

CRIPtic Arts 2024: Launchpad FAQs

What are the key dates & deadlines for the programme?

- Application portal closes: 5pm on 5 January 2024.
- Interviews: 10-17 January 2024
- Artist Welcome Session: 11am-12pm, 24 January 2024
- Programme Start Date: February 2024
- Programme End Date: November 2024

What work are you looking for?

We want ideas for work which connects with the themes above. It can be in any medium designed for live performance. First and foremost, we're looking for work that tells gripping and refreshing stories in a series of individual or combined artforms, whether that is through theatre, music, dance, poetry, or other art forms - recognising that spoken delivery is just one way to tell a story. Pieces should be about 20 minutes long.

Who can apply?

CRIPtic's work is for disabled people - by which we mean "people who face disableist [including audist] barriers", or "people who identify themselves as deaf or disabled – or are identified by others as deaf or disabled in society". We are taking solo artists, or groups of up to three people. If you are a group, at least 2 of the members must be disabled, and it must be disabled-led.

We are particularly looking for applications from disabled people from the global majority and deaf signers creating work to be performed in British Sign Language. Because of the high-quality access facilities at the venue we are using to perform, we are also particularly looking for wheelchair users, and especially those who need larger adapted bathrooms than standard, and hoist adapted changing facilities.

The performance programme is designed around live performances, but this could include digital performances, as long as you have the equipment, experience, and technical ability to deliver broadcast-quality live footage, as we do not have the scope within our team to lead on this.

Performers and groups must be UK-based. If one group member is based outside the UK, as long as 50% of UK-based group members are disabled, the group is eligible. However, we will not be able to fund travel from outside the UK, so the group must be able to demonstrate that they have access to funding for this at the point of interview.

How complete should the work be when I apply?

During the 6 months of the programme, you will be paid to attend both creative and access-focused workshops, which are a mandatory part of your participation on the scheme. You will also work with dramaturg and director Jamie Hale both on constructing your individual piece, and also on the shifts and alterations needed to weave it into the wider performance alongside the other three acts bringing work.

This means that your piece needs to be at an early stage of development, where it can still grow and change, and where you are open to those changes being made to bring the four commissioned pieces together into a cohesive show. It should not be a piece you're simultaneously working on for another project, as it needs the flexibility to be altered on Launchpad, but can be very much an idea you'd like to develop further in future.

I'm a writer but not a performer, and I've got a great idea, what should I do?

Launchpad is a performance-based programme, so your idea might be better suited to Reach, which is focused on writers developing their first full-length solo show. If you are a group containing a writer and a performer, you would be eligible for Launchpad.

What genre can my work be in?

We're looking for work to stage together and theatrically. This means it could be in any artform, as long as you can demonstrate how it would be staged live as part of the show at the Barbican Centre in 2024.

What are you looking for?

We are looking for pieces that fit the brief, and have been created by a wide and diverse range of disabled people. We're looking for ideas that feel new, fresh, and original. We want things that bring a celebratory energy to

this crisp party - whether a quiet celebration of love and life, or a joyful burst of sound, colour, and light. We're interested in pieces that bring something out that we've not encountered previously, or that illuminate a new facet of something we've seen before. We're also very interested to receive pieces from a wide variety of artforms, and are excited by pitches for music, dance, comedy, and visual arts performances, as well as pitches for theatre, poetry, monologue.

We want work that we can understand and market. This means that your pitch needs to be clear - we need to understand what you're doing, why you're doing it, and how you're doing it, what you want the audience to take from your performance. We also want to understand why it's you writing and performing this work, and what it means to you to do so.

We also want to know that it's feasible and that you would be able to do it. This means it needs to fit with your previous experience. Launchpad is there to give people a boost to the next stage of their careers - so you don't need to have performed at this level previously - but you do need the experience to prove that you can do it.

What themes are often covered, and what feels unique?

We often receive a lot of pitches on the following topics:

- Narratives about encounters with the medical system (often discriminatory ones) and experiences of diagnosis
- What it's like to have a particular experience (e.g. "being invisibly disabled", "being visibly disabled", "being neurodivergent")

We also receive a lot of pitches that are solo shows, monologues, poetry, and story-telling, and are also very interested to receive pitches from people working in other and combined art-forms, especially music, dance, and delivery in BSL and other signed languages.

In order to take a diversity of work, we're unlikely to commission all four works in a single artforms or on a single theme, and works on more commonly pitched themes or artforms are likely to face more competition.

How do we assess applications?

Launchpad exists for several overlapping reasons. Partly we want to put on a great show of exceptional work by disabled people at a world-class venue, spotlighting the art and artists. However, we also see it as an important opportunity to give people a chance to move forward in their careers. When we're assessing applications, we will often ask ourselves questions like:

- How original is the idea? Have we seen it before?
- Is the piece at the right stage of development for us to work together on shaping it for performance?
- Can we imagine a future in which this piece can develop further after Launchpad?
- Is this piece going to be marketable to other audiences and venues in the future?
- Do the applicants have enough experience for us to be confident that they can deliver this project?
- Are the samples of work submitted of a quality and level that's appropriate for Launchpad?
- How many opportunities have the applicants had previously, and to what extent do they need Launchpad?
- How clearly can we identify the shift that Launchpad would make in their creative practice and future career development? Are they at the right place for this opportunity to have real benefit?
- What barriers have they faced in accessing other opportunities? Are there things that Launchpad can offer (e.g. a venue with hoist-adapted toilets, and support towards funding for 1:1 support work and BSL interpreters) that they need and that wouldn't be provided by other opportunities?

What support is available to me when I apply?

We accept applications by Google Form, word document, or audio or video file (in spoken English or BSL). We are able to support applicants with transcribing answers, but cannot provide or fund individualised access support for applications beyond this, except if exceptional circumstances apply. Our application process is designed to be simple, and we're focused on the quality of the idea and the sample, not the quality of your writing. To find out more about our approach to access provision, [click here](#).

We are a group, how does the funding work?

People on Launchpad are paid to attend a series of workshops and meetings to develop their work, and for these the payment is to the group (and will be the same per performance unit, whether solo artists or groups). The group would be expected to nominate someone consistent to attend all of the workshops.

Because of their nature, they should be attended by the person writing or creating the work, as they explore elements of integrating the BSL interpreter and audio-description into the piece. The meetings may need multiple or different members of the team at different times, but the development money is per act, rather than per individual.

For rehearsals and performances, the fee will be paid at the appropriate day or week rate to the number of group members who are needed to be present. We may only need performers, and not writers, to be present at rehearsals but will pay anyone we require to be present.

I already have a sound/set/lighting designer or director on board, can I apply?

The pieces we select will be brought together into a show by Jamie Hale, Artistic Director at CRIPtic Arts, and the sound and lighting design will be done for the show as a whole, rather than individual acts. If your show has embedded sound, you may need to provide the sound files, but we will be providing the direction and design teams for the show. People will not be able to bring a director or design team for their individual piece.

My idea involves high risk work (e.g. fire work, aerial work), can I apply?

Absolutely. If we want to take your piece forward, we may ask for an outline, training and performance history, and risk assessment at an early stage, before interview (or between interview and decision-making) to share with the venue and ensure that it can be accommodated safely.