

Disabled Set, Costume and Props Designer - Job Description

Fee: £2,400 (£150/day for an estimated 16 full days or equivalent hours, where 1 day is equivalent to 8 hours), plus hotels, transport and per diems as required

Contract: Freelance/self-employed

Location: Pre-show meetings virtual/hybrid; rehearsals, London/Bristol

Key Dates

Pre-show meetings & prep work: 5 days, remote

- By arrangement

Rehearsals: 4 days, London (location TBC)

- 12-16th January, 10am - 6pm

Tech week: 4 days, London (location TBC)

- 18-21st January

Install/Show days/deinstall:

- 22nd January, Travel to Bristol
- 23rd & 24th January, 10am-10pm, Bristol Old Vic Weston Studio.
Please note install will need to be quick & simple as the get in is the same day as the first show. This should inform the set design.

The Production

The Acts 2025 comprises 4x 30 minute mono/dialogues by disabled performers with integrated access elements. The show includes:

The Ache of It, Caitlin Magnall Kearns

Set in a seaside B&B in Northern Ireland, The Ache of It follows Simon, a married cab driver with osteoarthritis, and Fiona, a fat, bisexual widow, as they embark on a complex, decade-long affair.

The Ache of It places older, disabled, and fat bodies at the heart of a romantic narrative, exploring themes of desire, guilt, aging, and care with humanity, craic and honesty.

Body Job, Kathrine Payne

The number of 'lonely deaths' (those undiscovered for weeks or more) is on the rise in the UK. *Body Job* is a play about death and disconnection, from the perspective of the people who clean up the mess we leave behind.

Body Job follows two cleaners working for a private firm that clean up death sites: old age pensioners, violent crime scenes, they've seen it all – until this job. Bodies, shame and violence merge in a messy exploration of the dirty jobs that no one else wants to do.

REALMS, Tatum Swithenbank

REALMS is a genre-bending show that shifts through ritual, disability, magick, and belonging. It explores how folklore and the wheel of the year intersect with my existence as a working-class witch living with a progressive disease. This entanglement takes me on a journey through portals where I come across folklore creatures who help guide me on my quest.

Grounded on pagan sabbats, the story unfolds different aspects of the cyclical nature of existence, the creatures and monsters that reside there, and the simple yet complicated nature of life and death. *REALMS* isn't just a show but a spell with the audience, one that challenges people to sit with discomfort, to see the awe and magick in the everyday, and to recognise the portals we pass through constantly between body and spirit, memory and myth, reality and lore.

Pruu the Pidge, Sha Supangan

I once saw a pigeon building her nest on anti-pigeon spikes. Not confused – committed. Balanced. Soft twigs pressed into metal teeth like it was nothing. I thought: that's what I've been doing my whole life.

This piece is music-led, but it isn't a concert. It's more like a quiet ritual. A sonic shelter. Something stitched from stories, rhythms, and the sharp things I never thought I'd survive.

I grew up inside basslines. Co-owned a club before I even knew how to stay. But these days I'm sober, unhoused, and done with pretending that performance has to be spectacle. This is about the in-between moments: the

ones you don't post about, the ones where your voice shakes and you sing anyway.

There will be music. There will be breath. There will be space for grief, for laughter, for listeners to come as they are. I'm building something strange and gentle and alive.

Some key information we know at this stage:

- The show will contain projections throughout
- The show will be performed at The Weston Studio at the Bristol Old Vic
- Performance will be on the same day as get in, so install will need to be quick and easy

The Role

We are looking for a Set, Costume & Props Designer to work alongside the Director and creative team to create an integrated set design for our 2024 show *The Acts*.

The Designer will be responsible for all aspects of designing and building/managing the build of the set for *The Acts*, as well as sourcing and/or making costumes and props for the show. They will work alongside the Director, Jamie Hale, and a wider creative team and report to the CRIPtic Arts Producer. The Designer will be a core part of the design team and will attend production and design meetings as required. The set, costume & props will need to be thematically and functionally appropriate for the performers, and be accessible for all performers.

Main duties will include:

- Designing and overseeing the purchase and/or making of sets
- Designing and overseeing the sourcing, purchase and/or making of costume and props
- Working alongside the creative team and participating in design and production meetings as required
- When designing the set, ensure that it meets with the access requirements of the performers
- Collaborating with the Director to ensure the set is thematically and functionally suitable
- Attending technical and dress rehearsals and take responsibility for issues concerning the set design

- Arranging & overseeing the set install & breakdown
- Being present at rehearsals and performances on dates agreed in advance with the Director and Producer.
- Making site visits if required
- Leading or assisting in any reasonable requests in line with the role

Essential qualities:

- You must be disabled ([to see what that means to CRIptic, click here](#))
- Experience of set design on at least one professional show
- Able to work closely with the director, creative teams and artists to come up with creative ideas
- Willingness to learn about creating accessible set design, if you do not have pre-existing knowledge

Desirable qualities:

- Qualification in set design or theatre with significant design component
- Experience in creating accessible set design and understanding of potential access issues for disabled audiences and performers with set design

To Apply

Send the below to team@cripticarts.org, including the name of the job you are applying for in the subject line:

- a. A CV (up to a 4 min video in BSL or spoken English, or up to one page in written English)
- b. A cover letter (up to a 4 min video in BSL or spoken English, or up to one page in written English)

We are particularly keen to hear from applicants who are from the global majority (a collective term for people of Indigenous, African, Asian, or Latin American descent), as well as applicants who cannot work without wheelchair access, BSL interpreters (when working with non-signers), or 1:1 support, as part of our commitment to ensuring we are creating opportunities for those whose needs may not be met elsewhere.

The deadline for applications is **5pm on Monday 11 August 2025**.

