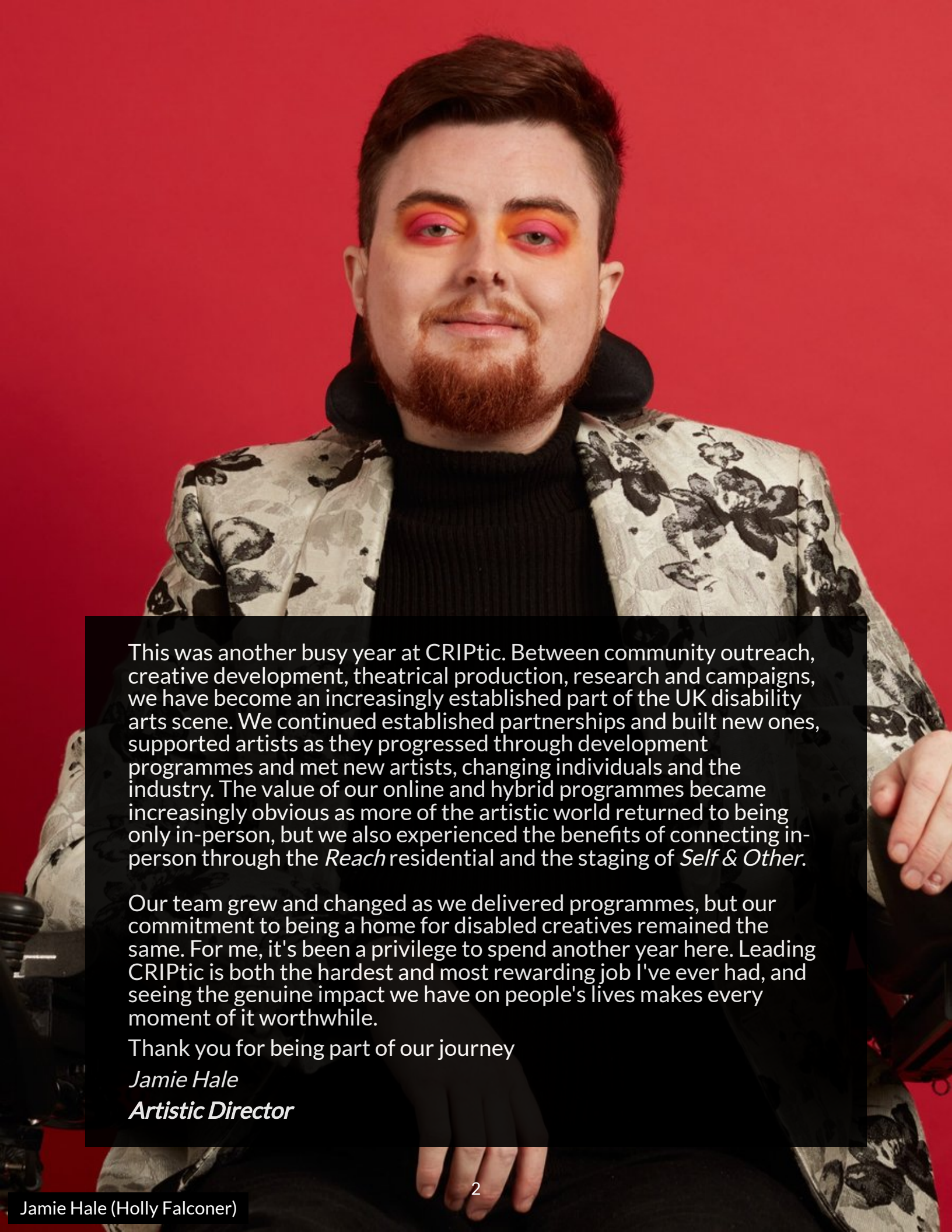


# CRIptic Arts Annual Report



2023-2024

A portrait of Jamie Hale, a man with a beard and short brown hair, wearing a black turtleneck and a light-colored jacket with a dark floral pattern. He has vibrant orange and pink eye makeup. He is looking directly at the camera against a solid red background.

This was another busy year at CRIPtic. Between community outreach, creative development, theatrical production, research and campaigns, we have become an increasingly established part of the UK disability arts scene. We continued established partnerships and built new ones, supported artists as they progressed through development programmes and met new artists, changing individuals and the industry. The value of our online and hybrid programmes became increasingly obvious as more of the artistic world returned to being only in-person, but we also experienced the benefits of connecting in-person through the *Reach* residential and the staging of *Self & Other*.

Our team grew and changed as we delivered programmes, but our commitment to being a home for disabled creatives remained the same. For me, it's been a privilege to spend another year here. Leading CRIPtic is both the hardest and most rewarding job I've ever had, and seeing the genuine impact we have on people's lives makes every moment of it worthwhile.

Thank you for being part of our journey

*Jamie Hale*

***Artistic Director***





Reach Residential 2023

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# Disabled people flourish in the arts

As an organisation, we work in four key areas - Connect, Careers, Create, and Centering Access. Through this work, we develop connections between disabled people, support people into accessible careers, produce groundbreaking work, and act to change the arts industry.

## Connect

**Connecting disabled people, making opportunities for non-professional creative engagement, and building disabled communities**

This year, we delivered our **Connect Through Community** with opportunities for creative workshops, networking, and connecting through an online live programme reaching disabled people with any degree of artistic experience from home. We also ran hybrid workshops as part of Too Crip, Too Queer at UCL, and Deptford Literature Festival.

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## Careers

**Designing and supporting sustainable jobs and careers for disabled people in the creative industries**

We created roles for 27 emerging facilitators on **Connect Through Community** and 92 disabled creatives through our development programmes. We also supported four emerging disabled-led organisations in the arts through **Incubate** and contributed financial and career development awards through our co-running of the Disabled Poets' Prize.

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## Create

**Developing and delivering creative work by disabled people at any point in their careers**

We ran our full development programme featuring **Reach** (for writers developing their first full-length solo show), **Launchpad** (for writers or writer-performers taking their work to bigger stages), and **Breakthrough** (for disabled creatives facing barriers to mainstream success). We developed 13 monologues through **the Crip Monologues**, sharing four of these at the Bloomsbury Theatre. Our creative highlight was **Self & Other** at **HOME Manchester**, with plays curated by Jamie Hale and directed by Stephen Bailey.

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## Centering Access

**Research and campaigns to understand and improve access across the creative industries**

We continued to advise and consult on access, both directly and through our published material, alongside original research projects into creative captioning, barriers for disabled performers, and minimum access expectations for audiences.

# Connect

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## Connect Through Creativity

Disabled communities are fragmented, with isolation affecting people's mental and physical health. The online provision that was available at the peak of COVID has decreased enormously, and there are few accessible opportunities for online connections. Creative pursuits create positive health outcomes, build confidence, and make connections.

Our *Connect Through Creativity* programme is funded by the City Bridge Foundation and hosts workshops, networking opportunities and 1:1 creative and career guidance and support sessions.

As well as providing opportunities for disabled people to build creative skills, it also provides a platform for early disabled workshop facilitators to create and deliver workshops in a supportive environment.

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Across this year, we

- Delivered 24 creative workshops
  - Co-hosted six salons for disabled writers with Spread the Word
  - Hosted six networking sessions for disabled creatives
  - Offered 36 free 1:1 mentoring sessions with our Artistic Director
  - Engaged with 1654 participants (a 45% increase of our original target of 1144)
  - Provided work for 27 disabled facilitators
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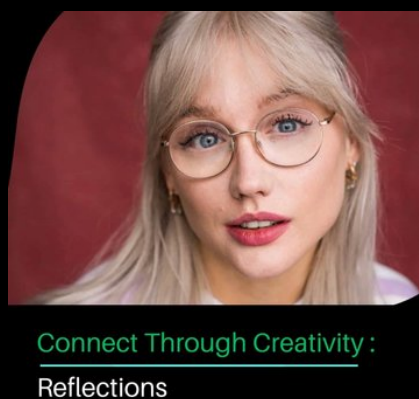
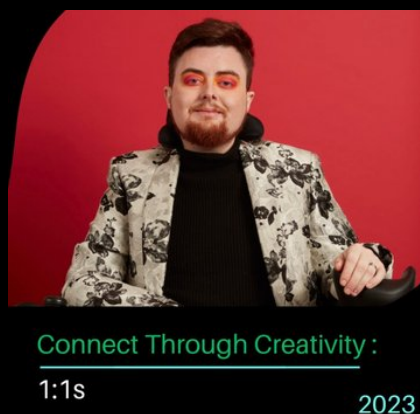
Working with CRIPtic was extremely helpful in allowing myself and my colleague to develop and understand ideas around organisational capacity and longevity. CRIPtic helped us to upskill and improve our offering to other disabled writers whilst also working in a way that supported our own access needs and prioritised rest.





Connect Through Creativity :  
CRIPtic Connect

2023



# Careers

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Development is at the heart of the work CRIPtic Arts does. Where disabled people face barriers in building creative careers and opportunities, we respond to that with targeted programmes and bespoke access provisions. We delivered our full development programme for the first time, comprising four strands:

- Reach
- Launchpad
- Breakthrough
- Incubate

These comprised tailored and custom workshops, mentoring, dramaturgy and work development, sharing, and performance opportunities. Through our development programmes, we:

- Provided work opportunities for 92 disabled creatives
- Diversified our network, with just under 50% of the people we worked with being from the global majority

“

**What a transformative time this has been! You are changing my life**





# Reach

**Reach** was facilitated by acclaimed Director Nickie Miles-Wildin, who worked with five emerging playwrights - creating their first full-length solo show through online workshops, a residential, and a WIP sharing.

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Since Reach, Marcy Rick joined our **Launchpad** programme in 2024 and had their show **Potato Milk** staged. Britny Virginia had her film **Dancing Shoes** screened nationally, Terri Jade Donovan had her play **Dog** turned into a short film as part of Pentabus' *Framed*, Gemma Lees' Reach project, **Rollercoaster Dai** was shortlisted for an *Unlimited* award, and Simon & Schuster acquired the rights to Elspeth Wilson's book **These Mortal Bodies**.



Nickie Miles-Wildin



Marcy Rick



Terri Jade Donovan



Britny Virginia



Gemma Lees



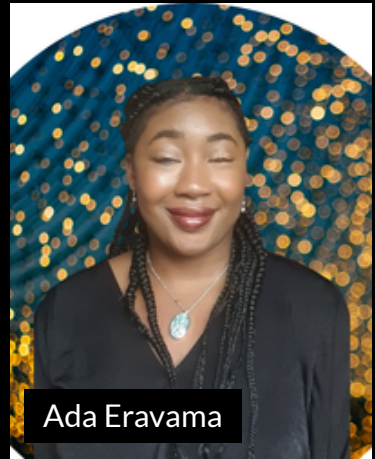
Jasmine Thien



Jessi Parrott



Ashleigh Wilder



Ada Eravama

## Launchpad

Launchpad is our core performance development programme. This year, we worked with four disabled performers creating new work, staging some of the completed works as a part of Self & Other.

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### **Jasmin Thien - We Close Our Eyes**

We Close Our Eyes is a play exploring memory, loss, inter-generational trauma and what it means to repeatedly start a new life for the sake of the next generation. It takes a raw and sometimes even funny look at how being Chinese means to be stubborn, to be headstrong, to never be afraid to begin again, and above all, to never, ever talk about trauma.

### **Jessi Parrott - Bumps**

Bumps explores the joy and pain of journeys (literal and figurative) towards accepting and embracing your body and brain, when society – and your own mind – tells you that you shouldn't.

### **Ada Eravama - Fragments**

Exploring themes from my Nigerian culture, age, and youth, the piece follows Grace and her grandma, who are struggling to connect before something more than personal differences expands the distance between them.

### **Ashleigh Wilder - Touch**

On International Women's Day, a non-binary trans masc person walks into a holistic therapy space for their first-ever full-body massage. We watch them navigate introductions to the cis white massage therapist as a Black disabled non-binary person in recovery from a recent sexual assault.

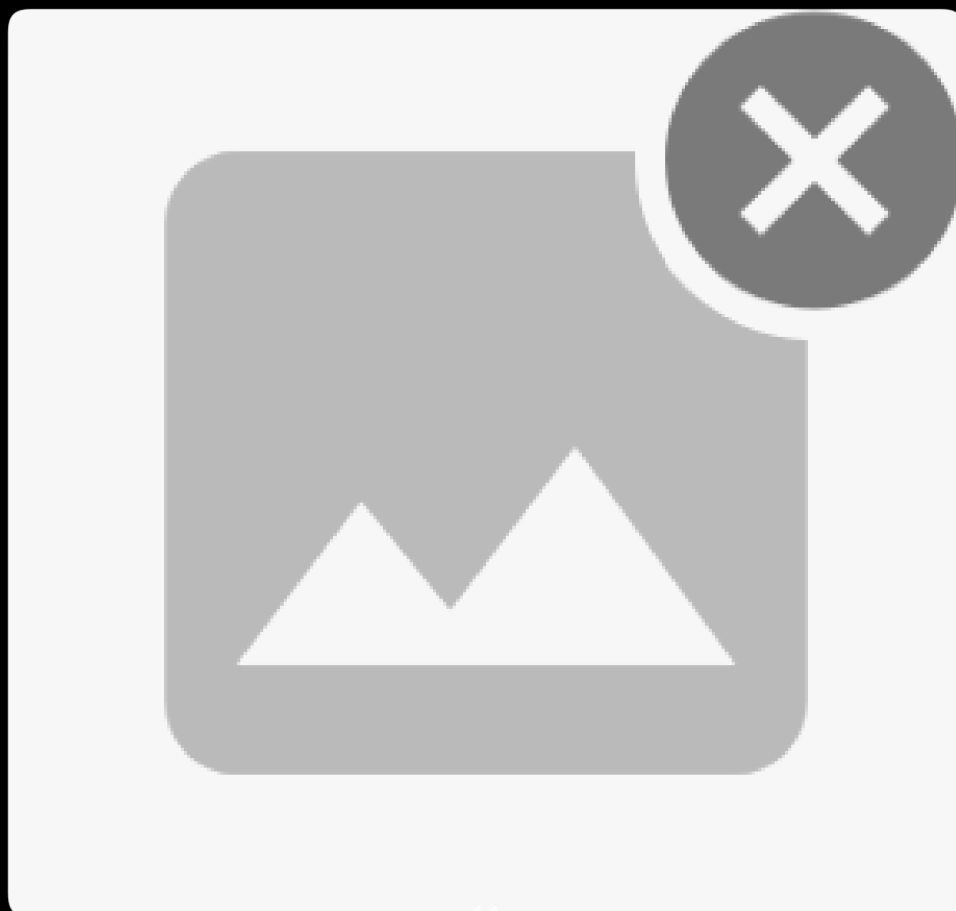
# Breakthrough

Where do disabled people turn when their careers are peaking in disability arts and they face barriers to entering the mainstream? Opportunities need to exist for creatives at all stages of their career, and Breakthrough provides this. With a £6000 commission to create something *tiny but exceptional*, artists are encouraged to focus on quality over quantity, creating a calling card for the mainstream and showing what they could do with the right support.

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## Adrian Lee

Adrian's work on the programme culminated in a beautiful sharing of his project *Hexagram* at Michael's Church in Highgate on November 29th 2023. It showcased his months of exploration and development in finding the many ways of disrupting notions about the electric guitar by performing and recording in these unconventional, site-specific contexts. Following his mentorship with Keith Rowe, Jackie Newbound, and CRIPTic Arts, Adrian developed a mini-doc about the performance through a DYCP award and reached over 1000 audience members.





# Miss JACQUI



## Miss Jacqui

At the start of the programme, Miss Jacqui said, "***Breakthrough* will push me to the next level of my career. I can use it as a calling card of what I'm capable of with the right support. This EP is a true labour of love...**". Her EP *Notes To Self* was this labour of love, developed throughout *Breakthrough* and released independently on the 24th of April 2024 across Spotify, Apple Music, Youtube Music and Amazon Music. Early versions of the songs were debuted as part of the Roundhouse Rising Festival with BBC Music, alongside the debuting of her music video for "Barely" as part of the rollout for the album; which was met with great acclaim, with one comment saying "This is gonna be my own personal everyday soundtrack for the next few months. Thank you for echoing the silent voices of doubt in my head through poetry & music."

# Incubate

There's a reason so many disabled people are self-employed or run their own organisations - our access needs will often not be met anywhere else. Through Incubate, CRIPtic creates a peer-facilitated programme of workshops for four disabled-led organisations in the arts each year.

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## Our 2023 organisations were:

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**Dave Young** - The Shouting Mute

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**Saskia Horton** - SENSORIA

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**Nell Hardy** - Response Ability Theatre

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**Ducky Elford** - Game Design

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## 2023 Programme:

Our sessions covered a wide range of topics, including:

- Establishing an organisation - charitable and company structures and legal obligations
- Understanding your organisation and building your brand and identity
- Pitching to funders, partners, and colleagues - telling a compelling story
- Skills for networking, building, and sustaining professional relationships
- Managing your time and capacity to lead a sustainable organisation
- Project and time management skills for disabled people in the arts
- Using tools, apps and technology to support organisational growth
- Team leadership and management skills
- Financial, business and strategic planning for small organisations



David Young - The Shouting Mute



Nell Hardy - Response Ability Theatre



Saskia Horton - SENSORIA



Ducky Elford - Game Design

## Following Incubate:

Since Incubate, The Shouting Mute have developed a multi-disciplinary gig show, *Social Media Meltdown*, Sensoria have partnered with organisations including *Dance City Newcastle* and the *Streatham Space* project, employing more than 50 disabled artists and reaching more than 500 people, ResponseAbility Theatre have developed the short film *Anew* and projects including partnering with *Old Diorama* on a project for people with lived experience of homelessness, *RATS* - a community for people with lived experience of trauma, and staged *I Lord*, and Ducky Elford designed the game *Arctic Explorer* with students at Community Focus Inclusive Arts



# Create

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## The Crip Monologues

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**"Disabled people who can't enter a room without being stared at"**

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Taking that hypervisibility as a brief, we received 135 applications and commissioned 13 monologues by disabled writers. These monologues explored themes from sex and sexuality to motherhood, identity, body image, desire, dreams, and more - with a series of powerful, authentic and individual disabled voices. From those thirteen, we worked with four writers to develop a full script through a writers' residential:

- Emily Brenchi - Mother - the impact of prejudice on the experience of a disabled woman as she becomes a mother
- Hayleigh Morrow - Ava in Wonderland - sex and sexuality when living under the judgemental gaze of care providers
- Theo Angel - Just Short of Saintly - the cost of living at the intersections of racism, transphobia and disableism
- Simi Roach - The Moon Jellyfish - a meditation on community, power, identity and connection

These were staged as a rehearsed reading at the Bloomsbury Theatre to go into production at Camden People's Theatre later in 2024.



Emily Brenchi



Hayleigh Morrow



Simi Roach



Theo Angel



Emily Brenchi at the Crip Monologues Writers R&D (Shona Louise Photography)



Theo Angel at the Crip Monologues Writers R&D (Shona Louise Photography)



Simi Roach at the Crip Monologues Writers R&D (Shona Louise Photography)



Georgie Burnell rehearsing Linda (Constellation) by Tom Ryalls (Shona Louise Photography)



# Self & Other



Directed by Stephen Bailey and curated by Jamie Hale



# Self & Other

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**HOME Manchester, March 2024**

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"Self & Other collates monologues from some of the UK's most exciting disabled writer-performers; the result is an exploration of the human experience that will leave you questioning, connecting and feeling more alive than ever before."

"Self & Other unravels the intricate threads that separate one individual from another, for though no man is an island, disabled people know intimately what it is to be unable to be self without the support of another..."

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## **Fragments, by Ada Eravamo**

Grace's influencer lifestyle comes into conflict with the complexities of familial love, asking us what we really value

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## **Bumps, by Dr Jessi Parrott**

Bumps explores the joy and pain of journeys (literal and figurative) towards accepting and embracing your body and brain, when society – and your own mind – tells you that you shouldn't.

---

## **The Moon Jellyfish, by Simi Roach, performed by Theo Angel**

A captivating, lyrically luscious love letter to the beauty, heritage, and heart of the disabled community.

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## **Linda (Constellation), by Tom Ryalls, performed by Georgie Burnell**

Linda wants to live forever. She knows this isn't possible, but she plans to tell a joke so good that she is at least remembered forever, but her epileptic seizures are getting in the way of that. She has another seizure in the middle of a set, heads to the hospital, and does what she always does to recover – goes star-gazing on the roof. But tonight is different; tonight, she finally imagines herself as a constellation and possibly finds a new way to live forever.

## The Self & Other Team

- Director - Stephen Bailey
- Curator - Jamie Hale
- Producer - Caitlin Richards
- Assistant Director - Lily An
- Lighting Designer - Carly Altberg
- Sound Designer - Jonny Leitch
- Movement Director - Rudzani Moleya
- Associate Sound Designer - Dave Johnzy
- Set Designer - Phoebe Shu-Ching Chan
- Creative Access & BSL Consultant - Bea Webster-Mockett
- Audio Description Consultant - Dot Alma
- Creative Caption Designer - Ben Glover
- BSL Performance Interpreter - Lizzie Wharton
- Theo Angel - Performer
- Georgia Burnell - Performer
- Ada Eravama - Performer
- Jessi Parrott - Performer

*Photographs by Isobel Greenhalgh*



Theo Angel



Georgie Burnell



Ada Eravama



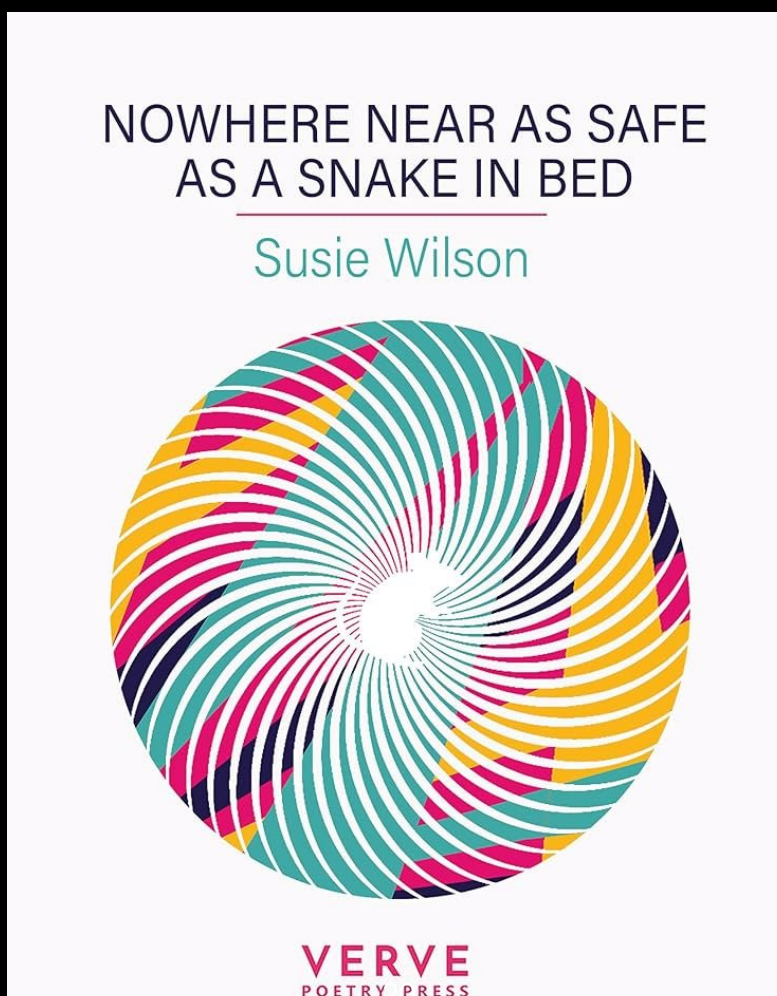
Jessi Parrott

## Other Creative Projects

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As well as our major programmes, we also supported and developed creative projects, including:

- **Too Crip, Too Queer**  
*Four hybrid creative workshops at UCL exploring the crip, queer experience, facilitated by Alistair Gentry, Jamie Hale, Anna Landre and Annie Lee.*
- **Disabled Poets' Prize**  
*An initiative to better spotlight work by disabled writers, awarding Best Single Poem to Gayathiri Kamalakanthan and Best Unpublished Pamphlet to Susie Wilson, whose work has now been published by Verve Poetry Press*
- **The Crip Monologues**  
*At the Bloomsbury Theatre - a script-in-hand reading of the early work by Emily Brenchi, Hayleigh Morrow, Theo Angel and Simi Roach*





# Centring Access

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We are changing the industry - understanding the barriers disabled creatives are facing and finding new and innovative ways to challenge and dismantle them. We do this through research, campaigns, connections, and influencing policy and organisations.

In 2023-24, this included the following projects:

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## **Residency at Mayking Space**

Developing a movement language for disabled performers with Phoebe Kemp, and working with Jamie Hale and DL Williams to explore the co-re-writing of Jamie Hale's solo show, NOT DYING, bilingually in English and British Sign Language to explore simultaneous delivery of meaning and whether one can avoid creating a primacy of either spoken or signed language when delivering content in both.

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## **Always the Audience**

Carrying out an Arts Council England-funded research project into the barriers to theatre careers in London for disabled creatives with high physical access requirements by Dr Jessi Parrott and Jamie Hale, leading to conversations with several theatres and organisations on how the needs of these communities could be better met.

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## **Accessible Arts Initiative**

A report and early-stage campaign around baseline audience access provisions in the live performance industry for projects of varying budgets led by Sam Brewer and Jamie Hale, funded by the Paul Hamlyn Foundation.

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## **Community Captioning Solutions**

Captioning for theatre is often seen as expensive and technically complex and, therefore, is rarely done, especially by smaller theatres. This project focused on researching the needs of the deaf community, and exploring potential designs for easy or open source creative captioning in theatre environments.



SPREAD  
THE WORD

CRIP T I C  
ARTS



# ALWAYS THE AUDIENCE NEVER THE STAR

THE EXPERIENCES OF PERFORMERS WITH HIGH PHYSICAL ACCESS  
REQUIREMENTS IN LONDON THEATRES

DR JESSI PARROTT AND JAMIE HALE



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

The cover of the Always the Audience report (Shona Louise Photography)

“

I've loved being supported by CRIPtic Arts so much, it's been really formative for me, so thank you for this, and always supporting me to engage with the work!

- *Reach*

“

Thank you again for everything, you (Caitlin) and Jamie have created a phenomenal company, and I deeply appreciate you allowing me to spend some time making work with you.

- *Reach*

“

It's sad to say goodbye, but it has been a great experience and will keep in touch with everyone.

- *Incubate*

“

*Breakthrough* funding enabled me to reduce time needed for raising finance and focus on my artistic work.

- *Breakthrough*

“

Loving this journey with you all this year... your generosity on this program is incredible.

- *Incubate*

“

What an absolute pleasure it has been to work with you both. I've got so much out of this programme and wanted to thank you both for organising it with such care and consideration.

- *Reach*

“

I would just like to thank you for making such a brilliant opportunity available to disabled artists, as it could be said many of us now feel forgotten after the pandemic.

- *Connect Through Creativity*



# Organisation

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## Development

Since we became an organisation in 2021, it feels like CRIPtic has been growing quickly, and we spent a considerable amount of time in 2023-24 understanding what that means for us. We undertook mentoring on branding, marketing and business plan development and began drafting our Theory of Change, understanding how the work we do ties to the impact we want to have on the arts industry and the change we want to make for disabled people.

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## Impact

We have continued to have an outsize impact on the industry, from the work we stage to the partners we work with - and this is represented by the hundreds of talented disabled people who have delivered workshops, written, performed, directed, and partnered with us; the organisations and institutions we've staged work with, performed in, and supported, and the connections we've made.

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## Outreach and Growth

Our outreach has increased enormously across the year, with over 6000 visitors to our website and increased contact and engagement across all social media platforms, thanks to a focused strategy of social media and marketing. We've reached more than 25,000 people, had over 1000 actively attend or engage in our projects, and paid 137 different disabled creatives this year alone.

These numbers represent the impact we're having on our community - real people, real connections, and more access to sustainable creative futures for the disabled people we engage with.

# Team

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Without our fantastic team, we would not be the organisation we are.

Jamie Hale remained in post as Artistic and Executive Director, and Caitlin Richards as Lead Producer. Alice Christina Corrigan continued as our Communities Producer and Sarah Thewlis as our Social Media Officer, and Chris Bond as the Assistant to Jamie Hale. We began the year with Jacqui Adeniji-Williams as our Development Producer, and in January 2024, Jack Wakely took over that role.



Caitlin Richards - Lead Producer



Jamie Hale - Artistic and Executive Director



Alice Christina Corrigan - Communities Producer



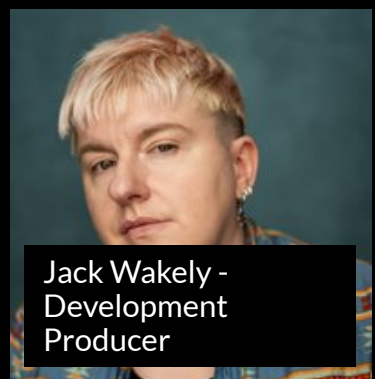
Sarah Thewlis - Social Media Officer



Chris Bond - Assistant to Jamie Hale



Jacqui Adeniji-Williams - Development Producer



Jack Wakely - Development Producer

# Financial Overview

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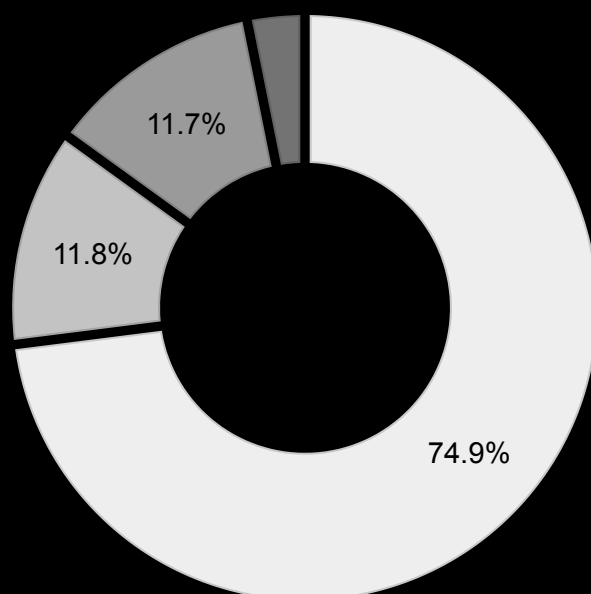
## Income

Our primary sources of income were:

1. Arts Council England grant for our development programmes, *Crip Monologues* and for *Always the Audience*
  2. City Bridge Foundation funding for our community outreach programme
  3. Paul Hamlyn Foundation funding for the *Accessible Arts Initiative* research
  4. Fore Trust funding for organisational development
  5. Funding from UCL for Too Crip, Too Queer and for Words Matter, which we will be delivering in 2024/25
- 

## Expenditure

We spent money on running development programmes and putting on shows, paying creatives to run workshops, and finding venues to host our work. We prioritise paying disabled people as far as possible, and our breakdown of discretionary expenditure by community reflects that:



- Disabled people (74.9%)
- Access providers (11.8%)
- Companies (11.7%)
- Smaller arts & disability arts organisations (2.7%)





# Looking Forward

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Our calendar for 2024-25 filled up quite quickly, as we secured projects to deliver, including:

- Working with three disabled writers as part of *Words Matter*, an investigation into its history of eugenics by University College London
- Researching the accessible possibilities of a digital and telepresence stage with the University of Brighton and LASALLE College of the Arts in Singapore
- Researching the experiences of disabled people who use ventilation with arts-informed methods as part of *Cripping Breath* at the University of Sheffield
- Staging the newest version of Jamie Hale's *Quality of Life is Not a Measurable Outcome* at the Roundhouse
- Staging the *Crip Monologues* at Camden People's Theatre

We will also be delivering the next round of our Arts Council England funded development programmes and continuing our City Bridge Foundation-funded workshops.

However, what we're most passionate about is ensuring that our work over the next year is what disabled communities want, so we will continue to listen, learn, and reach out to disabled people across the UK, focusing on developing opportunities for disabled people to participate, work, and flourish across the arts.

# Funders and Partners 2023-2024

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*With thanks to the above - and everyone else who has supported our work*