

ANNUAL REPORT

2022-2023





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Introduction

This year, CRIPtic Arts moved into our second year as a Community Interest Company, and focused heavily on stabilising ourselves as an organisation, applying for the funding we wanted to manage ongoing projects, and establishing our organisational identity.

CRIPtic Arts was founded by Artistic Director Jamie Hale as a one-off showcase featuring work by disabled performers including Jackie Hagan, Signkid, Jessi Parrott, Amelia Cavallo, and more, at the Barbican Centre in 2019. We became an organisation in 2021, responding to the COVID-19 pandemic and the loss of opportunities for disabled artists by expanding outwards into becoming an organisation committed to developing and supporting work by disabled people; showcasing work by disabled people, and working to change the arts industry.

We delivered a range of exciting programmes building disabled performers, showcasing excellent work, and developing the disability arts sector, with training, research, and campaigning projects. We went from being a new organisation to being one of the 25 most influential disabled-led community organisations in the UK.

This report discusses the work we completed during this year, demonstrating the impact of CRIPtic Arts on the sector, and setting the stage for our 2023-24 year, which we anticipate being our biggest yet.

Message from our Artistic Director

This year, we've been able to take the next steps in that process, moving from being a set of individual projects into recognising ourselves as an organisation

CRIPtic Arts has come a long way since I started it as a one-off showcase in 2019, then as a Community Interest Company (CIC) in 2021. We went through the process of registering last year, identifying the real community benefit we offer. This year, we've been able to take the next steps in that process, moving from being a set of individual projects into recognising ourselves as an organisation, starting to shape our mission, vision, and values to reflect the mark we want to make on the sector and industry.

This has enabled us both to deliver larger projects and to further develop CRIPtic Arts over the next three years. We have expanded our team considerably, and delivered more to the community than ever before. This includes working with new partners including Lewisham Borough of Culture, Trans Vegas, and UCL, building our research projects on disabled people facing specific barriers to access, and on the minimum acceptable level of audience access provision. It also includes co-founding the UK's first Disabled Poets' Prize, working on R&D for a new show, the CRIP Monologues and on reworking Jamie Hale's NOT DYING, and securing funding from a range of partners.





Mission.

Vision.

Values

CRIPtic Arts exists to **ignite disabled excellence** across the arts

We provide active disabled leadership which advances world-class arts work with disabled creatives. From high-quality community activities to showcasing breakthrough performers; we're blazing a revolution in accessibility.

We are a creatively courageous, accessibility-driven organisation, forging diverse disabled excellence, with community, ethics, and solidarity at the heart of our work.

Introducing the team

CRIPtic has grown considerably from 2021-22, where the core team consisted of Jamie and Caitlin working with freelancers as required, to the present day where we have a far bigger team working across our projects. We have defined job descriptions more clearly, and are working effectively as we transition into becoming an organisation

Jamie Hale is an award-winning theatre maker, poet, (screen)writer, charity CEO and founder and Artistic Director at CRIPticArts. Their work focuses on crip- and queer- realities, and the urgency of living as a disabled person.



Caitlin Richards is a producer and wearer of many hats with many years experience making events & shows happen. At CRIPtic, she works to create opportunities and outstanding theatre alongside deaf and disabled creatives.



Sarah Thewlis is a Liverpool-based arts marketer with a specialism in disability arts & accessible marketing. Outside of marketing she enjoys drawing on her background in English Literature to write poetry, lyrics, prose and interactive fiction.

Jacqui Adenji-Williams has spent over 15+ years creating, performing, and advocating for change in different industries. Jacqui believes that creativity can be a universal language, she is devoted to exploring poetry, music, songwriting, and of course performing.



Alice Christina-Corrigan is a visually impaired actor, theatre maker and facilitator based in Manchester. Alice aims to change the trajectory of disabled artists' voices in the arts sector by providing longevity to artists careers, with a keen interest in providing opportunities to new working class voices.



Christopher Bond is a queer artist and writer, who has exhibited and performed nationally in venues such as South London Gallery, Firstsite Colchester, Auto Italia and Saatchi Gallery. He brings his skills to a role that prioritises equity within the arts and helps Jamie and the team focus on important long term goals.



Freelance

Team Members



Dr Jessi Parrott is a disabled researcher specialising in employment issues in UK theatre and television. They received their PhD, on disability casting conventions, from the School of Theatre and Performance Studies at the University of Warwick, with co-supervision from Warwick Business School. They are also a creative and performer – of both their own and other people’s work – and a playwright, poet, trainer and facilitator.

Sam Brewer is an access consultant, facilitator, actor & theatre maker. He graduated from Central School of Speech and Drama’s BA Acting CDT at Central in 2020. Since graduating he has heavily involved himself in disability related activism and was the director of The Diversity School Initiative. He is also an ambassador for the Disability Artist Network Collective.



Quinn Clark is an award-winning author, researcher and access worker from Newcastle upon Tyne. As a disabled and neurodivergent practitioner, Quinn often intertwines themes of trauma, mental health and disability with humour and wordplay in their work. They are currently working as a Personal Assistant to Jamie Hale

What we've done

1. Explore your creativity.

Explore Your Creativity is our strand of work aimed at workshops, events and opportunities open to all disabled people, whether they have any experience of creative expression or not. These are public, non-selective, and attract a range of people, from experienced professionals to people new to creative work.



CRIPTIC x Spread the word Disabled Writers Salon

We ran a bimonthly event for disabled writers, featuring an hour-long workshop by an established disabled writer, a reading by a disabled writer, and an open mic night.

Engagement increased steadily during the year, with 436 attendees across 12 events.

Spaces like this are central to our wider creative offer, inviting disabled people to connect with one another, learn, develop, and share their work in a space focused around exploring creative expression in a variety of forms.



Ayesha Chouglay
Karl Knights
Lucy Power
Matt Alton
Kathryn O'Driscoll
Shahid Iqbal Khan
Hannah Hodgeson
Sahera Khan
Emily Howlett
Khairani Barokka
Elspeth Wilson
Joe Rizzo Naudi
Athena Stevens
Hayleigh Barclay

2. Connect through creativity.

Connect Through Creativity builds creative communities of disabled people - whether they've ever engaged in creative activities before. Scope and CAFBank awarded us funding to run it as part of a programme funding building resilient disabled communities. It is led by Alice Christina Corrigan and has so far featured creatives including Caitlin Magnall Kearns and Anusha Stribbling with uptake in event attendance of 138 over 3 events - a significant increase on previous programmes. It will run until March 2024.

This will also fund us to continue our disabled writers salon with Spread the Word, moving to running them monthly in our 2023-24 season. It will also support our networking and drop-in space for disabled creatives, and our bookable 1:1 sessions with our Artistic Director for people to connect with CRIPtic and to explore their individual artistic development.



Caitlin Magnall-Kearns is an award winning writer and director from Belfast, who as part of our Connect Through Creativity programme, ran a comprehensive introduction for writing for stage and screen.



Dancer and celebrated performer Anusha Stribbling delivered 'A (re)-Introduction to the internet: performance techniques for confidence & creativity in online spaces'

3. Develop your creativity

Develop Your Creativity is our strand of work supporting people who are already developing and creating work, whether people making their first move into professional arts, or at the peak of their careers.

We focus on creating paid opportunities for disabled artists to do their creative work, and on offering workshops and training in the skills they need as disabled people working in arts industries, including freelance skills, and training in making accessible work.



CP22

CP22

CP22

Here's a little more about our incredible Incubate cohort

Performer Miss Jacqui is the founder of DRURAE - an organisation committed to raising awareness about underrepresented communities in the creative sector.

Lilac Yosiphon is the co-founder of Althea Theatre Company, a deaf-led ensemble exploring issues of migration, identity and art.

Sam Brewer is the co-founder of FlawBored, a disabled-led theatre group that believes 'access is easy, if you care'

Tzipporah Johnston is an embroiderer and installation artist based in Edinburgh. She is also the founder of Neuk Collective, with the aim of supporting neurodivergent creatives in Scotland through advocacy, education, and community-building.

Our core Develop Your Creativity programme in 2022 was funded by Arts Council England, and focused on opportunities for disabled people to learn, engage, and develop. Across this programme, we hosted almost 600 participants at 42 sessions in 12 months. This included community based work such as our Disabled Writers Salon with Spread the Word, and also a range of creative and practical workshops for disabled creatives, networking opportunities, and 1:1 drop-in sessions.

Incubate

We piloted our very successful Incubate programme, working with four disabled people building organisations in the arts on developing their organisations, and themselves as organisational leaders. This demonstrated the real demand and need for programmes that build disabled people as leaders, and build disabled leadership skills.

Workshops

We ran workshops for disabled creatives in a wide range of skills, from the creative to the practical, with a focus on building skills within the industry. The workshops we ran included:

- Building an arts organisation with Jamie Hale
- Growing your creative practice: from solo shows to complex productions with Robert Softley Gale
- Building a personal brand with Samantha Renke

CP23

CP23

CP23

CRIPtic Arts was awarded funding by Arts Council England to run programmes for four cohorts of disabled performers, building skills and creating opportunities, growth, and networks at every level.

These reflect our commitment to both reaching new disabled cultural workers and creating a pipeline of talent and training in which we are giving people the resources they need to develop their own careers.



Incubate

Incubate will support four disabled-led organisations through a growth and development incubator, designed to give their leaders the skills they need to run a disabled-centred arts organisation.

Reach

In Reach, acclaimed director Nickie Miles-Wildin will be facilitating a peer feedback process for five artists creating their first full length solo show, which will finish with a performance skills residential at the end of the project

Launchpad

Launchpad is designed to provide an early major development programme and showcasing opportunity for disabled artists, which will offer workshops across a wide range of skills, expertise, and access integration, a personal 1:1 class for each artist, and director mentoring from our AD Jamie. It will culminate in a showcase at Home Manchester next spring.

Breakthrough

When you've outgrown development programmes and are still facing access barriers to the mainstream, where do you go next? Breakthrough supports two artists with a £6000 commission, plus mentoring and development, helping them to create something tiny, perfect, and that will break them into the mainstream

Across all programmes, we had more than 70 applications, and interviewed more than 30 people before confirming our line-up for this round of programmes, which is scheduled to be announced in May 2023.

Disabled Poets Prize

Celebrating the talent of disabled poets across the UK



Responding to the lack of opportunities identified in the Access to Literature report CRIptic Arts developed alongside Spread the Word, and using part of their Jerwood Poetry Fellowships award, our Artistic Director Jamie Hale set up the UK's first Disabled Poets' Prize, partnering with CRIptic Arts, Spread the Word, Verve, and more.

The prize was judged by Jamie Hale, Peter Raynard, and Romalyn Ante. There were more than 200 entrants across the categories, and the winners were Jamie Field and Katherine Moss.

We established this prize because there are so few opportunities available for disabled poets to find recognition for their work. Access barriers including in-person work, a lack of wheelchair access, and a lack of BSL interpretation are pervasive across the sector and limit the opportunities open to people. We wanted to financially support disabled poets, whilst also bringing their work to greater prominence, hoping that receiving the award would further their career.

Disabled Poets Prize



Best Single Poem

Winner: Jamie Fields, How to Sign Playground

Second place: Lea Elm, Paper Houses

Third place: Katherine Goda, A is for Anger

Highly commended: Jennifer Brough, Metaphors

Ruth Yates, School on Saturday

Moira Garland, After listening to Evelyn Glennie's TED Talk: How to Truly Listen

Longlisted: Colin Dardis, A Dream of Bogwood, Naoise Gale, Fable, Elizabeth Gibson, The Other Planet, Paula

Knight, In Real Life, Imogen McHugh, The Strange Creatures and Kathryn O'Driscoll, A Brief Period of Instability.

Best Unpublished Pamphlet

Winner: Katherine Moss, The Still Point

Second place: Rebecca Ferrier, A Diet of Leeches

Third place: Justina Hart, Remapping

Highly commended: Shloka Ramachandran, type one

Noemi Gunea, Twelve Steps Behind

Katie Simpson, Wander

Longlisted: One Inky Queer, Keeping Mum, Fiona Robertson, Nature is Nurture, Ruth Yates, Her Knitted Cardigan, Karis Williamson, Iamborn, and Helen Rice, I Am Not Your Mother

4. Platform your creativity

Platform Your Creativity is our area of producing, rehearsing, and showcasing work by disabled creatives, on stages from HOME Manchester to the Barbican Centre. Here we showcase world-class work, and give disabled creatives opportunities to build skills, experience and an exceptional performance CV.

With a successful ACE bid, we took NOT DYING (written and performed by Jamie Hale) back into a Research & Development process in Graeae's studio, directed by Athena Stevens. During this process Jamie rewrote the show with dramaturgy support from Joelle Taylor, moving it from a spoken word piece to a theatrical monologue delivered in simultaneous English and BSL, with other performers playing smaller roles in shaping the wider piece. Having completed this, we are looking towards rehearsals and producing a full run of the show in 2024-2025.



NOT DYING

RESEARCH & DEVELOPMENT



Written and performed in spoken English by Jamie Hale

Translated into and performed in in BSL by DL Williams

Additional performances by Laura Meaton and Sophie Dyke

Virtual performances by Mark Lane, David Birrell, Jacqui Adeniji-Williams and Matilda Ibini with BSL from Weald BSL

Directed by Athena Stevens

Produced by Caitlin Richards for CRIPTic Arts

Movement direction by Laura Meaton

Composition (film) by CN Lester

Sound design (theatre) by Julian Starr

Lighting design by Al Simpson

Caption design by Caitlin Richards

Costume design by Oeidipussy Rex

BSL consultation by David Ellington

Audio-description consultation by Adae Bajomo

Photography (R&D) by Becky Bailey

Promotional photography by Shona Louise

Dramaturgy support - Joelle Taylor

With thanks to Graeae Theatre, HOME Manchester

Commissioned for Transvegas by Trans Creative

As part of Lewisham Borough of Culture, Lewisham Council awarded CRIptic Arts funding to put on a day of workshops and performances, showcasing disabled talent. This allowed CRIptic to embed itself further into our Lewisham community, working with disabled people locally, and let us build connections and share work with audiences old and new. This was the first live event in which we explored full hybrid performance access, and whilst our technology was effective, the internet connection was not good enough for the remote captioner and audience to hear or see the performances clearly. We also observed that there was lower engagement with the hybrid stream than we had anticipated, and have built further promotion and advertising into our plans for future hybrid performances



BOROUGH OF CULTURE



WE ARE LEWISHAM **CRIP TIC 2022** cripticarts.org/Lewisham

CRIPtic x Lewisham MicroFestival 16 July | Deptford Lounge
Workshops 10-6pm | Performances 7.30-9pm
£0 / BSL Interpreted

A horizontal collage of five portrait photographs of diverse individuals, including a man with a beard, a woman with curly hair, a man with glasses, a woman with curly hair, and a woman with dreadlocks playing a stringed instrument.

As part of this project we:
Commissioned 4 workshops
Commissioned 5 performers
Engaged 35 creatives

Poet and disability rights activist Daniel Sluman alongside Emily Brenchi, a disabled writer and actor from South East London, delivered a workshop on 'Writing through the Body'.

This workshop used poetic techniques to write from an embodied perspective - helping participants marry their lived experiences with their creative voice.



Artist Phoebe Kaniewska led a workshop on reusing recycled materials to make frames that celebrate precious creative things to us - from drawings, poetry and collages relating to memory and place.

This workshop was embodied and tactile, a creative approach we don't usually apply.

Composer and academic Megan Steinburg delivered a workshop of Sensory Record Making, using tactile materials and contact mics to explore sound through texture and drawing.

This was a fascinating new approach to what it means to produce sound.

Rona Topaz is a singer, songwriter, actress, vocal coach and choir leader. She drew from her west end experience to lead a 'Sing your heart out' vocal masterclass. This was designed to work with people with reduced lung capacity and function, supporting everyone to find themselves in the noises made by their bodies.

Alongside workshops, we also shone a spotlight on performers in a live showcase event at Deptford Lounge.

We had a performance from MC Geezer, a deaf rap artist and sign rapper from SE London.

We also had a performance by Grace Mackenzie Parker, a singer, musician and member of the charity Sound Minds

We also had a reading by the poet Antonia Jade King, a selected Barbican Young Poet.

We also had performances from Daniel Sluman and Miss Jacqui

CRIPtic x UCL

We worked with UCL Queer Anth to organise a cabaret night of queer, disabled performances, hosted by Jessi Parrott. We return in 2024 with a bigger, better event...



5. Changing Creative Industries

Within our work on Changing Creative Industries is our industry research, training and development arm: Research, Resources, Revolution. This focuses on research (including original research)-based resource development, and using those resources through publication, training, development, and campaigning to create a revolution in the creative industries.

Research. 

Always the Audience

We have continued our research into performers facing high physical access barriers to working in the London theatre industry. There has never been equivalent research carried out into this cohort of people, focusing on those who need Changing Places toilets, use AAC or highly specialised computer access tools, or need 1:1 support, and it has taken longer to complete than we anticipated due to difficulties reaching the community, even though the researchers are themselves members of this community. We anticipate completing this research and producing industry training and guidance in 2023.

Concrete Commitments & Minimum Access

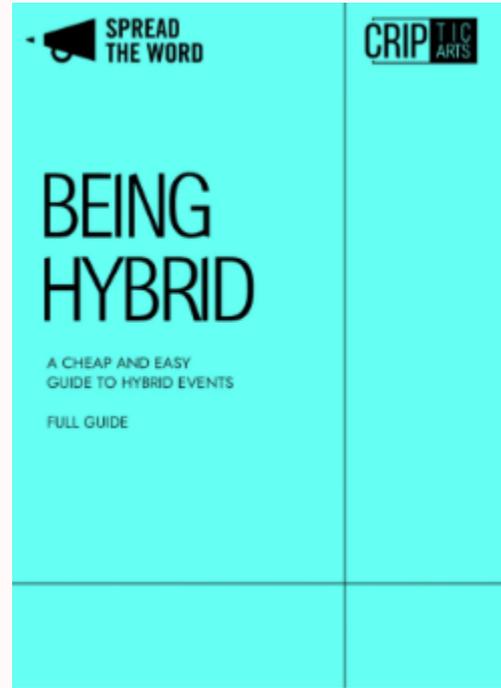
We have continued our Paul Hamlyn Ideas & Pioneers grant-funded research into minimum acceptable access standards for performance audiences for projects with budgets of a certain size, with the goal of building a set of commitments that artists, organisations and venues can sign up to, around the access provisions they will offer audiences.



Resources.

Being hybrid

We worked with Spread the Word to create a guide for creating affordable hybrid events, aimed primarily at the literature sector but with applicability across the cultural industries. It covers a wide range of approaches to providing access, and has been recommended by organisations including Jerwood Arts, Royal Society of Literature, Arts Professional, The Society of Authors and the Wellcome Collection.



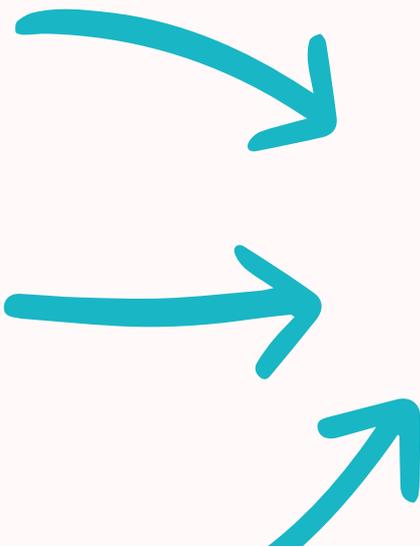
Access to Literature



A joint project between CRIPtic Arts and Spread the Word in 2021 ran an online disabled writers' retreat as a piece of research by practice into the barriers faced by disabled people in the literature industry, and an exploration of what could be possible. This report is the result of that research, which found that a lack of paid opportunities, inaccessible events, and the cost of events were barriers for disabled writers in progressing their careers. It also found that literature organisations were not confident in how to run accessible events, due to a lack of knowledge and concerns about the cost of providing access. We set a target of 20% of published writers and employees in the literature sector being disabled by 2030, and provided guidance for organisations in how to work towards these goals with a sustainable focus on, and provision of events.

Inklusion

CRIPtic Arts were consulted and supported the development of the groundbreaking Inklusion Guide, by Julie Farrell and Evar Dundas.



Concrete Commitments

Next year we anticipate building on Concrete Commitments to create an industry-wide campaign against working on, producing, and staging projects that don't achieve a minimum level of access provisions for audiences.

for far too long, disabled people have been forced to accept projects breaching not just their moral duty to offer equal access to disabled people, but also their legal duty to make reasonable adjustments.

For individuals to try and enforce this, it has to be done through the Civil Court and it a gruelling process - but what if the whole industry came together to recognise what is necessary to offer a bare minimum of access to disabled people, and decided not to tolerate anything further discriminatory.

Constructed on the model of a trade union campaign banding people together to say "make change, or we will quit, boycott, and campaign against your work" , this campaign will build a community.



We have also continued formal and informal consultancy with organisations across the arts, working on training and developing their staff, assessing access in their venues and events, and making recommendations for development. In the next year, we anticipate building this element of our practice significantly, both for sector development and as a further income stream.

Training and consultancy may seem like a slower source of revolutionary change, but in our time as an organisation we've seen a radical increase in the commissioning of disabled-led training and consultancy. This puts our voices into the room and allows us to advocate for sector change when it comes up issues of access and equity.

Organisational Development

Additional Grants

As well as the project delivery grants discussed previously, we received two additional grants focused on building our internal capacity and covering core costs. There was also an element of our Arts Council England 2023 grant directed towards organisational development. Whilst we received these funding grants in 2022-23 we will be carrying out the work in 2023-24.

Organisational development funding came from the Tudor Trust and Fore Trust as well as our Arts Council England funding. We will be using this to carry out a programme of work over the next three years guiding us towards a place where we can transform ourselves from being a network of projects into a cohesive organisation, and apply to be an Arts Council England National Portfolio Organisation in the next intake round.

To achieve this, we will be developing knowledge and expertise in developing and managing a growing organisation. Our plan across the three years is to develop and strengthen our strategic planning, and annual reporting processes, strengthen our governance and build an advisory board, scale our systems, improve our impact measurement and evaluation. During this process we will be exploring our organisational identity, and building a better understanding of who we are, and how we can reach the networks and people we aim to reach.

Better evaluation processes and impact measurement will support future funding applications, but more importantly will ensure that as we build and improve our work, we are aware of what the community demand for our programmes is and how we can shape projects through a process of continuous reflection.

This work will also include building local, national, and international partnerships, creating opportunities for sector-wide knowledge-sharing, as well as performance and showcasing for the network of artists with whom we work. We hope to further develop this network, finding ways of promoting the cultural workers who we work with, as part of building sustainable careers.

Finance & Funding

Our full accounts can be seen on our Companies House records, but we've outlined some of our main sources of income and expenditure here. This is not a complete summary of our income or expense.

Income

Paul Hamlyn Foundation	£7,720	Concrete Commitments Report
Scope	£63,395	Connect Through Community
Arts Council England	£185,733	Our main programme
Tudor Trust	£3,000	Unrestricted grant for development
Fore Trust	£12,500	Organisational development grant
Camden People's Theatre	£1,300	Seed grant towards a new piece of theatre
CRIPtic Cabaret	£2,500	Funding to run a cabaret night at HOME Manchester with Trans Vegas

Expenditure

Purchases (e.g. equipment, software)	£9,645	Purchasing equipment, set and costume
Equipment and space hire	£8,723	Additional equipment hire
Overheads and expenses	£3,856	Overheads and expenses
Staff, tax, and pensions	£43,281	Pay and costs for the staff we employ
Freelancers	£109,521	Paying freelancers and other organisations commissioned
Travel and accommodation	£7,586	Travel and accommodation for people on our projects

In this period we...

Completed 2 research and development periods on productions...

...and hired 39 freelancers, 22 of which were disabled

For our collaborative double bill with TransVegas we sold 80 tickets at Home Manchester...

...which is 75% of venue capacity

We reached 30 people in the borough of Lewisham for our Borough of Culture event...

...and received 200 applications for our Disabled Poets Prize with
Spread the Word

We begun working with our new CP23 cohort, supporting 12 new pieces of performance art...

...and through workshops we have already reached 266 creatives since March 2022

Funders



Partners



Acknowledgements

It would be impossible for us to thank everyone we have worked with individually this year. It has been another year in which we were lucky enough to grow and expand, but that limits our ability to thank everyone who had a profound impact on our people, programmes, and organisations. We are very grateful to our partners and funders (listed above), and look forward to further building relationships going into our next year of operation.