

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

issue 37



**Bumper Issue:**  
covers November, December and January 2018

All Change? Pan-arts organisation in the South West:  
Salisbury Arts Centre, Salisbury Playhouse  
Salisbury International Arts Festival merge.

# Cornucopia



Artist Lorna working with the Trussell Trust  
in Salisbury - see more inside...

# Welcome

As Winter arrives, we find ourselves in a sea of change. Salisbury Arts Centre is merging with Salisbury Playhouse and Salisbury International Arts Festival to form Wiltshire Creative. Read on to find out more. Our 'Write On' programme with Angie Street continues for a second term following a successful pilot! To get involved in these creative writing workshops, contact Angie - details on page 4. Join us in February for our AGM followed by cake and a catch-up!

Wishing you all a very Happy Christmas and a creative New Year!

**[www.linkuparts.org.uk](http://www.linkuparts.org.uk)**

**[facebook.com/LinkUpArts](https://facebook.com/LinkUpArts)**

**[@LUArtists](https://twitter.com/LUArtists)**

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# WRITE ON

**Angela Street talks about how the pilot sessions for our new writing workshops have been going and invites you to attend the next series starting in January...**

The writers, I think, are surprising themselves, and me, with what they can produce in a short space of time, especially those who are new to writing, or are used to traditional teaching methods.

To give you a flavour of what we've done so far –

Comedy Monologues – we read an extract from *Crazy Gary's Mobile Disco* by the Gary Owen. The task was to continue writing the monologue in the voice of Matthew D Melody, The Righteous Brother. For those who don't know the play, it's three monologues by three very different young men who grew up in the same town in Wales.

Extreme Language Play – with considerable difficulty we slowly read the tongue twisting opening monologue from Caryl Churchill's *Skriker*. When we unpicked what was going on and how we thought the writer had constructed it, the group then wrote their own *Skriker* monologues based on a children's tv programme. It's a great way of writing original, ear-bending speech.

We then looked at different structures, and ways of creating characters in *Attempts on Her Life* by Martin Crimp, Sarah Kane's *Cleansed*, Caryl Churchill's *Love and Information*, and *My Name is Rachel Corrie*, a one woman show based on the writings of Rachel Corrie (edited by Alan Rickman and Katherine Viner).

Participant: *'It's very freeing'*.

I encourage the writers to try different techniques and take risks with their writing. They always embrace the challenge and are intrigued by the



Tuesdays, 10.30-12.30, Salisbury Arts Centre

## Play with the power of words

Create and explore your own untold stories.  
Discover the fun benefits of creative writing

sample extracts which seem bizarre at first and unlike any play they've ever seen.

Participant: *'Everything's a surprise.  
My eyebrows go up under my hairline.'*

Most importantly, we make each other laugh.

Participant: *'It's so much fun...and I'm learning so much.'*

Come and give it a try, even if you think you can't write. I always reassure everyone that it doesn't matter if your mind goes blank... it often happens.

New members are wanted and welcome to join the group in January when we'll be looking at some of Kaite O'Reilly's plays in her collection, *Atypical Plays for Atypical Actors (The 9 Fridas, and In Water I'm Weightless)*, *White Open Spaces*, a collection of short plays about race in the countryside, *Jumpers for Goalposts* by Tom Wells, and *Top Dog/Underdog* by Suzan Lori-Parks. (Subject to change depending on the group). As well as the writing exercises, writers have the option of a mini mentoring session with me to discuss their writing.

Cost has been kept low to include as many people as possible, but do get in touch if you'd like a bursary place.

A big shout must go out to Salisbury Arts Centre and staff who support this project. We appreciate the use of the portable hearing loop, and thank Salisbury Arts Centre for use of the Media Room.

Participant: *"Can't wait for my two hours' stint at WRITE ON on Tuesdays. We could do with a few more would-be writers to join the fun we have with words. Brush off the dust and cobwebs and show the world you can write. Give it a try, eh?"*

I'd say the course is designed for people new to writing, the writing curious, and anyone wanting inspiration.

**By Angie Street**

**Write On Workshops will take place from  
Tuesday 16 January – 27 March 2018  
10.30 – 12.30, Media Room - Salisbury Arts Centre  
Cost £5 / £3 concessions**

Contact Angie Street if you'd like to find out more by emailing [angelastreet@tiscali.co.uk](mailto:angelastreet@tiscali.co.uk)

## About Angela Street - Workshop Leader and Project Manager

Angela is an experienced workshop leader with 25 years of experience working with scripts and writers throughout the South West. After setting up the [Scriptwriters' Doo Dah](#) at Salisbury Arts Centre in 2008, she started monthly workshops at Salisbury Playhouse for [Emerging Playwrights](#), and now runs two [SHE WRITES](#) workshops to address the lack of female writers being produced in UK theatre. Many writers signed up for the courses have gained experience from public script-in-hand readings with actors and a director.

*'Not only does she give you excellent theoretical knowledge, but also equips you with fabulous solutions to your writing problems.'* Andrew Thackeray, Director

Community groups she has worked with include: The Community Drama Group at Exeter's Northcott Theatre; Staff at Salisbury District Hospital; Till Valley Day Centre, Shrewton.

As a mature student she gained a First Class BA in English, and holds an MA in Scriptwriting. A former scriptwriting tutor with the Open University, her writing and community work has been supported by Arts Council England, Salisbury Arts Centre, Creative Ecology Wiltshire, Wiltshire County Council, and The Society of Women Writers and Journalists.

*'Angela taught me how to write for stage. She knows her stuff.'* [John Yates, Marlborough](#)

Writing credits include: [Living with the Lies we Told](#) Edinburgh Fringe; [Grace](#) Theatre Upstairs at the Globe, Exeter; [Cafe Hormonal](#) Redroaster, Brighton; [Banjo Jazz](#) showcased at The Arts Theatre, London; [The Route What is Red](#) Particular Theatre, Exeter; [Kiss and Chips](#) Hotbed Festival, Cambridge; [This is Fun](#) finalist of Flip the Script, Contact Theatre, Manchester. And three pieces with Salisbury Fringe (anonymously submitted): *The Food Critic (2013)*, *The Bike*, *The Fish*, *The Swan and The Onions (2014)*, and *Frank Fernackapan (2017)*.

Angela also offers POP-UP PLAYWRITING workshops in your home or town/village, so the workshop comes to you. For more information about workshops, scriptreading, mentoring, or masterclasses feel free to email [angelastreet@tiscali.co.uk](mailto:angelastreet@tiscali.co.uk) and see [www.angelastreetwriter.wordpress.com](http://www.angelastreetwriter.wordpress.com)

# PAN-ARTS ORGANISATION: WILTSHIRE CREATIVE

## **Salisbury Playhouse, Salisbury Arts Centre and Salisbury International Arts Festival are merging...**

As seen on the Salisbury Playhouse Website:

“Arts Council England’s announcement allows us to move ahead with confidence as we create a pan-arts organisation in the South West that will fuse the year-round creation of new home-produced work with a thrilling programme of visiting companies and individuals, an annual international arts festival from 2019 and a packed programme of participatory and community projects.”

Phil Gibby, South West Area Director for ACE, said: “We are delighted to be awarding Salisbury Playhouse more than £5 million over the four years to transform Salisbury’s artistic offer. The joint assets and expertise of the three arts organisations in Salisbury - Salisbury Playhouse, Salisbury International Arts Festival and Salisbury Arts Centre - will enable them to provide a top quality and cohesive arts programme throughout the year”

The announcement opens with the news that:

Arts Council England has awarded Salisbury Playhouse £1,277,944 per year over four years. This funding supports current plans for the three arts organisations in Salisbury - **Salisbury Playhouse, Salisbury International Arts Festival** and **Salisbury Arts Centre** - to merge, in order to create a dynamic, diverse and resilient arts offer for the people of Salisbury and Wiltshire.

\*

## **How does this affect LinkUpArts?**

Here at LinkUpArts we’ve been chatting to other Salisbury Arts Centre makers and creatives about their views: Exciting? Worrying? Wait and see? Or you may be looking forward to an inspiring future...do let us know!

We’d love to hear from you. Tell us your views by emailing [admin@linkuparts.org.uk](mailto:admin@linkuparts.org.uk) or via [facebook.com/LinkUpArts](https://www.facebook.com/LinkUpArts)

## **Wiltshire Creative - A new artistic vision from the organisations involved:**

By bringing together the distinctive artistic strengths of the Salisbury Playhouse, Arts Centre and Festival into a new organisation, we will rebalance and develop our existing programmes to realise a bold and innovative artistic offer that will reach and include more people.

This will be a pan-arts organisation, rooted in and drawing inspiration from the city of Salisbury. We will stand repositioned as the leading cultural organisation for Wiltshire, working beyond the city and drawing audiences from across the county and further afield. Our organisation will shine as a beacon in the South West region, a place of creativity where artists can make and present work and where all sorts of people can take part and engage in creative experiences. We will surprise, delight, challenge and include people in our artistic work, in the belief that communities thrive when imaginations fly. We will be an exemplar on the national stage, with a reputation for collaborating with other arts organisations across the country, and we will forge international links, bringing the world to Salisbury and showing off our city to the world.

Taking care to rebalance the current combined offer, in both content and across spaces, so that we maximise audiences and income potential, our programme will embrace home-produced theatre (from original drama to high-quality revivals), the very best touring theatre, music, dance, circus and visual arts within and without our buildings, plus a growing literature and film programme, brought together into a dynamic year-round offer. We will celebrate the distinctiveness of each art-form and explore the interactions between them. Woven through our programme will be opportunities for participation, enabling diverse audiences to get involved in a wide range of different art-forms.

We will create and programme work in our two core venues throughout the year as well as programming in other venues across the city and in the surrounding area. This will be a special and particular feature of the annual Salisbury International Arts Festival. Building on the ways in which the Festival interacts with other events, such as Theatre Fest West, we will also seek out and create work and performances to develop and extend the reach of our programme.

The creation of new work will be at the heart of our artistic offer across the full spectrum of our programme. From residencies to nurturing artists and offering advice, we will invest in the research, development and sharing of new work across a wide range of art-forms, creating a safe 'laboratory' environment in which artists at all stages are enabled to develop their practice.

We will take inspiration from our rich geography and our history in order to give voice to the unique perspective of the South West region, a voice we believe is under-represented on the national stage. This work will be

embedded in every aspect of what we do, from our work with local individuals and community groups through to our engagement and collaboration with international artists.

From the artists with whom we work to the audiences with whom we connect, we will support, nurture and rejoice in learning and skills development at all levels. Recognising how this deepens engagement, we will create new opportunities to participate in and through the art we create and present – forging links and making connections. We will acknowledge our commitment to existing income-generating projects, such as Stage '65, the Btec course and popular classes and workshops at the Arts Centre, whilst other activities are reassessed and consideration given to projects that can impact both the local community and people living in the wider area. Participation in the arts transforms lives. Our organisation will play a leading role in enabling people to access the arts and to express and develop their creativity.

Our combined programme will attract an ever larger and more diverse range and mix of audiences. As well as retaining our current supporters and deepening their engagement in our work, we will seize the opportunity to engage with a greater range of people including: families, elders, young people, black and minority ethnic people, the LGBTQIA community, military communities, those living with disabilities and those living in rural isolation.

We will maximise the commercial potential of what we produce, developing venue hires and actively engaging in digital initiatives to reach more people and increase income. At the same time, we will remain committed to offering a broad range of free activities on a regular basis, so that people can try new things and get involved regardless of income.

We are committed to partnership working and collaboration at a local, regional, national and international level. The combined artistic and community-based programmes will also generate additional earned income as well as a clear fundraising offer that is streamlined and attractive and, over time, the potential to lever greater economic impact will be increased. We will act as a catalyst for cultural development within the city, leading the Cultural Strategy and brokering key relationships with the regional LEP, the Health and Wellbeing sector and the tourism market as well as other cultural organisations within the catchment area.

Above all, our organisation will provide an opportunity for new creative thinking in Salisbury, for our rich collective practices and experiences to combine and fuse in unexpected ways. We are energised by our coming together. We will produce, present and enable participation in great art, both in ways that we can map confidently and in ways that we are yet to imagine.

# LORNA'S CORNUCOPIA

**Salisbury-based Lorna Wilson, Freelance Artist and LUA Member, talks about her Cornucopia: a recent commission by the Trussell Trust Foodbank Appeal which was exhibited at Salisbury Methodist Church, in early Autumn this year...**

Recently I have been working with the Trussell Trust to produce a 'Cornucopia mural' covering the length of the main corridor at the Salisbury Methodist Church on St Edmund's Church Street in Salisbury.

The brief was to cover one long panel, of two and a half metres in length and five smaller panels, each a metre long.

The concept of a Cornucopia- a 'horn of plenty' seemed to be ideal. The horn has been used to represent burgeoning fruitfulness since ancient Greek times. They show a symbol of plenty consisting of a horn overflowing with an abundant supply of good things of a specified kind. The idea was to update the image to give it a modern day twist, so that rather than wheat sheaves and grapes spilling out, it would be boxes of cereal and tinned fruit or beans cascading forth!

In other words a 'modern day' Cornucopia should therefore reflect the needs of the modern, but economically restricted, household. Essential goods and things that will LAST.

The large individual panels displayed facts, figures and information about Trussell Trust- it's aims and goals. All the smaller posters are 'framed' by an over sized 'packaging border, be it a custard packet or a carton of UHT milk. It was intended to give the image a humorous twist, whilst putting across an important message.



This message is that, even in times of plenty, there are still those in desperate need.

Anti-poverty charity  
The Trussell Trust calls on

people to support their local foodbank to help families facing hunger this Christmas.

For more information about The Trussell Trust see:

<https://www.trusselltrust.org>

**By Lorna Wilson**

# SENSING HELEN: FUNDING SUCCESS!

**Tam Gilbert, with her Persuasion Arts hat on, is delighted to report that her research project 'Sensing Helen' has received Heritage Lottery Funding. Our thanks to Disability Arts Online for allowing us to reproduce Tam's first blog...**

It began with a playreading two years ago. Friend and fellow Artist Michele O'Brien and I sat down to read William Gibson's *The Miracle Worker*. I was instantly struck with Helen Keller's childhood story – how she developed a communication system with companion Anne Sullivan – enabling her to interact with her family and later to graduate, make speeches and work.

After watching video of Helen speaking publicly, I wanted to discover more about how visually impaired women were treated in Victorian Dorset. Recruiting our producer Jenny Gordon, we conducted initial research into Asylums at Dorset History Centre, with a view to making a show interweaving mine and Helen's childhood stories with that

of Ivy Sidwell, a young woman we came across who was visually impaired. Ivy had been sent to an asylum by her family because she almost set fire to her house.

Creating a short R&D piece at Salisbury Arts Centre as part of Practice, we focused on Helen's frustration as she learned to use cutlery. I was overwhelmed with how disempowered I suddenly felt as I 'sensed' Helen around me.

The resigned feeling we get when someone forces us to move in a certain way is not an uncommon one for many disabled people, so it was equally fascinating to watch audience members receiving similar treatment! Although the performance was well-received, our journey to funding has not been a smooth one. With unsuccessful ACE and Unlimited bids under our belt, I decided to change tack – concentrate on collecting and sharing Research first, then rethink performance material....



A lot of meetings and anxious waiting later, here we are with a Heritage Lottery grant supported by a crowdfunder campaign, an exciting bunch of partners (including The Arts Development Company, DAO, Dorset History Centre, Priest's House

Museum, Dorset Blind Association, Victoria Education Centre, ScreenPLAY and LinkUpArts) and an enriched research project into the heritage of visually impaired people! We have three main objectives:

To gather and record the histories of women growing up in Victorian Dorset before the time when there was understanding around disability. How was their education different to mine and Helen's and how did society treat them?

To collect 10 oral histories from visually impaired women from three local groups run by Dorset Blind Association and conduct research which focuses on people's memories and experiences of growing up visually impaired.

To run Creative workshops with students at Victoria School (SEN) and a mainstream school to find out how young people today, who are facing disabling barriers are learning and discovering accessible ways to communicate.

Excitingly, we are going to receive training from Dorset History Centre on how to conduct oral interviews and use archives effectively. And, we will make a film as we go, which in turn will be archived at the History Centre as well as being shared at events across Dorset and Online, including on DAO!

I'll keep you updated on my journey through a series of blogs and more information on Sensing Helen will be soon be available at [www.persuasionarts.co.uk](http://www.persuasionarts.co.uk)

You can follow the project on social media via #SensingHelen

**By Tam Gilbert**

### **Artwork in this issue:**

- Cover** by Gini, with image of Lorna Wilson and her Cornucopia  
**Page 3** 'Write On' Poster  
**Page 9** Photographs of Lorna Wilson and her Cornucopia, with Monica Wilson, Trussell Trust. Photographs by Lucy Duffy.  
**Page 10** Photograph from 'Practice' – Image of Helen Keller projected onto Tam Gilbert's skirt. Photograph by Jenny Gordon

# OPPORTUNITIES

**Check out these opportunities over the Winter months...**

## MEET THE FUNDER NETWORKING EVENT

Local fundraisers are invited to a half day (9:30am – 12:30pm) “Meet the Funder” networking event which will provide an opportunity for voluntary sector groups in Wiltshire to come together and to hear from the BIG Lottery and the Wiltshire Community Foundation. The morning will include information on writing applications, advice on funders’ priorities and the opportunity to network with other groups who are working locally.

For more information visit:

<https://theartsinwiltshire.wordpress.com/2017/10/02/funding-and-networking-meet-the-funder-networking-event/>

## EVENTS AT SALISBURY ARTS CENTRE

You may be planning to come to the Salisbury Arts Centre Archive Day on 4th November – discovering or remembering its past:

Did you know that Maggie Smith and Bob Hoskins performed here at Salisbury Arts Centre in 1989?

Come and discover golden nuggets of time hidden in our archives. Taste a vintage dish from the original Café recipe book and take the opportunity to share your memories with us, from Fivepenny Festival right up to Family Fiesta.

## FUNDING ADVICE SESSIONS, WILTSHIRE COMMUNITY FOUNDATION

The Wiltshire Community Foundation’s Grants Manager Jane Butler, is running free one to one advice sessions around funding and governance for your organisation.

For more information and to find your nearest event, visit:

<https://theartsinwiltshire.wordpress.com/2017/10/12/training-funding-advice-sessions-wiltshire-community-foundation/>

# DATES FOR THE DIARY

## **Café LUA (2-4pm at Salisbury Arts Centre)**

- Wednesday 8<sup>th</sup> November 2017
- Wednesday 13<sup>th</sup> December 2017 - **No Café LUA on this date.** AGM as previously advertised is now postponed. See February date below.
- Wednesday 10<sup>th</sup> January 2018
- Wednesday 14<sup>th</sup> February 2018 – New AGM date, and cake!

Café LUA is a social get-together for disabled artists, 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. 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. Come and join us and find out about more about current and future projects.

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



Gini  
Creative direction

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Bedwin Street, Salisbury, SP1 3UT  
Arts Centre Enquiries: 01722 343 020

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.

Registered office: Salisbury Arts Centre, Bedwin Street, Salisbury Wiltshire, SP1 3USt.  
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