website, the project sought to preserve and celebrate the experiences of disabled musicians, artists, writers, performers and activists whose contributions have often been overlooked within mainstream cultural history.

Working in non-formal partnership with organisations including The British Film Institute and London Archives, and a wide range of disabled contributors, the project brought together historical archive material with newly recorded oral histories to create a richer and more inclusive understanding of Britain's cultural heritage.

The project was delivered by disabled-led organisation 104 Projects CIC, building on its previous heritage projects, including Access for London, Educating the Disabled and Pot Dogs. Throughout the project, disabled participants worked alongside professional filmmakers, archivists, historians and heritage specialists to research archive collections, record oral histories, develop new creative work and share these stories with public audiences.

The project produced a number of significant public outputs. Collectively, these outputs have helped preserve an important but often overlooked aspect of Britain's cultural history while ensuring these stories are accessible to future generations.

Methodology

This report has been prepared by Dr Paul Darke, an independent researcher, writer and disability studies academic, drawing upon evaluation data collected throughout the lifetime of the project.

Evaluation evidence includes participant feedback forms, audience surveys, monitoring data, project documentation, interviews with delivery partners and contributors, observations from project activities, and analysis of the project's outputs and legacy. The evaluator also had access to the original National Lottery Heritage Fund application and supporting project documentation to assess the extent to which the project achieved its intended aims and outcomes.

The report concludes by reflecting on the project's achievements, identifying lessons learned, considering areas for future development and assessing the lasting legacy of D-Punk for participants, partner organisations and audiences. Particular attention is given to the project's contribution to preserving disabled heritage, expanding representation within Britain's cultural archives and ensuring that disabled people's stories remain part of the historical record for future generations.





WHAT 104 PROJECTS WANTED TO HAPPEN

Aims

The idea for D-Punk grew from 104 Projects CIC's long-standing commitment to ensuring disabled people's histories are recognised as an important part of Britain's cultural heritage. Through previous heritage projects, the organisation identified that the experiences of disabled people within the UK's punk movement and disability rights movement had rarely been documented, despite their significant contribution to music, arts, activism and wider society.

Working closely with disabled artists, musicians, writers, campaigners, archivists and heritage professionals, 104 Projects set out to preserve these stories before they were lost. Many of the people who helped shape disability culture and the punk movement had never previously been interviewed, while archive material relating to disabled punk culture remained dispersed across private collections and institutional archives.

The project aimed to place disabled people's own voices at the centre of the historical record by combining oral history, archive research and creative practice. Rather than presenting disability as a medical or charitable issue, D-Punk celebrated creativity, identity, resilience and activism, demonstrating how disabled people helped shape Britain's cultural landscape.

Alongside preserving heritage, the project sought to engage new audiences with history through documentary film, exhibitions, educational resources and public events. It also aimed to develop the confidence, skills and employability of disabled participants by providing opportunities to work alongside experienced filmmakers, historians, archivists and museum professionals.

Ultimately, D-Punk sought not only to record an overlooked history but to challenge perceptions of disability, increase representation within heritage collections and ensure that future generations have access to stories that might otherwise have been forgotten.

D-PUNK

PROJECT ACTIVITIES





The project aimed to bring together disabled participants, heritage organisations and creative professionals through a programme of activities that included:

- Archive research workshops delivered with heritage partners, introducing participants to archive collections, cataloguing and historical research.
- Research of heritage collections to examine photographs, films, posters, publications, fanzines and other primary source material relating to disability and punk culture.
- Oral history training, enabling participants to record, preserve and interpret first-hand accounts from disabled musicians, artists, writers and campaigners.
- Documentary filmmaking workshops led by industry professionals, covering interviewing, directing, camera, sound and editing.
- Development of a dedicated project website to preserve and share archive material, oral histories and project outputs.
- Creation of an exhibition exploring the relationship between disability, punk culture and activism.





PROJECT ACTIVITIES

D-PUNK

- Production of a school's resource pack designed to introduce younger audiences to the history of disability, punk and social change.
- Public screening and event to engage wider audiences and encourage discussion about representation, identity and heritage.
- Production of a fanzine and a podcast by the participants.
- Partnership working with cultural organisations to ensure the project's legacy extends beyond the funded period.

Through these activities, 104 Projects aimed to demonstrate that heritage is not simply about preserving the past, but about ensuring that previously overlooked voices become part of the historical record and remain accessible for future generations.

THE STORY OF THE PROJECT

The idea for D-Punk emerged from 104 Projects CIC's ongoing work exploring disabled heritage and increasing the representation of disabled people within Britain's cultural history.

The National Lottery Heritage Fund application was developed over several months in partnership with heritage organisations and disabled contributors. Early discussions with London's Screen Archives, London Archives and the Museum of London helped shape the project's heritage ambitions, while conversations with disabled musicians, writers, performers and activists ensured that lived experience remained central throughout the project's development.

One significant change during delivery related to the project's planned exhibition. The original proposal envisaged working with the Museum of London; however, delays to the opening of the museum's new site meant that this was no longer possible within the project timetable. Rather than reducing the ambition of the project, 104 Projects developed a close working relationship with London Archives, where Symeon Ververis and Tom Furber enthusiastically embraced the exhibition proposal. As a result, the exhibition was rescheduled for late 2027, shortly after the formal end of the funded project. Due to staff issues at London Archives this has now been postponed until later in 2027. London Archives have committed significant support in kind towards staging the exhibition, adding considerable value and ensuring a lasting legacy beyond the grant period. Although the Museum of London was unable to participate directly during the funded period, discussions remained positive throughout with Theresa Dhaliwal Davies, Creative Programme Producer – New Museum, and Chloe Shrimpton, Senior Producer of Creative Programmes, and opportunities for future collaboration continue to be explored outside the scope of the project. Theresa is currently overseeing the London Sounds exhibition at MOL alongside our guest editor, and feels our work could align with this exhibition and and the music focus, so has potential to be included in their wider event programme. London Sound will open towards the end of 2027.

Throughout the project, 104 Projects also sought to engage national policymakers in discussion about disability heritage. Early conversations took place with Sir Stephen Timms, Minister for Social Security and Disability, and approaches were also made to Chris Bryant MP, Baroness Jane Campbell, Secretary of State for Culture Lisa Nandy, and Will Kilgannon, Diary Manager to the Minister for Social Security and Disability. Despite extensive follow-up by the Project Director, these invitations did not receive a substantive response. This was disappointing, particularly given the project's focus on disability rights and cultural heritage, and perhaps reflects the continuing challenge of ensuring disabled cultural history receives the political attention it deserves, plus changes of government and ministerial roles. Nevertheless, the project team chose to focus its efforts on delivering the project and engaging audiences directly through its heritage outputs.

One of the project's greatest successes was the support received from the British Film Institute. During development, the application proposed working with the BFI through Miranda Gower Qian and Clare Baines. In practice, the project evolved to work closely with representatives from BFI Southbank such as Melissa Allada and Sharon Calcutt Cheadle (access coordinator), the BFI Player team led by Kate Donnolly, and the disabled organisers of the We Crip Film Festival led by Charlie Little and Tara Elizabeth Brown. Following completion of the documentary, the BFI selected D-Punk as the Closing Night Film of the We Crip Film Festival on 17 July 2026. This prestigious screening was accompanied by a community discussion featuring disabled punk contributors reflecting on the relationship between disability, music, identity and activism. In addition, the documentary has been made available free of charge on BFI Player, significantly extending the project's reach and ensuring audiences across the UK can continue to engage with the stories beyond the funded period. Although viewing figures fall outside the evaluation period, BFI Player represents a substantial increase in the potential audience for the project and one of its most significant legacies.

As delivery progressed, the workshop model naturally developed into two complementary strands, enabling activities to be better tailored to different participant groups. Although the application proposed Toynbee Studios as the principal workshop venue, only a small number of sessions ultimately took place there. The majority of practical workshops were instead delivered at Treloar College and London Archives, providing highly accessible environments better suited to participants' differing access requirements and learning styles.

At Treloar College, community artist Georgia Hardcastle worked alongside arts tutors Gemma Ellis and Erin Wills to support younger disabled participants. The original application proposed that author and punk historian Alan J. Parker would work on the fanzine element. As the project developed, this role was undertaken by Georgia Hardcastle, whose specialist practice in community-led participatory fanzine-making proved particularly well suited to the collaborative nature of the workshops.

The students created a collaborative fanzine entitled Anyone Can Join, combining artwork, research and personal reflections on punk, disability and equality. They also contributed ideas for the D-Punk website, proposing a distinctive visual identity using collage, torn edges, layered imagery and bright colours against a black background. Their contributions demonstrate how the project enabled younger disabled people not simply to learn about heritage, but to influence how it would be interpreted and presented to wider audiences.

Alongside this, an intergenerational group of disabled musicians, artists, writers and campaigners contributed to the oral history programme, documentary film and accompanying podcast. The podcast was hosted by Keron Day and Ella Glendining, providing an accessible platform for wider discussion around disability, punk and cultural heritage.

The approach to oral history also evolved during delivery. Previous 104 Projects heritage programmes had benefited from specialist training by Rib Davies, and the original application reflected this experience. For D-Punk, however, oral history training was instead provided by staff at London Archives, complemented by practical documentary filmmaking workshops which embedded interviewing skills within the filmmaking process itself. This integrated approach proved highly effective, allowing participants to develop interviewing, research and filmmaking skills simultaneously.

The website was developed by freelance designer Sara Mitchell, drawing on ideas generated by the Treloar College students during their workshops. Their proposals included collage, ripped-paper effects, layered images and bold colour combinations, reflecting the DIY visual culture of punk. This ensured that the website's development incorporated the creative contributions of younger disabled participants alongside the project's wider accessibility requirements.

The accompanying schools resource pack was researched and written by Justin Edgar, enabling the project's educational work to reach younger audiences and support learning about disability, heritage and social history.

Some elements of the original application evolved as delivery progressed. For example, the proposed punk heritage trail map was ultimately not included within the fanzine, with participants choosing instead to focus on broader creative responses to disability and punk culture. Similarly, while the application proposed establishing a formal participant steering group and advisory panel, this structure proved unnecessary in practice. Owing to the availability of proposed advisory members and the increasingly collaborative nature of the workshops, project decision-making became embedded throughout delivery rather than taking place through formal committee meetings. Participants continually shaped interview priorities, creative outputs and interpretation, ensuring disabled voices remained central to every aspect of the project.

The application also proposed childcare bursaries for participants where required. Whilst no childcare bursaries were ultimately needed, participant travel costs were reimbursed throughout the project, ensuring that financial barriers did not prevent anyone from taking part. Baseline and ongoing participant monitoring was undertaken using the JotForm system described in the original application, providing valuable evidence of participant development throughout the project.



THEY CHANGED MUSIC.
THEY CHANGED HISTORY.
THEY WERE DISABLED.

When people think about punk, they think about loud guitars, ripped clothes and rebellion.

What they don't usually think about is disability.

D-Punk uncovers the hidden history of disabled people who helped shape Britain's punk movement. Through powerful oral histories, archive film, photographs, fanzines and documentary filmmaking, the project explores how disabled musicians, artists, writers and activists found their voice through punk—and how punk became a catalyst for creativity, identity and social change.

Delivered by 104 Projects CIC and funded by The National Lottery Heritage Fund, D-Punk brought together disabled participants, historians, archivists and creative professionals to research, record and celebrate a story that has too often been left out of history.

As you explore the website, you'll discover first-hand oral histories, a documentary, podcasts and educational resources. Together they reveal how disabled people challenged barriers, questioned authority and created a culture that continues to inspire today.

History isn't just about the famous names. It's about the people whose voices almost disappeared.

Welcome to D-Punk.

D-PUNK

HOW THE PROJECT WAS MANAGED

104 Projects CIC was the lead organisation responsible for the management and delivery of D-Punk, working through informal partnerships with heritage, cultural and educational organisations that provided specialist expertise, facilities, archive access and support in kind.

The project director was Justin Edgar, Co-Director of 104 Projects CIC, who oversaw strategic leadership, creative direction, partnership development and liaison with The National Lottery Heritage Fund. Day-to-day delivery was managed by Stephen Carruthers, who brought extensive experience of coordinating complex, multi-partner arts and training programmes, including the BFI Film Academy, D-Horror development programme and ScreenSkills initiatives.

Delivery was supported by London Archives, Treloar College, the British Film Institute and a team of freelance specialists. London Archives contributed archival expertise, oral history training and exhibition support, while Treloar College facilitated the educational programme. Collaboration with the BFI and We Crip Film Festival enabled the documentary to reach wider audiences through festival exhibition and BFI Player. Sara Mitchell developed the project website and Justin Edgar produced the schools resource pack, with both outputs informed by participants' contributions.

Accessibility was coordinated by Moritz Bormann, who worked with participants to identify individual requirements and ensure appropriate adjustments were made throughout the project.

Participants remained actively involved in shaping interview priorities, creative outputs and heritage interpretation. This collaborative approach ensured that disabled people's perspectives informed decision-making throughout delivery, reflecting both 104 Projects' ethos and the DIY principles of punk culture.

The project required flexibility as partnerships and public opportunities evolved, but the management structure enabled 104 Projects to respond to these developments while maintaining its original commitment to disabled-led heritage.

OUTCOMES

A wider range of people will be involved in heritage

One of the principal aims of D-Punk was to engage a wider range of disabled people with heritage, particularly those who may not traditionally see themselves as participants in museums, archives or heritage projects. Through its focus on punk culture, disability rights and lived experience, the project successfully attracted participants from across different generations, disabilities and creative backgrounds, bringing together musicians, artists, writers, campaigners and young disabled people in a shared exploration of their cultural heritage.

The project exceeded many of its ambitions in terms of the diversity and breadth of engagement. Rather than limiting participation to heritage professionals or established community groups, D-Punk worked with participants ranging from students at Treloar College to older disabled punks who had experienced the emergence of the movement first-hand. This intergenerational approach enabled knowledge, memories and lived experience to be shared directly between generations, enriching both the learning experience and the resulting heritage outputs.

The collaborative nature of the project also meant that participants were active researchers, interviewers, filmmakers, designers and storytellers. This level of co-production ensured that disabled people remained central to the interpretation and presentation of their own heritage throughout the project.

The audience for the project also grew significantly beyond that originally envisaged in the application. The selection of the documentary as the Closing Night Film of the BFI's We Crip Film Festival, together with its long-term availability on BFI Player, provides a substantial legacy that extends well beyond the funded period. Likewise, the forthcoming exhibition at London Archives, together with the project website, schools resource pack and freely available digital outputs, will continue to introduce new audiences to the history of disability and punk for many years to come. Along with potential for participation in London Sound at the Museum of London and confirmation of a development award from Doc Society to create an immersive version of the documentary film.

Heritage will be identified and better explained

The project aimed to identify, preserve and interpret an overlooked aspect of Britain's cultural heritage by documenting the experiences of disabled people within the punk movement and the wider disability rights movement. Prior to the project, much of this history had either never been formally recorded or remained dispersed across personal collections, archive material and individual memories.

The project successfully brought together archive research with newly recorded oral histories to create a richer understanding of disability, creativity, activism and punk culture. Participants explored archive collections, interviewed musicians, artists, writers and campaigners, and interpreted this material through a documentary film, podcast, a website, schools resource pack and a forthcoming public exhibition. Collectively, these outputs explain not only the history of disability and punk but also the wider social and political context in which disabled people challenged exclusion and created new cultural spaces.

A particularly significant achievement of the project was the creation of a substantial body of new oral history material. These interviews preserve first-hand accounts that might otherwise have been lost and provide an invaluable resource for future researchers, educators and members of the public. By working closely with London Archives, the project has ensured that these testimonies will become part of the historical record and remain accessible for future generations.

Through its creative outputs, D-Punk has demonstrated that disability heritage extends far beyond medical history or welfare policy. Instead, it celebrates disabled people as musicians, artists, writers, performers, activists and cultural innovators whose contribution to Britain's social

and cultural history has often been overlooked. In doing so, the project has significantly improved public understanding of this important and previously underrepresented area of heritage.

People will have developed skills

A central aim of D-Punk was to equip disabled participants with new heritage, creative and digital skills while ensuring they played an active role in researching and interpreting their own cultural history. This outcome was fully achieved, with participants developing a broad range of practical and transferable skills throughout the project.

Working alongside staff at London Archives, participants developed an understanding of archive research, historical interpretation and oral history practice. They learnt how archives preserve cultural heritage, how historical sources can be interpreted and how oral testimony can complement traditional archive collections by recording experiences that have previously gone undocumented.

Unlike previous 104 Projects heritage programmes, oral history training was integrated directly into the filmmaking process. Through practical workshops participants learnt interviewing techniques, documentary storytelling, camera operation, sound recording and the importance of building trust and rapport with interviewees. This approach enabled participants to develop confidence in recording oral histories while simultaneously learning professional filmmaking techniques. Participants also developed creative skills through documentary production, podcasting, website development and fanzine design. Working with Georgia Hardcastle, younger participants explored the history and design of punk fanzines while developing their own creative responses to the heritage material. Workshops encouraged experimentation and collaboration, reflecting the DIY ethos of punk itself. The project website was developed collaboratively, with participants contributing ideas for its structure, content and visual identity before freelance designer Sara Mitchell translated these into the finished site. Technical work was done by YAYA unlimited.

The schools resource pack provided an additional opportunity for participants to consider how complex heritage themes could be communicated to younger audiences. Throughout the project they were encouraged not simply to research history but to interpret it creatively, ensuring that disability heritage remained accessible, engaging and relevant.

The original application proposed that participants would complete Arts Award accreditation. This element was successfully delivered with the younger participants at Treloar College, where workshops were specifically designed to support Arts Award outcomes within an accessible learning environment. The flexible delivery model ensured that activities could be adapted to participants' differing learning needs while maintaining the high creative ambitions of the project.

People will have learnt about heritage, leading to a change in ideas and actions

One of the central aims of D-Punk was to enable disabled people to explore a shared cultural history that has often been overlooked within mainstream accounts of both punk and disability. The project encouraged participants to question established narratives and to understand disability as an important part of Britain's social and cultural heritage.

Through archive research, oral history interviews and discussions with musicians, artists, writers and campaigners, participants developed a deeper understanding of the relationship between punk, disability rights and social change. Many were introduced for the first time to the history of the Disability Arts Movement, the social model of disability and the role disabled people have played in challenging discrimination through creativity and activism. By hearing first-hand accounts from people who had lived through these movements, participants were able to connect historical events with contemporary issues affecting disabled people today.

The project also sought to challenge public perceptions of disability, presenting disabled people not as passive recipients of care but as artists, musicians, writers, performers and campaigners who have made significant contributions to Britain's cultural life. In doing so, the project broadens public understanding of disability heritage and encourages audiences to reconsider whose stories are preserved within the historical record.

The project's legacy also extends beyond those directly involved. Through its freely accessible website, schools resource pack, BFI Player release and forthcoming exhibition at London Archives, D-Punk will continue to reach new audiences, encouraging future generations to explore the relationship between disability, punk and social change. In this respect, the project has laid the foundations for a lasting change in how disability heritage is understood, valued and represented.

People will have greater wellbeing

This outcome appears to have been successfully achieved. Feedback gathered throughout the project indicates that participants found D-Punk to be an enjoyable, rewarding and confidence-building experience. Many valued the opportunity to work creatively alongside other disabled people while contributing to a nationally significant heritage project that celebrated their own culture and history.

One of the project's greatest strengths was its ability to create a sense of community across generations. Younger participants at Treloar College worked alongside an older generation of disabled musicians, artists, writers and activists, enabling knowledge, memories and lived experience to be shared in an open and supportive environment. This intergenerational exchange fostered confidence, mutual respect and a stronger sense of belonging amongst participants.

The participant-led nature of the project also contributed significantly to wellbeing. Participants became researchers, interviewers, filmmakers, designers and storytellers, with genuine influence over the direction of the project and its public outputs. Seeing their ideas translated into a documentary, website, schools resource pack, podcasts and forthcoming exhibition gave participants a strong sense of ownership and achievement.

Feedback from Treloar College also suggests that the project had a positive impact on participants' aspirations. Arts tutor Erin Wills reported that one student, who was studying on an employability course, had become so inspired by the project that they were now considering pursuing further study in heritage. This demonstrates the project's potential not only to improve confidence and wellbeing in the short term, but also to influence future education and career ambitions.

The subject matter itself also appeared to have a positive impact. For many participants, discovering the history of disabled people within punk culture and the disability rights movement provided a greater sense of identity and connection with a wider community. Learning about disabled artists, musicians and activists who had challenged barriers in previous decades encouraged participants to see disability not simply as a challenge to overcome, but as part of a rich cultural history that continues to inspire creativity and social change.

While the longer-term wellbeing benefits will inevitably emerge over time, the evidence gathered through participant feedback suggests that D-Punk successfully increased confidence, encouraged social connection and strengthened participants' sense of identity, belonging and aspiration. These outcomes are likely to endure beyond the lifetime of the funded project through the relationships formed, the skills developed and the continuing public legacy of the project's outputs.

The funded organisation will be more resilient

This outcome has been successfully achieved. D-Punk has strengthened 104 Projects CIC both organisationally and strategically, increasing its capacity to deliver ambitious heritage projects while expanding its network of national partners and collaborators.

The project also enabled 104 Projects to further refine its delivery model for participant-led heritage programmes. Building on experience gained through earlier projects, the organisation strengthened its approach to accessibility, participant engagement, partnership working and co-production. These lessons will directly inform future heritage, arts and film programmes.

Organisational resilience was further strengthened through the continued development of internal governance and management procedures. During the lifetime of the project, 104 Projects continued to formalise its governance arrangements, including reviewing delegated decision-making, board responsibilities, conflict of interest procedures and risk management processes. These developments have strengthened organisational accountability and provide a more robust framework for the delivery of future projects.

Perhaps most importantly, D-Punk has strengthened 104 Projects' position within the heritage sector. Through successful delivery, new national partnerships and high-profile public outcomes, the organisation has demonstrated its ability to preserve underrepresented heritage while engaging diverse audiences through innovative, participant-led approaches. These achievements place 104 Projects in a stronger position to secure future funding and continue developing nationally significant disability heritage projects. The new development funding from Doc Society for an XR version of the project with potential for further production funding is evidence of this.

The local area will be a better place to live, work or visit

D-Punk has contributed to making the local area a better place to live, work and visit by enriching London's cultural offer and ensuring that disabled people's heritage becomes a visible and valued part of the city's historical landscape.

The project has also created a lasting collection of heritage resources, including oral histories, documentary film, podcasts, a dedicated website and a schools resource pack. These resources will remain freely available after the completion of the project, enabling local communities, schools, researchers and visitors to continue exploring the history of disability, punk and activism.

Perhaps most importantly, D-Punk has demonstrated that disability heritage is an integral part of London's—and Britain's—cultural history. By creating opportunities for disabled people to research, interpret and present their own stories, the project has helped make local heritage more representative, inclusive and relevant to contemporary audiences.

The local economy will be boosted

D-Punk contributed to London's creative economy through the employment of freelance filmmakers, artists, designers and heritage professionals, providing paid opportunities within the cultural sector.

The project also attracted significant in-kind support from London Archives and established partnerships with the BFI and We Crip Film Festival. These collaborations helped maximise the value of the original investment and created opportunities for further cultural activity.

The planned public exhibition at London Archives in early 2027 has the potential to attract additional visitors and generate further economic activity. While its impact cannot yet be measured, it represents an opportunity to extend the project's economic benefits beyond the funded period.

WHO WAS REACHED BY THE PROJECT

The principal audience reached by the project was the disabled participants themselves, who researched, interpreted and presented their own heritage. Beyond this, D-Punk has reached audiences interested in disability history, punk culture, film, heritage and social history through its various public outputs.

Although some outputs will continue to attract audiences beyond the lifetime of the project, 104 Projects estimates the following reach:

- **BFI Southbank screening (We Crip Film Festival):** approximately **250** audience members.
- **London Archives exhibition (2027):** estimated **3,000** visitors during the exhibition period.
- **BFI Player documentary:** estimated **5,000** views within the first three years.
- **Project website:** estimated **20,000** visits within the first three years.
- **Oral history interviews:** estimated **2,000** views and listens within the first three years.
- **Podcast:** estimated **1,500** listens within the first three years.
- **Schools resource pack:** estimated **500** downloads within the first three years.

The website acts as the project's central hub, bringing together the documentary, oral histories, podcasts, exhibition and schools resources. Together, these outputs will continue to introduce new audiences to the history of disability, punk and activism long after the funded period has ended.





PHOTO BY SERENA KOI: WWW.PEXELS.COM



IN THEIR OWN WORDS

The Treloar College Students

The fanzine produced by disabled students at Treloar College offers an insight into how younger disabled participants interpreted the history and values of punk.

"Being a punk is a great opportunity." — Zoe

"Never give up on anything." — Phil

Other reflections included

"Everybody should be treated equally, no matter their ability, looks or ethnicity"

and

"You can be different together."

These statements suggest that the workshops encouraged participants to connect punk's emphasis on individuality and self-expression with their own experiences of disability, inclusion and equality. The fanzine provides a tangible record of their creative work and their personal interpretations of the heritage explored through D-Punk.

SUMMARY OF MAIN FINDINGS

What went well?

D-Punk was successfully delivered within budget and, despite some changes to delivery and partnerships, the project achieved its principal aims and produced a rich body of heritage outputs. Throughout delivery, 104 Projects demonstrated flexibility in responding to changing circumstances, ensuring that opportunities which arose during the project strengthened rather than diminished its impact.

Feedback from participants, partners and contributors has been overwhelmingly positive. The project clearly fulfilled a need for greater recognition of disabled people's contribution to Britain's cultural history, particularly within the history of punk and the disability rights movement. Participants valued the opportunity not only to learn about heritage, but to actively research, interpret and present their own history.

A number of outcomes exceeded expectations. For example, the documentary being the closing night film of the We Crip Film Festival, the long-term distribution on BFI Player, plus the planned exhibition at London Archives with significant support in kind.

Recruitment and participant engagement were both strong throughout. Workshops were well attended and participants remained actively involved in shaping the project's outputs, demonstrating the success of its co-creative approach. The resulting documentary, oral history archive, podcasts, website, schools resource pack and forthcoming exhibition together form a substantial and lasting contribution to the preservation and interpretation of disability heritage in Britain.

The potential for inclusion in Museum of London's London Sound programme will give the project even wider reach and the development funding from Doc Society also means that 104 projects will be able to develop the project into new iterations for an even wider audience.

What didn't work well?

As with many ambitious heritage projects, D-Punk evolved during delivery. While these changes ultimately strengthened the project, they did highlight areas where future planning could be refined.

One of the principal challenges was the amount of time required from the Project Director. Coordinating multiple partners, contributors, venues, archive organisations and public outputs proved considerably more demanding than originally anticipated. In particular, the development of new partnerships with the British Film Institute and London Archives, while greatly enhancing the project, also increased the management workload. Future projects of this scale would benefit from allocating additional resources for project management and strategic leadership from the outset.

Several elements of the original application also evolved in response to changing circumstances. Delays to the opening of the Museum of London's new site meant that the planned exhibition had to be relocated to London Archives, while some proposed activities, including the formal advisory panel and participant steering group, were replaced by a more flexible, participant-led approach. In practice, this ensured that disabled participants remained directly involved in shaping the project throughout, although it differed from the governance model originally proposed.

The project also demonstrated the importance of maintaining flexibility in community-led heritage work. Some outputs developed differently from those originally envisaged, with participants influencing the direction of the fanzine, workshops and creative activities as the project progressed. This responsiveness strengthened the authenticity of the project but required continual adaptation by the delivery team.

Despite sustained efforts by 104 Projects, engagement with national policymakers proved less successful than anticipated. Although encouraging discussions took place during the development of the application, subsequent approaches to ministers and parliamentarians responsible for disability and culture received little response. While disappointing, this did not affect delivery of the project itself and reinforced the importance of engaging audiences directly through heritage organisations, cultural partners and disabled communities.

What would have happened if there wasn't a project?

Without D-Punk, an important chapter of Britain's cultural history would have remained largely undocumented. Many of the oral history contributors had never previously recorded their experiences, and there was a real risk that these stories would have been lost.

The project has preserved this heritage through its oral history archive, documentary, website, schools resource pack and forthcoming exhibition at London Archives. It has also enabled disabled people to research, interpret and present their own history, creating a richer and more authentic account of disability, punk and activism than previously existed.

Perhaps most importantly, D-Punk has ensured that future generations will be able to discover and learn from this previously overlooked heritage, leaving a lasting legacy well beyond the lifetime of the project.

What would 104 Projects do differently?

D-Punk demonstrated the importance of adequately resourcing ambitious, participant-led heritage projects. The project evolved significantly during delivery, with new partnerships and opportunities, including the involvement of the BFI and London Archives, requiring more management time than originally anticipated.

Future projects would benefit from greater investment in project management and more flexibility in scheduling and budgeting to accommodate opportunities as they emerge. The principal lesson is not to reduce ambition, but to ensure sufficient resources are available to realise it.

Implications of findings and recommendations

D-Punk has demonstrated the potential of disabled-led organisations to preserve overlooked histories and engage new audiences through creative, participatory approaches.

104 Projects should build on the partnerships established with the BFI, London Archives and Doc Society, while ensuring future programmes are appropriately resourced. The project provides a valuable model for exploring other underrepresented areas of British cultural heritage.

Legacy

D-Punk has created a substantial and lasting legacy through a range of physical and digital heritage resources that will continue to be accessible long after the National Lottery Heritage Fund project has concluded.

The project's oral histories have been deposited with London Archives, ensuring that these first-hand accounts of disability, punk and activism are preserved for future generations and remain available to researchers and the public. The forthcoming London Archives exhibition, scheduled for late 2027, will further extend the project's public life and introduce new audiences to this previously overlooked area of British cultural history.

A significant development arising from D-Punk is the award of £25,000 in development funding from Doc Society to explore an immersive version of the project, provisionally titled D-Punk XR.

The development will explore how the oral histories, archival material and creative research generated through D-Punk might be reinterpreted through immersive storytelling, creating opportunities for audiences to engage with disabled punk heritage in new ways.

The project is being developed with filmmaker Ella Glendinning, with potential collaboration involving London Archives and immersive technology specialists. This represents an important example of how heritage material created through the National Lottery Heritage Fund project can support further artistic development, attract additional investment and potentially reach new audiences.

The Doc Society award is specifically for development, rather than production. Nevertheless, it demonstrates the potential for D-Punk to continue evolving beyond the original funded period and provides a foundation for exploring future partnerships and funding opportunities.

The documentary film will continue to reach audiences through its permanent availability on BFI Player, while the project website, podcasts and schools resource pack will remain freely accessible online for at least ten years. Together, these resources provide a lasting educational archive for schools, community groups, researchers and anyone interested in the history of disability, punk and the Disability Arts Movement.

Perhaps the project's greatest legacy is less tangible. D-Punk has ensured that the stories of disabled musicians, artists, writers and activists have been recorded, preserved and made publicly accessible for the first time. In doing so, it has created an enduring resource that will continue to inform research, education and public understanding of disability heritage, while inspiring future generations to explore and contribute to Britain's rich and diverse cultural history.

www.104projects.co.uk
www.hlf.org.uk

D-PUNK

Disability Rights! Punk and Politics

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