

Disabled Set, Costume and Props Designer - Job Description

Fee: £3841.00 (£3211.50 prep & design fee + £629.50 for tech week)

Contract: Freelance/self-employed

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

Key Dates

Preshow meetings, design & sourcing: July/August 2026. (Estimated 5 full days)

Rehearsals/Sourcing days: 5 days, London (Theatre Peckham)

- 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 Production

The Acts 2026 comprises 4 x 20-minute mono/dialogues by disabled performers with integrated access elements. It is a work in progress style showcase, delivered to a high production standard.

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!

Some key information we know at this stage:

- The show will contain projections throughout
- The show will be performed at Tobacco Factory Theatres
- Install / deinstall 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 2026 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 Friday 5 June 2026**.