

Disabled Assistant Director - Job Description

Fee: £2,100 (above ITC rates + per diems & accommodation)

Contract: Freelance/self-employed

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

We are particularly looking for an assistant director who requires wheelchair access in order to work. Extensive experience is not required.

Key Dates:

Preshow meetings: July 2026. (Estimated 1 full day)

Rehearsals: 10 days, London (Theatre Peckham)

- Monday 17th - Friday 21st August, 10am-6pm
- Monday 24th - Friday 28th August, 10am-6pm

Tech week/Show days: 5 days, Bristol (Tobacco Factory Theatres)

- Monday 31st August - Weds 2 September, 10am-6pm
- Thursday 3 September, 10am-10pm
- Friday 4 September, 2pm-10pm (optional)

Number of shows: 2 (Thursday 3 / Friday 4 September)

The Role

The assistant director will work with our director, Jamie Hale, and with the movement director. We're looking to support someone in developing their skills and expertise and to help them build their career in the wider theatre industry. We will work to shape the role around the person we appoint, including their pre-existing experience and skills.

When we are appointing to the role, we will be looking for candidates who can demonstrate that they would be able to bring a strong, positive vision to the show, and either have the skills or are able to develop the skills to take on the below tasks. We will not necessarily appoint the most experienced candidate, as we want to ensure that whoever is appointed is taking on a role that will work as a stepping stone for them in their future career.

As Assistant Director, your duties will include:

Creative tasks

- Interpreting the director's vision for the show alongside your own, and supporting them in embedding their vision
- Giving the director your thoughts about each piece to support them in making sure that the narrative of each piece comes through clearly (*known as 'dramaturgy'*)
- Helping the director work out where performers should be on stage and how they should move (*known as 'movement and blocking'*)
- Giving the director your observations on how performers are delivering their lines
- Taking notes from the director for the actors (e.g. about their acting choices, adjustments, and corrections) and give those notes to the actors
- Supporting or leading elements like warmups, rehearsals with individual performers, or full rehearsals if necessary and appropriate

Practical tasks

- Attending meetings before, during, and after the production
- Attending rehearsals and performances
- Being on top of the rehearsal schedule
- Making sure that everything is set up in the rehearsal room each day
- Being a point of connection between the performers and the Stage Manager/Producer

If you need access support with any of the tasks involved in this role, we will work with you to ensure you have the necessary support in place.

The Production

The Acts 2026 comprises 4x 20-minute mono/dialogues by disabled performers with integrated access elements. The show includes:

Fran Bushe: HOT COLD

Grace has a lot on her plate: Her husband is keeping a sex diary, her mother keeps flashing the nurses ... and Grace is pretty sure she is turning into a giant lizard. HOT COLD is a one woman show that explores perimenopause, being part of the sandwich generation and not recognising your own body. It is a

funny and raw exploration of the big changes we go through in life and the things we choose to shed.

Hannah Finn: The Double Draw

The Double Draw is a family friendly circus theatre show blending archery, duo acrobatics, physical theatre, contemporary dance and contortion. Two rival sister huntresses – one craving control, one craving freedom – compete beneath the goddess Artemis' watch. Through conflict and transformation, they learn that control needs freedom, freedom needs control, and together they are stronger than alone.

Jordan Charles: Ride the Wind

When an ostracised, disabled boy is granted the power of flight by a Storm Goddess, will he use it in vengeance or heroism? With Ride the Wind, an original Afro-fantasy musical, I am reaching across the vastness of history and through the artificial veil of colonial disenfranchisement to enchant myself and the audience.

Kathryn Bond: The Making of the Eye Show

The show is a satire of the diagnosis show. A reaction to my own impulse (post-diagnosis of a degenerative eye condition) to make a pity party piece. Tonally it is bold, funny and awkward. It documents a writer's attempt to present everything anyone's ever thought about eyes, visual impairment and able anxiety (my own included), taking on this purposefully impossible task using clown, stand up and storytelling. The audience gets to experience 100 days of The Making Of The Eye Show. It is a ride!

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). Your CV doesn't need to only contain theatre work, it can also be other forms of work, volunteering, and education. If you have less experience in theatre, don't worry - there are a number of transferable skills - and any role which involves gathering and communicating information and ideas between people will be very relevant indeed

- b. A cover letter (up to a 4 min video in BSL or spoken English, or up to one page in written English) which tells us why you are interested in directing for theatre, and what excites you about the role
- c. If you require wheelchair access in order to work, please feel free to flag this in your email.

Please note this role is particularly seeking wheelchair using applicants and those who cannot work without wheelchair access. Our [Always the Audience](#) research found a shortage of opportunities for people with high physical support needs to grow and develop their careers and works. We are also aware that many opportunities for early-career directors take place in spaces without wheelchair access. As the rehearsal and performance spaces for this opportunity have wheelchair access, we are enthusiastically seeking wheelchair users to apply for this role. All applicants must be disabled ([to see what that means to CRIPtic, click here](#)).

We are also 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).

The deadline for applications is **5pm on Friday 5 June 2026**.