



Annual Report

CRIPtic Arts 2024-2025

“One of the country’s most influential and outstanding disabled-led creative organisations” - the Evening Standard



When I look back at the past few years, I'm filled with a sense of gratitude - and community. CRIptic is so much the result of people who've invested time and trust in me and us - and when we became a company in 2021, I would never have imagined that after four years, we would be in the position we're in.

It has been another busy year - continuing to run almost-weekly events for disabled people through our **Connect Through Creativity** programme and our full artist development programme, which included **Incubate, Reach, Launchpad and Breakthrough** as well as staging our sell-out show **The Acts** at the Barbican Centre's Pit Theatre. We also staged the **Crip Monologues** at Camden People's Theatre and **Quality of Life is Not a Measurable Outcome** at the Roundhouse, as well as several other smaller events.

Engagement with our work has skyrocketed - from our online community events having full waiting lists, to sell-out shows at the Barbican Centre and Camden People's Theatre. We're reaching more people than ever, and we're having more of an impact on them. A key highlight for me was CRIptic Arts being listed by the Shaw Trust Disability Power 100 as one of the three top small employers for disabled people in the UK, while I remained one of the ten most influential disabled people in the UK in Performing Arts, Television and Radio.

We continued to work on research projects, including exploring baseline standards for audience accessibility, access barriers in the literature sector, open-source community-centred approaches to creative captions, the possibilities of the virtual stage, and interdisciplinary work across the arts and social sciences. Alongside these, we've released guides, reports and findings, working to radically improve the sector for disabled people.

With an increasingly stable but growing staff team and the support of our fantastic advisory board, we've done lots of work to build partnerships, develop strategy, and map our impact on artists, audiences, and the sector, and we expect that work to bear fruit next year. We will be delivering our development programme, a show at Watford Palace Theatre, more of our creative workshops, and producing **Liberty** - the Mayor of London's disability arts festival - so 2025-26 will also be a busy year.

I hope you'll join us on that journey

Jamie



Overview

Over the past year, we've been very busy here at CRIptic Arts - but it has been a year in which we've grown and stabilised our staff team - and thanks to everyone's hard work, we've reached more disabled people than ever. Our brand has been solidified, and our reputation has become increasingly widespread.

As an organisation, we've grown during the year. In our team, Jamie Hale and Caitlin Richards continue as Artistic and Executive Director and Head of Programmes and Producing, with Jack Wakely and Alice Christina Corrigan in roles as Development Producer and Communities Producer. Meg Terzza joined us as Social Media Officer, and Luke Rogers as Projects Manager and Assistant to Jamie Hale.

Throughout the year, engagement with CRIptic as an organisation has skyrocketed. As well as selling out the Barbican Centre for The Acts and Camden People's Theatre for the Crip Monologues, continued demand from disabled people for our online events is clear - with many of our workshops and readings fully booked, and with a full waitlist. Our events have directly reached 5,521 audience members, session attendees, participants, and facilitators.



Jamie Hale



Caitlin Richards



Jack Wakely



Alice Christina Corrigan



Meg Terzza



Luke Rogers

Organisational Reach

Now with Meg Terzza on board, and thanks to their hard work, our mission of reaching disabled people and creatives has been transformed. Our social media profiles have reached 575,900 people, with 21,100 people liking, commenting, and replying to our content - an increase in our engagement of 64%. Our audience was clearly interested, with an 88% increase in engagements, and our work on creating video content has been impactful, with an increase in video views from 5 to 27,641. We were particularly successful on Instagram, where our followers increased by 80%, our reach increased by 600%, and our engagements by 300%. Where our numbers were lower across Twitter/X and Bluesky, this was due to people leaving Twitter/X and us still building a following on Bluesky.



Programmes



Connect Through Creativity

We have continued to deepen and develop of Connect Through Creativity strand, headed up by Alice Christina Corrigan. This strand of work is our community programme, which includes 24 workshops, 6 networking sessions, 18 1:1 slots with our Artistic Director, and 6 evening salons with a workshop and reading from a disabled creative. We had 1,157 attendees at Connect sessions, which ranged from the Writers' Salon we run with partner organisation Spread the Word, to creative workshops, writing workshops, skill-sharing workshops and fun workshops, to our networking sessions and 1:1 sessions with our Director, Jamie Hale. These workshops have also supported 28 session facilitators in building their own skills and professional networks.

Artist Development

As for our full artist and sector development programme, Caitlin Richards and Jack Wakely led the delivery of this part of our work, building upon the learnings and programmes from the previous year.

This programme comprises **Reach** supporting disabled people to write full-length plays, **Incubate**, building disabled-led organisations, **Launchpad**, supporting writers and creators to create a 20 minute piece to be staged as part of our show, **The Acts** at the Barbican Centre, and **Breakthrough** - which supports two disabled artists at the peak of their careers and facing disabling barriers preventing mainstream success, to break through those barriers by commissioning a small but excellent sample of their work they can then use as a calling card to make that leap.



Incubate

This year's **Incubate** featured four emerging disabled-led organisations: Head over Wheels - Jonny Leitch, How to Be Books - Suswati Basu, BLKINK Productions - Princess Olowogboye, and Rebekah Ubuntu as an independent practitioner. We explored topics including establishing an organisation and legal structures, social media and marketing, and leading and managing teams, learning from Jamie and CRIptic, and learning from one another.



The Incubate 2024 participants

Launchpad

Our **Launchpad** strand for this year featured AC Smith, writing and performing *To Rose, on her 18th Birthday*, Stephen Bailey, who wrote *Autistic As Fuck*, (performed by Theo Angel, Evlyne Oyedoukn and Kat Dulfer), Hugh Malyon and Steve Sowden creating and performing *Humetheus and the Quest for the Bronze Cloak*, Peyvand Sadeghian and Matthew Robinson, designing and performing *Over the Moon*, and Marcy Rick and Ro Lewis writing and performing *Wellness Seminar*.

The sessions included *Writing Creative Access Into Your Script* with Sam Brewer, *Working with Creative Teams* with Debbie Hannan, *Getting a Show Programmed and Funded* with Tom Ryalls, and *Promoting and Marketing Your Show* with Sammy Trotman.

Unfortunately, Hugh and Steve, and Marcy and Ro withdrew ahead of the performance, and were instead funded to develop further and present their work elsewhere.



The Launchpad 2024 artists

Reach

For **Reach**, led again this year by acclaimed director Nickie Miles-Wildin, we worked with Arden Fitzroy, Fannie Marion, Ozioma Ihesienu, Dan MacIntyre and Rachel Baker as they wrote their full-length scripts, directing a sharing of funny, poignant and impactful work by five incredibly talented emerging writers.



The Reach 2024 artists

Breakthrough

Following on from the successes of last year's Breakthrough artists, we welcomed **Rachel Gadsden**, a disabled visual artist and **Vici Wreford-Sinnott**, a theatre and television writer and director, and founding Artistic Director of Little Cog, a disabled-led production company, onto the programme. **Rachel** was working on live art, transhumanism and posthumanism, creating a short film that holds her work on transhuman embodiment as part of an attempt to break into the live art field as a disabled creative. **Vici's** project focused on showcasing her work as a writer and director, creating a short filmed piece of her work as a writer and director with a package around it highlighting the quality of her work. The goal for her work was the ability to break through to major stages, given her extensive track record.



The Breakthrough 2024 artists



Feedback

- *"I've really been enjoying running these sessions, CRIPtic has created such a lovely online community" - CTC facilitator*
- *"I was nervous about joining - but it has felt really healing" - CTC participant*
- *"Jamie was absolutely brilliant at giving us great advice throughout the programme. We couldn't have done it without their assistance." - Incubate participant*
- *"Reach gave me confidence as an artist and helped me explore my creative practice in new directions and challenge myself in ways that I would not have done without this support. The programme [...]was very caring and considered." - Reach participant*
- *"Over the past 15 years, I have spent a lot of time on writing programmes and in rehearsal rooms – the joyful drive and creative rigour that Jamie and Caitlin bring to their process is one-of-a-kind." - Launchpad participant*
- *"CRIPtic Arts has developed a programme that enables Disabled artists to develop important artistic work at every level, and it has been incredible to have had the opportunity to be part of this unique and significant experience." - Breakthrough participant*



Productions

A key focus for us is ensuring that disabled artists aren't only supported through development programmes, but exceptional disabled-led work is produced and staged across the board. We therefore staged two other major shows, the **Crip Monologues** at **Camden People's Theatre** and Jamie Hale's **Quality of Life is Not a Measurable Outcome** at the **Roundhouse** and **Watford Palace**.



Performers and crew rehearsing Crip Monologues (Shona Louise Photography)

The Crip Monologues

Curated by Jamie Hale and directed by Jamil Dhillon, the **Crip Monologues** was staged at Camden People's Theatre in Spring 2024, and featured work written and performed by:

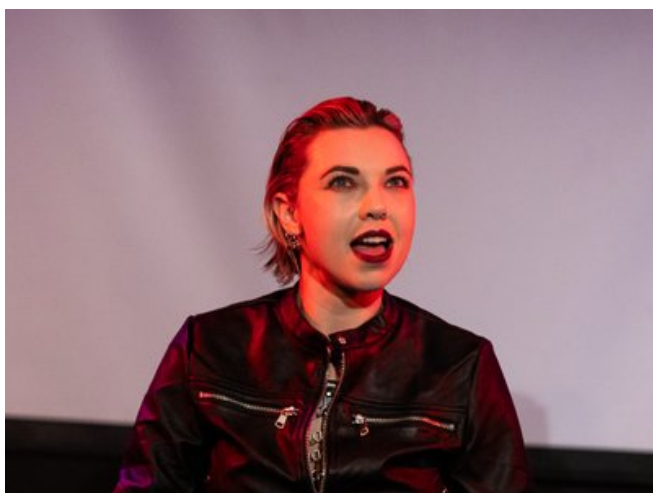
Hayleigh Morrow - performed by Tatum Swithenbank

Emily Brenchi - performed by Kate Cavill

Theo Angel - performed by Sam Zelaya

Simone Roach - performed by Samira Ahmed

BSL interpretation by Max Marchewicz



Tatum Swithenbank



Kate Cavill with Max Marchewicz



Sam Zelaya with Max Marchewicz



Samira Ahmed





Quality of Life is Not a Measurable Outcome

Continuing the development of **Quality of Life is Not a Measurable Outcome** from its ongoing development, we took the show to the Roundhouse in June of 2024 and then to Watford Palace Theatre in March 2025 as part of Enrich Festival.

This iteration of the show was written and performed by Jamie Hale with Eleanor McLoughlin and Rachel Lea Hosker, and directed by Laura Meaton, with lighting design by Al Simpson.

Natasha Trantom provided BSL performance access at the Roundhouse and Erin Hutchings at Watford Palace Theatre.

The Acts

The Acts was the showcase of our Launchpad cohort from the year, in addition to Rachel Gadsden, who stepped in to take a place after some Launchpad artists withdrew ahead of the performance. It was staged at the Barbican Centre in Autumn 2024 - selling out so quickly that many of our friends and family were unable to purchase tickets. It comprised AC Smith's *To Rose*, Stephen Bailey's *Autistic as Fuck*, Peyvand Sadeghian and Matthew Robinson's *Over the Moon*, and Rachel Gadsden and Freddie Meyers performing a live version of Rachel Gadsden's *Breakthrough* project, *PostHuman*. BSL interpretation was done by Anna Kitson.



Evlyne Oyedokun, Anna Kitson and Theo Angel (Shona Louise Photography)



Anna Kitson and AC Smith (Shona Louise Photography)



Peyvand Sadeghian and Matthew Robinson (Shona Louise Photography)



Anna Kitson, Rachel Gadsden and Freddie Meyers (Shona Louise Photography)



Liberty R&D

Building on our track record for developing and producing ground-breaking disabled-centred work, we were delighted to be selected to deliver **Liberty**, the Mayor of London's flagship disability arts festival.

Whilst this will take place at the Battersea Arts Centre in September, this year we worked on the selection process for the R&D commissions and began to prepare for the festival.

Liberty Festival



Research

As for research projects, with Luke Rogers taking on project management, we continued work on the **Accessible Arts Initiative**, originally funded by the Paul Hamlyn Foundation, exploring baseline standards for audience accessibility, and were granted funding by Arts Council England to continue our **Access to Literature** research with Spread the Word, looking at how to build sector confidence in delivering accessible work. Ben Glover further progressed work into simple solutions for **Creative Captioning** funded by Power to Change, and we began our action-based research with the University of Brighton and LASALLE College of the Arts in Singapore into **Telepresence**, exploring the access opportunities and challenges of the virtual or hybrid stage. We also supported **Crippling**

Breath at the University of Sheffield, working as an artistic partner on a co-produced project into the social contextualisation of respiratory impairment in the COVID era.

We are keen to ensure that we have an impact on the wider creative sector in terms of policy and practice, and released various guides during the year - from how to write funding applications and budgets as a disabled creative to guides on working with people with high physical support needs (with Dr Jessi Parrott) and working with AAC users (with Dave Young and The Shouting Mute).



Jamie Hale and Jack Wakely at the Telepresence residency



Jamie Hale at the Telepresence residency



Jamie Hale, Luke F. and Al Simpson at the Telepresence residency

Smaller Projects

Like previous years, we also continued to support and undertake smaller projects, from the **Disabled Poets' Prize** to receiving a LGBTQ+ History Month grant from Lewisham Council to deliver **Too Crip Too Queer** - a workshop and evening of poetry readings from queer, disabled creatives.

These projects helped develop a wider network of disabled performers and access providers, in addition to providing a useful opportunity for us to deepen our understanding of producing hybrid performances.



Jamie Hale, Khairani Barokka and Polly Atkin, judges of the Disabled Poets' Prize 2025

Organisational Development

It was a pleasure this year to welcome the creation of our fabulous advisory board (featuring Matilida Ibini, Tom Ryalls, Jess Thom and Toni Racklin), as well as informal mentors from across the arts, we began to really focus on our identity and sector position, thinking about how we focus our energy to scale our impact. We also worked extensively on building partnerships from across the sector and are excited to see the fruits of that in the next year. These partnerships have included academic partnerships at UCL, University of Brighton, and University of Sheffield, venue relationships with the Barbican Centre, Roundhouse, and Camden People's Theatre, place-based relationships with City of London, Lewisham Council, and Wandsworth Council, organisational relationships with Graeae and Spread the Word, as well as internationally with Art:Dis in Singapore.



Carly Altberg, Julian Starr, Ada Eravama and Jasmin Kahlia at the Crip Monologues rehearsals

Finance

Over the past financial year, our income sources have diversified, with funding from Arts Council England, City Bridge Foundation, Access to Work, the Greater London Authority and Wandsworth Council for Liberty, the Fore Trust for organisational development, Lewisham Council (for Too Crip, Too Queer), University of Brighton for our Telepresence work, and University of Sheffield for our work on Crippling Breath, UCL for Words Matter, the Roundhouse and Camden People's Theatre for staging work, other places we've used and worked with including Theatre Deli, Diorama Arts Centre, and Deptford Lounge, and organisations including We Are Bap, The Stage Media Company, Aegis Productions, Flawbored Ltd,

Chewboy Productions, Disability Arts Online, and far more...

We have continued to prioritise disabled creatives in how we spend our money. 80% of the money we spent went on employing, commissioning and paying disabled people, and a further 10.8% on meeting their access costs. After that, 4.6% went on paying other non-disabled individuals and small organisations in the arts, and only 4.6% of our spend was with big companies for non-access reasons, e.g. our task management system Asana, or our storage locker with Shurgard. This prioritisation of disabled people and access in how we spend our money reflects our ethical commitments as an organisation.



CRIPtic Alumni

Looking back, CRIPtic's impact has grown year on year, and it is a privilege to see the work that previous artists are now doing in the industry. From seeing Flawbored's play, **It's A Motherf*cking Pleasure** (which we staged an early excerpt of at the Barbican Centre in 2021) win awards and tour both nationally and internationally, to Tzipporah Johnson's NEUK being awarded multi-year funding by Creative Scotland, and Signkid's performances on BBC Radio 1 Live Lounge and BBC's the One Show, debuting his song *She Says* - there is a wealth of achievements to be celebrated. Our Breakthrough artists from 2023-24 have continued to excel, with Miss Jacqui performing at the London Borough of Culture and Liberty Festival launches, and Vici Wreford-Sinnot has since been touring her show *Unruly* nationally to sold-out audiences. As for

Incubate, Heads Over Wheels took their aerial performance to Glastonbury in 2024 and have since expanded their team as they gear up for work this summer, touring their circus act at Brighton Fringe and beyond. Another major success was Terri-Jade Donovan, whose play developed during our Reach programme in 2023-24, *Dog Dog Dog* was shortlisted for the Bruntwood Prize.

In considering former artists, we want to pay thanks and tribute to the exceptional poet and all-around great person, Jackie Hagan, who died in 2024. In 2019, Jackie performed at the first CRIPtic show at the Barbican, bringing the house down and chugging beer from her prosthetic leg. Jackie always came with feathers, glue, chaos, honesty, a fantastic turn of phrase and an intense ethic of genuine care for everyone around her.



Flawbored at the Barbican with CRIPtic in 2021

Next Year

We know 2025/26 will be busy - as well as producing **Liberty** for September 2025 and staging our **Launchpad** show, **The Acts** at Bristol Old Vic, we will be continuing to deliver our **Connect** community workshops funded by the City Bridge Foundation, and our Arts Council England-funded development programme - **Reach, Incubate, Launchpad** and **Breakthrough**. We will also continue the cycle of fundraising, hoping to secure funding to continue our community workshops and development programmes in 2026-27 (and beyond), as well as other projects. On a strategic level, we hope to expand the production arm of our work further, looking to stage and scale work by disabled creatives, and to focus on measuring and exemplifying artistic quality and impact. We also hope to apply to be a National Portfolio Organisation with Arts Council England and to strengthen our relationships with other organisations and venues.

As well as our core programmes, we hope to stage **Quality of Life is Not a Measurable Outcome** at least twice, once at Glastonbury and once through the University of Oxford. We will be continuing to work on **Crippling Breath**, the **Disabled Poets Prize**, **Access to Literature**, and more.

Alongside that, and funding dependent, we are looking to commission more scripts for the **Crip Monologues**, creating a script-book with authentic roles for every disabled performer, and to secure funding to archive the heritage of our first five years, securing our history and celebrating disabled-made art and creativity.

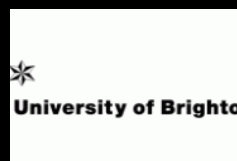
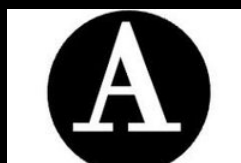
We expect to run an action-research-based R&D period exploring the creation of accessible rehearsal and training for disabled performers with high physical support needs through a staging of **Romeo and Juliet**.

We also intend to undertake further research into **Telepresence**, continuing to work with **Quality of Life is Not a Measurable Outcome** and the creation of interactive technical elements in hybrid theatre.

However, our main priority is continuing to be there for disabled people in the creative sector - whatever part, and whatever role, at whatever stage in their careers.



Funders and Partners 2024-2025



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

