

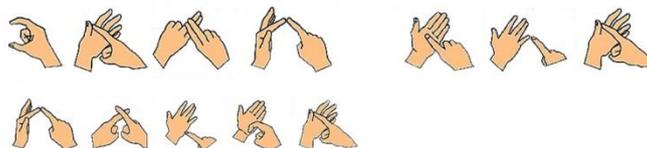
Disability Arts, Outsider Art, art, artists and art lovers, organisations and venues.

issue 26



LinkUpArts invite you to

Cafe <sup>extra</sup> LUA



A new pre show social event aimed at anyone who'd like to get to know others who have a passion for the arts. Come and join us in the bar on the 13th January 6: 45 at Salisbury Arts Centre



Followed by a screening of La Famille Bélier at 7:30 and join us afterwards for a post show chat at 9:00. This event is BSL interpreted

See inside for more details and find out how to get your £5 ticket offer!

# Welcome

Happy New Year!

We have the perfect medicine to fight those winter blues – come and join us for our next Café LUA Extra social event from 6.45 on Wednesday 13 January. It's a chance to meet for a chat over a drink in the bar, then settle down to watch Eric Lartigau's 'La Famille Bélier' with £5 tickets available for Café LUA Extra attendees!

We're excited to share our new film by Hayley Davies which tells the story of the 'Our Tales: Unveiled' project. It's packed with interviews and stories – read on to find out how to take a look!

We look forward to seeing you at an event in 2016, and wish you all the best for another creative year!

[www.linkuparts.org.uk](http://www.linkuparts.org.uk)  
[facebook.com/LinkUpArts](https://facebook.com/LinkUpArts)  
@LUArtists

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# CAFÉ LUA EXTRA

**Last year LinkUpArts launched Cafe LUA Extra – a new, informal pre-show opportunity taking place before certain events at Salisbury Arts Centre. Our next event takes place before 'La Famille Bélier' on Wednesday 13 January at 6.45PM...**

Our next pre-show Café LUA social event will take place in the bar at Salisbury Arts Centre before Eric Lartigau's French film 'La Famille Bélier' with £5 tickets available for Café LUA Extra attendees!



Join the LUA team from 6.45PM and come and chat about the arts with a supportive and friendly group, before settling down to watch the film, which will start at 7.30PM. The film will be followed by a post-show chat which will be hosted by Salisbury Arts Centre and LinkUpArts.

In the Bélier family, sixteen-year-old Paula is an indispensable interpreter for her deaf parents and brother on a daily basis, especially in the running of the family farm. One day, a music teacher discovers her gift for singing and encourages Paula to participate in a prestigious singing contest in Paris, which will secure her a good career and a college degree. However, this decision would mean leaving her family and taking her first steps towards adulthood. What will Paula decide?

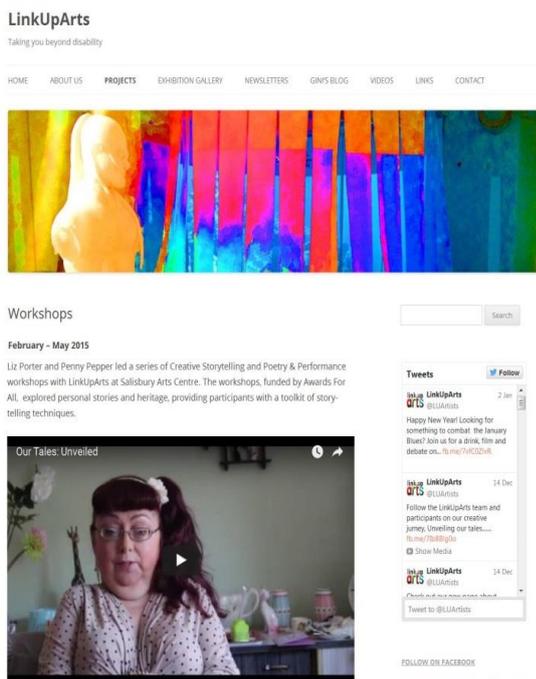
'La Famille Bélier' received six nominations at the 40th César Awards, with Louane Emera winning Most Promising Actress. There has been much criticism in the Deaf Community around the casting of hearing actors, rather than working with Deaf actors.

To book your ticket, quote 'Link Up Arts Offer' at the Box Office or visit [www.salisburyarts.co.uk](http://www.salisburyarts.co.uk) for more details.

# DRAWING A VEIL: OUR TALES

## The 'Our Tales: Unveiled' project, funded by Awards for All, has drawn to a close...

LinkUpArts are proud to announce that our storytelling project funded by Awards for All has successfully come to an end! We have really enjoyed working with guest Artists Liz Porter and Penny Pepper and our talented group of storytellers. We received funding in Autumn 2014 for The Our Tales: Unveiled project, which ran throughout 2015. Our Tales: Unveiled was made up of two parts: A separately funded performance evening showcasing extracts from Liz and Penny's one-woman shows 'Learning to See' and 'Lost in Spaces'. Our lead Artist Gini also performed her piece 'Vinterblik'. The evening ended with a Q&A, chaired by Colin Hambrook from Disability Arts Online. The performances were well received and the evening was an evocative introduction to our storytelling programme.



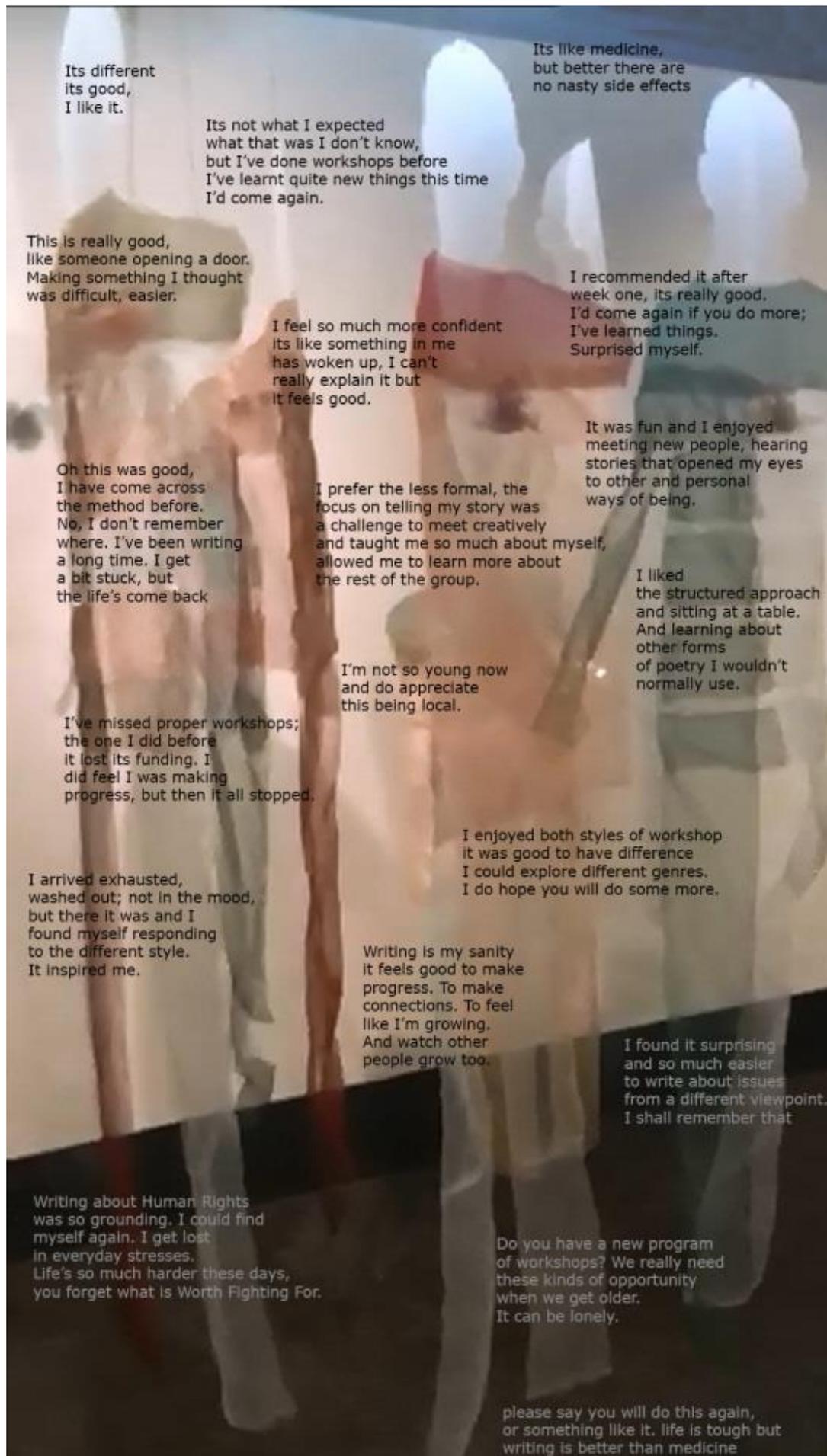
For the second part of the programme, we charged Liz and Penny with the task of providing our group with a toolkit of storytelling techniques, through their series of workshops. Our participants learned how to tell personal and traditional stories through Storytelling and Poetry & Performance, as well as talking about current issues. Many of our group were budding poets, but were unused to performing. We were really pleased that as a result of the project, some of the group felt comfortable enough to share their work in an external event LUA were part of at Salisbury Arts Centre.

We now have new pages on our website about the Our Tales project, which cover both the performance and the workshops.

Hayley Davies has made an 8 minute film, which documents the workshops element of the project, and includes stories created by our group and interviews with Liz, Penny and LUA's Project Manager Tam Gilbert. To read more about the project, see Gini's Artistic Response and watch Hayley's film, please visit

[www.linkuparts.org.uk/our-tales-unveiled/](http://www.linkuparts.org.uk/our-tales-unveiled/) and follow the links!

# TALES IN CONTEXT: GINI'S ARTIST RESPONSE



Its different  
its good,  
I like it.

Its like medicine,  
but better there are  
no nasty side effects

Its not what I expected  
what that was I don't know,  
but I've done workshops before  
I've learnt quite new things this time  
I'd come again.

This is really good,  
like someone opening a door.  
Making something I thought  
was difficult, easier.

I recommended it after  
week one, its really good.  
I'd come again if you do more;  
I've learned things.  
Surprised myself.

I feel so much more confident  
its like something in me  
has woken up, I can't  
really explain it but  
it feels good.

It was fun and I enjoyed  
meeting new people, hearing  
stories that opened my eyes  
to other and personal  
ways of being.

Oh this was good,  
I have come across  
the method before.  
No, I don't remember  
where. I've been writing  
a long time. I get  
a bit stuck, but  
the life's come back

I prefer the less formal, the  
focus on telling my story was  
a challenge to meet creatively  
and taught me so much about myself,  
allowed me to learn more about  
the rest of the group.

I liked  
the structured approach  
and sitting at a table.  
And learning about  
other forms  
of poetry I wouldn't  
normally use.

I've missed proper workshops;  
the one I did before  
it lost its funding. I  
did feel I was making  
progress, but then it all stopped.

I'm not so young now  
and do appreciate  
this being local.

I enjoyed both styles of workshop  
it was good to have difference  
I could explore different genres.  
I do hope you will do some more.

I arrived exhausted,  
washed out; not in the mood,  
but there it was and I  
found myself responding  
to the different style.  
It inspired me.

Writing is my sanity  
it feels good to make  
progress. To make  
connections. To feel  
like I'm growing.  
And watch other  
people grow too.

I found it surprising  
and so much easier  
to write about issues  
from a different viewpoint.  
I shall remember that

Writing about Human Rights  
was so grounding. I could find  
myself again. I get lost  
in everyday stresses.  
Life's so much harder these days,  
you forget what is Worth Fighting For.

Do you have a new program  
of workshops? We really need  
these kinds of opportunity  
when we get older.  
It can be lonely.

please say you will do this again,  
or something like it. life is tough but  
writing is better than medicine

# YINKA SHONIBARE TO HOST SHAPE OPEN EXHIBITION

**Our thanks to Disability Arts Online for allowing us to reproduce this feature on Shape Arts' annual open exhibition, which will be hosted by its patron, Yinka Shonibare MBE, at his Guest Projects space in Hackney, London, from 4 February 2016.**

The Shape Open 2016 theme 'My Life' encouraged both disabled and non-disabled artists to creatively express life through the lens of disability.

Using an exciting range of mediums such as blood, machinery and modified everyday objects to express their ideas, the artists drew on memory, nostalgia and processes of internal reflection to explore the complexity of this year's theme.

The responses are serious-minded, satirical, and often ambiguous, requiring the viewer to consider the different aspects of disability and to challenge the way that disability is perceived.

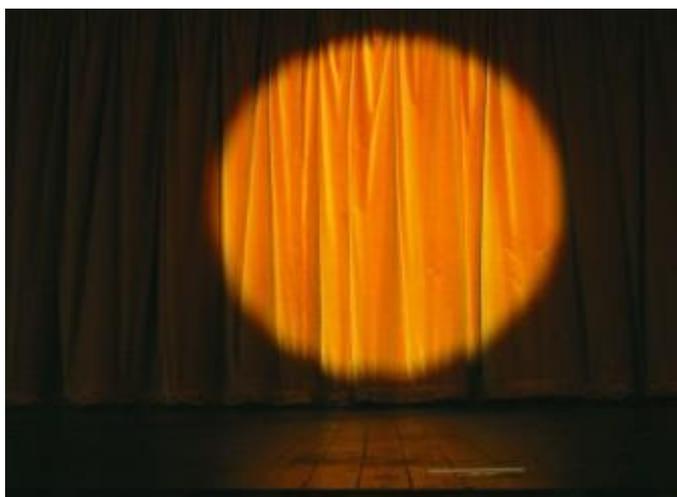
The final artworks were carefully selected for the exhibition by a panel of judges including Yinka Shonibare MBE, Shape Open Prize Winner 2014 Carly Jayne, Shape Chief Executive Tony Heaton OBE and Open coordinator Ben Fredericks.

Yinka Shonibare commented:

"I decided on 'My Life' as - quite literally - an 'open' brief for the Shape Open 2015, in order to allow the artists to freely explore the theme. In the context of an ever-changing society, I felt that it was important to encourage reflection on the lives of disabled people and create an honest and wide-ranging discussion about the barriers that we face. The Shape Open continues to be an innovative platform that promotes disabled artists, allowing them to progress onto larger platforms with wider audiences. My own career has developed greatly as a result of participating in similar exhibitions."

The exhibition is free, accessible and open to all, for full details see [here](#). Open 12 - 5pm, Thursday to Sunday or by appointment, from 5 - 21 February 2016 at Guest Projects, 1 Andrews Road, London E8 4QL.

Exhibition preview evening: 4 February, 6 - 9pm. Yinka will be giving a talk on becoming an artist on Wednesday 10 February at 7pm.



# REVIEWS

## THE ART OF BEDLAM: RICHARD DADD

**Our thanks to Disability Arts Online for allowing us to reproduce Deborah Caulfield's review.**

**Between 7 November and 6 February, Bethlam Museum of the Mind – the 'original Bedlam' – plays host to an exhibition of the Victorian artist, Richard Dadd, who produced a number of works whilst detained at the hospital.**



Before seeing this exhibition I'd thought of Richard Dadd as (just) a crazy murderer who was given a box of paints to keep him quiet, to while away his thirty-odd years in the madhouse. A Victorian faerie folk hero revered for pictures of impenetrable weirdness, an outsider kept inside for safety's sake. That is all I knew.

This exhibition doesn't aim to explain the how, why or what of Dadd's illness. Arguably it doesn't matter. Yet I do wonder about the circumstances that led to him and his two, possibly three, siblings to be committed?

It seems he was bipolar, psychosis having first occurred in Egypt during a tour to the Middle East and Greece as artist-companion to the lawyer and politician, Sir

Thomas Phillips.

Dadd abandoned the tour early, returning home by all accounts a changed man. Then he murdered his father who he believed to be the devil.

In 1844, age 27, Richard Dadd arrived at the State Criminal Lunatic Asylum 'without any prospect of departure'. He was a prolific and successful artist, a rising star with everything going his way. His friend and fellow artist Frith called him a 'man of genius.'

By the time Dadd entered the mental health system conditions had improved. Gone were the straw and fetters. The rooms no longer 'resembled dog kennels' and the windows had glass in them. As John Timb wrote: 'The management of lunatics has here attained perfection.'

Perhaps Dadd's keepers thought some easel painting would be good for him, and maybe it was. Or maybe it wasn't. It was certainly good for us.

The fact is, Dadd was compelled to paint. He simply couldn't help it. Art was his life. At age 13 he was drawing regularly in the British Museum. He then trained at The Royal Academy schools. While he was there he set up The Clique, a group of talented rebels, to challenge the RA's authority and old fashioned ways.

Dadd's *Self Portrait* (1841) shows a relaxed and unblemished face. The ink marks are tiny, delicate and precise. The textural variation in the hair and clothing is strikingly sensitive.

Unlike Van Gogh, from whose canvases anguish and instability ooze like paint from an over-filled tube, there are few, if any, signs of mental torment in Dadd's

work. One might reasonably conclude that there was nothing 'wrong' with him. Indeed, as Julian Bell wrote: 'Dadd was as normal as they come; most artists are anomalous.'

Aside from his portraits and his incredibly detailed and fantastical 'fairy' works, Dadd painted illustrative scenes from literature, and exotic and allegoric and mythological dramas. He created from his imagination, using his own detailed on-the-spot sketches, pattern books or catalogues, for reference.

The Bethlem Art of Bedlam exhibition is billed as 'a major retrospective.' But it doesn't include Dadd's most popular and densely populated work, *The Fairy Feller's Master Stroke* (1855-64) which is owned by the Tate Gallery.

Instead, there is a reproduction with explanatory enlargements and texts of certain sections of the original. There is also the strange (but interesting) poem written by Dadd about the painting and how it came about.

While this is all wonderful and helpful, it hardly fills the gaping hole where the masterpiece should have been.

I won't hide my disappointment, but I'm not complaining. There is plenty here to delight and inspire. *Sketch for an Idea of Crazy Jane* (1855) takes its name from a popular ballad of the period, about a young woman made crazy by her lover's betrayal. The composition, colour and lightness of tone and brushwork – especially the sky – give this watercolour a soft, drifting, wistful air. The model was probably a man, maybe the artist himself.

Another watercolour that stands out is *Sketch to Illustrate the Passions - Grief or Sorrow* (1854). Deep in a wood, on a tomb, is a statue of a female, her hooded face turned upwards. Above her sits death (in the form of a skeleton) throwing a sideways glance. All around, branches, stems and foliage criss-cross in front and behind. The scene is eerie and magical. Perhaps due to the composition's symmetry, it is also somehow rather comforting.

Most of my childhood was spent in hospitals of one kind or another, so they are among my least favourite places to visit. Cemeteries are more peaceful and less ambiguous.

In becoming a museum, Bethlam Hospital may have hit on a winning idea, as long as it pays. Currently there's no entry charge, but when the Big Lottery 11 money runs out I expect this policy will be reviewed. For now, a donation of £2 is suggested.

The income generation practice of admitting the public to see the lunatics at one penny each ended in 1770.

The Art of Bedlam: Richard Dadd is on at the Bethlam Museum of the Mind until 6 February.

**By Deborah Caulfield**

# LA FAMILLE BÉLIER

**Reproduced from The Guardian last year, Rebecca Atkinson reviews the French film La Famille Bélier which will be the focus of our next Café LUA Extra event on Wednesday 13 January 2016...**

'La Famille Bélier' tells the story of a deaf family with a hearing daughter who has a talent for singing. It has been billed as a feel-good movie to rival the Oscar-nominated *Amélie*, and has been sold to 85 countries. But for the deaf community the film is less feel-good than feel bad, mad, and misrepresented once again.

The premise of the film, which has already been tipped for a Hollywood remake, goes like this: a hearing child grows up in a totally deaf farming family, only to have a talent for singing that her family can't appreciate or access. Oh the irony. Certainly the experiences of hearing Codas (children of deaf adults, as they are known in the community) are of interest. They occupy a unique position, straddling two worlds with equal access to both. However, the use of music or singing as a catalyst of exploration is both tired and clichéd.



It might seem ground-breaking in the mainstream world, making box offices go ker-ching as cockles warm and hearts melt, but many deaf people are cringing at the naivety of the mainstream world – and some are boycotting the film.

Hearing people's fascination with the relationship between music and deafness just does not resonate with most deaf people. Perhaps if

you've lost your hearing, yes, but if you were born deaf like me, it's not something that you lose sleep over. It's just an overplayed stereotype that deaf people have to tolerate their whole lives. Show me a deaf person who hasn't been asked if they are bothered that they can't hear birdsong and I'll show you a pig with wings. Birdsong or music might be paramount to the lives of some, but it's myopic to think that the whole world holds the same cares as you.

The irony central to 'La Famille Bélier' is created purely to enhance jeopardy and tragedy in storytelling. It intensifies the drama, ups the stakes using a tried-and-tested method. Remember the DJ who lives for music and then goes deaf in 'It's All Gone Pete Tong', the friendship between a deaf man and a blind man in the 80s comedy 'Hear No Evil, See No Evil', the sparkling genius mind trapped in the weak crumbling body in 'The Theory of Everything'. At least in the case of the last, the story of Stephen Hawking is true, but wouldn't it be much more original if someone could come up with storylines that explore deafness or disability without lazily resorting to irony?

But irony is not the only laziness in 'La Famille Bélier'. The film uses hearing actors to play the roles of deaf characters, the result of which is an embarrassing and crass interpretation of deaf culture and sign language. Make no mistake, this is like blacking up for the Black and White Minstrel Show. Couldn't find any deaf actors? Just get some hearing ones to wave their hands about. It shows a level of disrespect for deaf people and disregard for a genuine language with the nuances of any spoken language. In the UK there is a pool of experienced deaf actors and sign language interpreters.

If the same exist in France, shouldn't the makers of 'La Famille Bélier' have called upon them? And if they don't exist, we should be asking why not.

Deaf people's culture and experiences have long been appropriated for the fascination and entertainment of others, and in the process kneaded into a bastardisation bearing no resemblance to real-life experiences, because it is rare that deaf people are actually involved in the production process. Accurate representation of deafness is a good thing, it can entertain and educate in equal measures – but films and TV shows about deaf characters, told through a hearing lens, using hearing actors with pidgin sign language, are demeaning, depressing and cause more damage than good.

Last year a deaf storyline on BBC1's Holby City caused outrage among deaf viewers, with the depiction of the nine-year-old daughter of a deaf man (this time played by a deaf actor) interpret complex medical information about his upcoming heart surgery. As one deaf blogger said: "5.3 million viewers will now think that deaf people should be looked after by our kids."

Yet for all this misrepresentation there are pockets of accurate portrayal. The Ukrainian film 'The Tribe', released earlier this year, stars an all-deaf cast of amateur actors and has received acclaim in the deaf community. The film truly pushes at the boundaries of cinema and storytelling with all the action portrayed in sign language and no subtitles or voiceover.

In the UK, 'See Hear', one of the BBC's longest-running programmes, continues to produce high-quality programming for the deaf community under the deaf leadership of series editor William Mager. In the independent sector, the British Sign Language Broadcasting Trust commissions a range of programmes for the Community Channel and Film4 by deaf writers and directors. This is where you will find truer reflections of the deaf experience, with no hearing actors in deaf roles and no tired lamentations of missing music and birdsong.

**By Rebecca Atkinson**

## Artwork in this issue:

**Front cover:** Café LUA Extra - Designed by Hayley Davies

**Page 3:** La Famille Bélier – Google images

**Page 4:** LUA Website

**Page 5:** Tales in ConText: Gini's Artist Response

**Page 6:** Sonja Zelic's An Invitation to Speak – photo on Disability Arts Online

**Page 7:** Richard Dadd at work – photo on Disability Arts Online

**Page 9:** Deaf people boycott La Famille Bélier - photo by Allstar/Mrs Distribution

# OPPORTUNITIES

## EDITATHONS: DISABILITY ARTS ONLINE

In partnership with Wikimedia UK, Disability Arts Online is hosting a series of Wikipedia 'Editathons' at Goldsmiths University. The series equips participants with the skills to write well written, thoroughly researched and properly referenced Wikipedia pages and is populating Wikipedia with much-needed pages about disabled artists and disability arts organisations. Places for the next session on 4 February are currently fully booked but if you'd like to register your interest in future sessions – or in the event spaces become available – please email [joe@disabilityartsonline.org.uk](mailto:joe@disabilityartsonline.org.uk) – please email [joe@disabilityartsonline.org.uk](mailto:joe@disabilityartsonline.org.uk)

## PRACTICE: CALL OUT FOR ARTISTS

Practice is Salisbury Arts Centre's very own dance and theatre scratch night run in partnership with ICIA Bath and supported by CEW. It is an opportunity for practitioners to test new and innovative contemporary performance and dance work in front of a live audience.

Practice events consist of up to four selected extracts of work in progress by solo performers and companies, with the potential for some of the works to be further developed and performed at ICIA University of Bath and Salisbury Arts Centre.

There are four Practice events each year, which are attended by producers from: BAC (Battersea Arts Centre), CEW (Creative Ecology Wiltshire – formerly TheatreWorks and Wiltshire Dancing), Theatre Bristol and/or Activate Performing Arts (Dorset)

Selected performers will:

- Present between ten and fifteen minutes of performance material
- Receive £100 performance fee plus a contribution towards expenses of £50
- Showcase their work at an exciting live event at Salisbury Arts Centre or ICIA
- Have the opportunity to engage in a creative dialogue about their work and that of the other artists, with real audiences to help inform their process and practice
- Meet other artists and companies presenting and develop potential future partnerships

**Next Practice event: Wednesday 30 March 2016 at Salisbury Arts Centre**

Application deadline is Monday 1 February 2016.

Successful applications will be invited to present at Practice by Monday 15 February 2016.

To download an application form, visit <http://www.salisburyartscentre.co.uk/feeds/news/call-for-artists-practice-march-2016.aspx#sthash.jZNxjvmJ.dpuf>

# NEW DIRECTIONS 2016: CALL OUT FOR ARTISTS NOW OPEN

New Directions 2016 will take place from 5th - 7th July 2016 at the Academy of Music and Theatre Arts (AMATA), Falmouth University, Cornwall.

The National Rural Touring Forum (NRTF) are inviting applications from artists, performers and producers as they work towards their bi-annual rural touring showcase festival, New Directions, which will take place at Falmouth University's Academy of Music and Theatre Arts next year.

The aim of the event is to introduce delegates to exciting high quality work suitable for rural touring and similarly to introduce a range of new artists and companies to the rural touring network.

Following on from their successful work for New Directions in both 2012 and 2014, China Plate have once again been engaged by NRTF to curate a programme for the 3-day event.

New Directions 2016 will showcase a range of entertaining, surprising and stimulating performances which they describe as "being made for the curious and characterised by a spirit of adventure".

With the aim of selecting bold and exciting work from a diverse range of artists that reflect the breadth and diversity of work presented by the rural touring network, the organisers are seeking applications from all disciplines undertaking innovative work across the spectrum of contemporary theatre and dance.

Whilst actively seeking to engage with artists new to rural touring and to work with emerging artists, the organisers also hope to feature established companies who are already familiar with rural touring but who are working on exciting, fresh new ideas and have aspirations to increase their reach to rural audiences. Companies that are developing work ready to tour to UK rural venues following New Directions from Autumn 2016 through to Autumn 2018 will be prioritised. Whilst the working group are particularly looking for tour ready work, a limited number of shows in development will also be considered.

The showcase programme will be selected by a working group of China Plate, Carn to Cove (the Rural Touring Scheme for Cornwall and New Directions 2016 co-hosts) and NRTF. Applications should be submitted by 14 February 2016 with successful applicants being notified by the end of March 2016. Information and booking for delegates will open in April 2016. Any queries, do get in touch with Alice Porter [admin@nrtf.org.uk](mailto:admin@nrtf.org.uk) or by telephone 01904 466527

For more information please visit [www.ruraltouring.org](http://www.ruraltouring.org) and to download an application form visit <http://www.ruraltouring.org/work/new-directions-2016>

# REMINDERS FOR YOUR DIARY:

## Café LUA/EXTRA

January..... 13th  
February.....10th  
March.....9th

**Café LUA takes place every second Wednesday of the month (except August) at Salisbury Arts Centre from 2 – 4pm.** We usually meet in the café area, but specific projects can mean we are in one of the work spaces, do ask at the Box Office if you are in any doubt. Café LUA is a social get together for artists with disabilities – an informal, open space for inspiration and discussion. However you are involved with or interested in the arts, do come along and meet us, find out about us, and about Disability Arts. We'd love to meet you and hear more about your arts practice or interests. Each month, as well as open discussion and networking, we focus on a particular topic or issue.

### **Wednesday 13th January at 6.45PM**

Join us for Café LUA Extra – an evening counterpart to Café LUA! Meet in the bar from 6.45 and enjoy £5 tickets to see 'La Famille Bélier.' Tickets are available from Salisbury Arts Centre Box Office and we will be co-hosting a post-show chat after the film – see page 3 for further details!

### **Wednesday 10<sup>th</sup> February**

Come and meet the team and find out what's in store for the Spring! We're changing the emphasis of Café LUA – we want to talk more about Access, as well as the Arts! Hear more about our Inaccessible Access Project and our new Café LUA Extra! Bring your ideas for future projects, theatre visits and themes with you!

### **Wednesday 9<sup>th</sup> March**

The theme for this month is yet to be confirmed, but we promise an interesting topic and lively debate!

At the heart of LinkUpArts:



For more information about the career artists  
in LUAN: [linkupartistsnetwork@gmail.com](mailto:linkupartistsnetwork@gmail.com)

#### NEWSLETTER FORMATS

You can receive this Newsletter in print form,  
it is available in bigger type and an audio cassette. You can also download it from  
[salisburyartscentre.co.uk](http://salisburyartscentre.co.uk) -> Resident Companies ->LinkUpArts



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LinkUpArts and Salisbury Arts Centre work together for the benefit of both organisations. LUA advises and consults with Salisbury Arts Centre on its Disability Arts programming and helps to promote the events. Salisbury Arts Centre gives LUA its home and provides marketing and administrative support. LUA is a strategic creative partner in Salisbury Arts Centre's Creative Family.

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