

GRAEae

THEATRE COMPANY

‘A company of disabled artists that is constantly pushing against expectations and at theatrical boundaries.’

The Guardian



graeae.org

Bradbury Studios, 138 Kingsland Road, London E2 8DY



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ENGLAND**

LOTTERY FUNDED

Welcome

GRAEae
THEATRE COMPANY

I truly love my job and it is a huge privilege to be Graeae's CEO and Artistic Director.

The core team and Board have endless creativity, tenacity, engagement, wisdom and wit and together we are a company that constantly evolves, takes on tough challenges and never go for the easy option or path of least resistance. We have always shared - and continue to share - best artistic practice. We aspire to create the most aesthetically accessible productions, providing new territory for discovering different approaches to access so that no one Graeae show is ever the same.



We are a hugely ambitious company, but I am mindful of our place within the theatre ecology. The fact that artists come to us with passion, energy and a desire to learn informs our casting instinct; we work through rehearsals to give people the skills and confidence they need, not just for Graeae but for the wider world. We open doors for actors to then go on to work with major repertory theatres who, in turn, can open bigger doors.

We are living in fragile times and everywhere D/deaf and disabled people are fighting cuts and for basic survival. Graeae is needed more than ever to create political platforms through artistic engagement and to be visible, reminding people - we are here and we ain't going anywhere! We refuse to be relegated to the sidelines.

As such, this is dedicated to the memory of several dear friends, artists and collaborators we've lost in recent years.

Jenny Sealey MBE, Artistic Director/CEO

Productions

Graeae's productions are instantly identifiable. Whether it is an adaptation of Lorca, a new play by an emerging artist or a rabble-rousing musical, Graeae bring something new to every show they do. Ambition, mischief, and true representation of society on stage draw people from around the world to our productions.

'Graeae, a company of D/deaf and disabled performers whose raison d'être is to embrace and celebrate difference.'

The Guardian, on The House of Bernarda Alba

Over the last four decades, Graeae's team have been applying their creativity and innovation to ensuring audiences, whether they are D/deaf, disabled or non-disabled, are treated as equals. By taking functional access such as British Sign Language, audio description and captioning and bringing it as a creative force central to the performance, Graeae has defined a new way of telling stories on stage. We feel it enhances the enjoyment for all audience members and we coined the term 'the aesthetics of access' to describe this process.

We feel great pride knowing that this style of communication, in which access is woven through the narrative, the design and the performances from day one of rehearsal, is now being embraced by the wider industry.



Images: left *Reasons to be Cheerful* 2017, photo: Patrick Baldwin
right *Cosmic Scallies* 2017, photo: Jonathan Keenan



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We place access for D/deaf and disabled people at the heart of everything, both on and off the stage.

From large-scale touring productions to outdoor festivals, we strive to seamlessly weave audio description, captioning and British Sign Language interpretation into the creative vision for each piece. As leaders of the field in creating accessible performance, we continue to push boundaries and explore new ways to integrate elements of accessibility into our work.

Creative access is woven through our training and education programmes. From The Rollettes' onstage 'Access Space Hamster' to their tactile Christmas tree, our Young Artistic Advisors lead the way in finding new and exciting ways of making their work accessible to performers and audiences alike.

Access is provided throughout our marketing materials, including through British Sign Language and audio flyers. Then, from the moment audience members arrive at a venue they can explore tactile set models, read an Easy Read synopsis, or receive their programme in different formats. We share our knowledge and passion with front of house and box office teams and marketing staff at the across the country, providing support, sewing seeds of change, and demystifying the process of becoming more accessible.

Graeae's commitment to beautiful accessible environments extends to its home in Hackney, Bradbury Studios. Over 7,000 visitors a year enjoy the building's rehearsal room, meeting spaces and offices which have been designed to offer equal access to all. Features such as wide corridors, natural light, textured flooring and way-finding aids make Bradbury Studios a shining example of how accessibility can be creatively integrated into beautiful design.

Championing Accessibility

We are unflinching in our commitment to accessibility for our artists as well as for our audiences. We work with a brilliant team of Sign Language Interpreters, access support workers, audio describers and creative enablers and pride ourselves on being an accessible, supportive environment for the D/deaf and disabled practitioners who come through our doors and who work with us in the wider world.



Images: above left, audio description during *Blood Wedding* 2015, photo: Ross Fraser Mclean
right, access support during the *Ensemble* training programme, photos: Becky Bailey

Graeae champions creative platforms for D/deaf and disabled artists, children and young people through our productions, training and learning projects.

Collaborations with Young People

We have a strong track record in working inclusively and collaboratively across a range of learning environments. Our projects encourage children and young people to be curious, creative and ambitious.

Our participation programmes include:

- The Rollettes - Graeae's young company and artistic advisors
- Artistic Residencies and Teachers CPD for schools
- Production-related workshops
- Bespoke workshops and performance projects

'I've watched other people doing this [performing on stage], but I never thought it would actually be me.'

Young Artistic Advisor



Nurturing Talent

Our artist development programmes support early and mid-career artists across a range of performance platforms:

- Aerial Training (on a project to project basis)
- Ensemble - pioneering theatremakers training for D/deaf and disabled young people (aged 17-30)
- Training courses and creation labs in Brazil, Albania, Turkey, Bangladesh, Pakistan, Sri Lanka, India, Japan and Australia

‘It’s this kind of inclusive environment which reinforces that equality really does mean we ALL belong in the same room, the same play, the same world.’ Artist

Creating waves of change

Graeae is a company that is driven by a passion for artistic excellence and for justice and human rights. We believe great art is and should be for everyone. We deliver creative training courses and consultancy to arts venues, theatre companies and the corporate sector, through our unique *Dare You* training programme.

Our sector training and consultancy offers include:

- ‘Dare You’ - leadership training for a wide range of organisations and its employees
- Creative Access workshops and courses
- CPD for Teachers
- Front of House training
- Accessible Marketing training

To get involved contact Jodi-Alissa Bickerton,
Creative Learning Director

jodi@graeae.org or call 020 7613 6900



Ensemble

A pioneering training programme for a new generation of D/deaf and disabled theatremakers.

In response to barriers faced by many D/deaf and disabled artists, Graeae launched a ground-breaking new training programme in 2015/16 for six D/deaf and disabled young people passionate about a career in theatre. Eight more artists took part in **Ensemble**'s second successful programme in 2017/18. The programme is in partnership with leading drama schools RADA, Rose Bruford College, Royal Central School of Speech & Drama and LAMDA.

Ensemble is a world-class training programme developing young artists for both on-stage and off and includes mentoring from industry professionals.

The Future

Ensemble years 1 & 2 have already had a lasting impact for all involved: the artists as well as drama schools and other arts organisations have developed how they engage with D/deaf and disabled artists, creating a far more diverse and equal playing field. It is Graeae's mission to continue to ignite the careers for young theatre makers in fresh and exciting ways; from short courses, to broader production experience and freelance opportunities; classical and formal training immersed in the new perspectives of today's world.

LAMDA

ROYAL CENTRAL
SCHOOL OF SPEECH & DRAMA
UNIVERSITY OF LONDON

RADA



Terri Donovan Ensemble Artist 2017/18

Ensemble changed my life by empowering me both as an artist, and as a disabled woman. It is a singly unique training opportunity that truly fosters the creative talent of the next generation of D/deaf and disabled artists. The work and commitment Graeae have to the industry is awe inspiring and I hope, as one actor heading into this chaotically fantastic world that we can take their vision forward into the future.



David Young Ensemble Artist 2015/16

As a young emerging artist, finding the right training is a hard task. When you add into that a physical disability like mine, the idea of getting professional training in the arts becomes an impossible task and horrifically daunting.



Through the mentoring as part of **Ensemble**, I have been able to figure out who I am as an artist. I am now working as a director and creative assistant. I am able to take all of the knowledge and all of the support to make my own world and continue creating in my own way.

We are always on the lookout for new and exciting voices and stories.

Our flagship writer development programme **Write to Play** nurtures and develops five new D/deaf and disabled writers each year, in partnership with some of the most exciting new writing theatres and theatre companies in the UK.

Write to Play graduates have gone on to write for theatre and television, secure commissions and agents, lead writing workshops and develop theatre companies of their own. In summer 2017, we produced *Cosmic Scallies*, the first play by year two **Write to Play** alumni Jackie Hagan.

Play Labs offer artists a one-day opportunity to explore an idea in an early phase of development, while **Play Chats** offer writers at the beginning of their career the chance to find out more about playwriting and how to begin to grow their ideas.



Image: Jenny Sealey in rehearsals for *Blood Wedding* 2015, photo: Ross Fraser Mclean

New Writing

New writing commissions include work by Jack Thorne, Jo Clifford, Winsome Pinnock, David Ireland, Mike Kenny and Matilda Ibini among others. The work has taken many forms - from new writing to adaptations and outdoor work to new plays for young performers.

Our writer development programmes would not be possible without the generous support of our funders, The Esmée Fairbairn Foundation, The National Lottery Community Fund, Schroder Charity Trust, Backstage Trust, The Late Mrs Margaret Guido's Charitable Trust and The Liz & Terry Bramall Foundation.



Image: Audience at a **Write to Play** sharing



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The Solid Life of Sugar Water

By Jack Thorne, directed by Amit Sharma

**A Graeae Theatre Company and
Theatre Royal Plymouth co-production.**

A tender, compelling and unsettling play, *The Solid Life of Sugar Water* follows the journey of a young couple, Phil and Alice, as they attempt to reconnect with each other following a stillbirth. This play about love, loss and recovery by award-winning writer Jack Thorne, directed by Graeae's Associate Director Amit Sharma, marked the company's return to the Edinburgh Fringe for the first time in 10 years, as well as Graeae's first ever production at the National Theatre. The show received unanimous acclaim amongst press and audiences alike, as well as winning the Euan's Guide Award for Most Accessible Production at the Fringe.

A documentary entitled *#SugarWater* was also made, by Breakneck Films, charting the journey of Graeae for the first time at the National Theatre. It has subsequently been chosen as an Official Selection for the St Louis Film Festival and Glasgow Film Festival. A public London screening was also held at the Genesis Cinema, Mile End in December 2017.

★★★★★ 'Sweet and funny moments abound in Jack Thorne's script. They are beautifully fielded by Genevieve Barr (Alice) and Arthur Hughes (Phil) who present every stage of the couple's relationship with warmth and disarming candor.'

The Observer



Genevieve Barr

Cast member, *The Solid Life of Sugar Water*

My first time working with Graeae - playing Alice in *The Solid Life of Sugar Water* - was unforgettable - in ambition, scale and success. Graeae have a real ability to bring together some fantastic people.

When I sat myself down for a Skype audition in an internet cafe in the middle of my time off travelling, I had little indication of the rollercoaster that was going to be the next two years of my life. The scale of the project just kept on growing - from a run in Plymouth, to selling out at the Edinburgh Festival Fringe, to a UK tour culminating at the National Theatre (an actor's Field of Dreams). Lily Arnold's wonderful design posited a bed on a wall, enabling the audience to look on the set as if they were spying on us from the ceiling of a bedroom.

Amit Sharma, our director, took on the fragility of the language and the characters and found a balance that celebrated Jack's writing, respected the pain and emotional arc of the story whilst showcasing Graeae's ethos of inclusive and accessible theatre and the talent of D/deaf and disabled artists out there.

Being deaf has been at the core of who I am, my entire life. Graeae gave me the space and the freedom to explore and express my identity and abilities on my own terms - a safe space whilst working within the professional parameters of the theatre.



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The House of Bernarda Alba

**By Federico García Lorca, translated by Jo Clifford,
directed by Jenny Sealey**

This was the first major co-production between the Royal Exchange Theatre and Graeae Theatre Company.

Renowned performer **Kathryn Hunter** played Bernarda in Lorca's final masterpiece - a bitter and darkly comic tragedy charting the tyranny, jealousy and desperate struggle for freedom between a mother and her five daughters. Jenny Sealey's acclaimed production featured an all-female cast of D/deaf and disabled artists, including Kellan Frankland, making her professional stage debut following her training on Graeae's 2015-16 **Ensemble** training.

The show incorporated British Sign Language, audio description and captioning in the Royal Exchange's unique in-the-round auditorium, marking the first time Graeae had worked in a space such as this.

★★★★ 'Director Jenny Sealey's seamless incorporation of British Sign Language, visual description and captioning...breathtaking theatre by the most economical means.' *The Guardian*

★★★★ 'Jenny Sealey directs with dexterity, interweaving all the demands of this production into something special. An extraordinary production.' *The Times*



Chloë Clarke

Cast member, *The House of Bernarda Alba*

For me, Graeae has always represented a kind of theatrical zenith - the highest point in both standard and reputation - a company I could only dream of working with. I distinctly remember telling my mum, in the most teenage of tones, ‘yeah, RIGHT, Mum, like I’ll EVER get to work with THEM!’ I never expected, well over 10 years later, I’d be doing just that.

Having achieved the double-whammy dream of working with Graeae and the Royal Exchange Theatre - two incredible teams coming together - the pressure was definitely on to ‘be brilliant!’. I desperately wanted to live up to the expectations of Jenny Sealey (Director), Nicola Miles-Wildin (Assistant Director) and everyone else in our company, but moreover to maintain Graeae’s incredibly high standards for our audiences. It quickly became clear that this was a groundbreaking production for the Royal Exchange - their loyal audience base generally hadn’t experienced an inclusive, accessible performance like this before - so it was even more important to showcase what we as disabled artists are capable of.

Being a disabled artist, I’d be loath to use the word ‘inspirational’ as it makes us all queasy, but I think it’s fair to say the experience of working with Graeae is inspirational, in the sense that I aspire to uphold the quality, ethos and integrity of the company.

I had a fabulous, mind expanding (not in a drug-fuelled way!) time on *The House of Bernarda Alba* and I’ve developed hugely as a performer as a result. I can’t thank the whole company enough - everyone’s brilliant, passionate and totally dedicated, and I really hope to work with them again in future. I’ve never been prouder to be part of a production than this.



Images: *The House of Bernarda Alba* 2017, photos: Jonathan Keenan

Reasons to be Cheerful 2017 tour

By Paul Sirett, directed by Jenny Sealey

A raucous musical featuring music by Ian Dury and the Blockheads.

Possibly one of Graeae's best known shows, *Reasons to be Cheerful* returned in autumn 2017 in a brand new production, thanks to strategic touring funding from Arts Council England. This raucous punk musical, a gritty coming of age tale about two die-hard Ian Dury fans, features hits including *Sex and Drugs and Rock and Roll*, *Hit Me With Your Rhythm Stick*, *Sweet Gene Vincent* and *Spasticus Autisticus*.

As well as reuniting many of the original cast members from the 2010 and 2012 tours, we were delighted to welcome new actors and musicians to the show including Max Runham, Gerard McDermott and Joey Hickman (also providing new musical arrangements), Louis Schultz-Wiremu and Beth Hinton-Lever.

We were equally delighted to have a brand new protest song written especially for the show by Blockheads Chaz Jankel and Derek Hussey along with lead vocalist John Kelly entitled *If It Can't Be Right Then It Must Be Wrong*, performed in the encore of every performance and endorsed by Leader of the Labour Party, Jeremy Corbyn.

With creative audio description, British Sign Language and captioning in the style of a 1970s slide-show, the 2017 tour played to over 13,000 people across the country, visiting Coventry, Derby, Ipswich, Southampton, Leeds, and Liverpool, ending with a two-week run at Theatre Royal Stratford East in London.

★★★★ **'It feels fresher than ever in this new touring version...**

Sealey's production is one of glorious anarchy.' *The Stage*

Stephen Collins

Cast member, *Reasons to be Cheerful*



I feel very blessed to have worked with Graeae on and off since the start of my acting career in 2010. They have guided and supported me in my development as an artist over the years, broadening my skills in sign language, spoken English, musical theatre, signed song, puppetry, facilitation and - perhaps most importantly of all - igniting the fire inside me to push myself even further creatively. All the amazing people I've worked with through Graeae have played a part in shaping me as an actor.

All the pieces I've done with Graeae are equally important, but the most significant (and my first) was *Reasons to be Cheerful* in 2010 and 2012. I play Colin the anarchist, the rockiest character I have ever played and he has been the foundation and source of inspiration for all the work I have done since. The show has given us all so much as actors, but audiences are always so inspired by it too. The reactions from audiences have always been phenomenal, and the energy they give us is indescribable as they recall their punk days, connect with the younger generation and help spread the word that we're not just there to 'exist'. If I could, I would do this show forever.

Graeae creates shows and projects with big ensembles and involving communities that I have become accustomed to. *Reasons* being one and *The Threepenny Opera* and *The Iron Man* being the others. Each show has been so different in the way they tell the story in a creative accessible way. It hasn't always been an easy journey as you become aware of the limitations you have. For example, the sign songs in *Threepenny Opera* were a real challenge because of the complex music, while *Reasons* and *The Iron Man* were both physically demanding.

Sometimes I felt out of my depth and have doubted myself. But it does not mean I couldn't do it. It means that I adapt and learn. It's all thanks to Graeae. Graeae will always be safely tucked in my heart.

In Touch

An Inclusion Theatre Company and Theatre of Nations co-production. In association with Graeae Theatre Company, National Theatre, Sense and The British Council.

In Touch was part of a long-term project with Inclusion Theatre Company and Theatre of Nations, using the arts to connect deafblind, sighted and hearing people in different spaces. This production started in Russia and was adapted for the UK with Jenny Sealey as Associate Director, performed by actors from Russia and the UK.

Told through an eclectic style of spoken, signed and physical theatre, *In Touch* captured the real stories of deafblind people and the barriers they face. It explored the emotional rollercoaster of being human, how we each navigate our lives and what happens when these two very different worlds collide and unite.

To deliver this project, seven languages required simultaneous translation in the same room: Russian to English, English to British Sign Language, English to Hands On, Russian to Russian Sign Language, Russian Hands On and Russian Deafblind Manual.

Performed at the National Theatre in October 2017, the cast was also joined on stage by our patron, Jenny Agutter.



Sensibility Festival

Unlock the Sensory Labyrinth

We continued our relationship with Sense in spring 2018, working on their *Sensibility Festival*, a unique arts installation for Deafblind people including sensory experiences, guided tours, and interactive accessible activities across two venues.

Sense's 3-day *Sensibility Festival* was co-directed by Jodi-Alissa Bickerton (Graeae's Creative Learning Director) alongside Steph Singer (BitterSuite/Open Senses Festival) in Birmingham in May 2018, hosted at Touchbase Pears in Selly Oak and Midlands Arts Centre (MAC). The work was co-curated by over 60 deafblind and disabled collaborators who had explored dynamic ways to develop accessible and multisensory arts practice with local artists.

Over 12 months Graeae went to Birmingham to consult on the work and challenge and push the artistic vision.



Image: *Sensibility Festival* 2018, photo: Owen De Visser

This Is Not For You

By Mike Kenny, directed by Jenny Sealey

A Graeae Theatre production co-commissioned by 14-18 NOW and Blesma, The Limbless Veterans, supported by Calouste Gulbenkian Foundation (UK Branch), The Drive Project, National Centre for Circus Arts, Arts Council England and the Michael Liebreich Foundation.

An epic outdoor performance paying tribute to Britain's wounded war veterans, *This Is Not For You* is a story of past and present sacrifices and a continual fight for respect, rights and remembrance. Told with heft, beauty, wry humour and a stunning new operatic score by Oliver Vibrans, this moving show explores the physical and psychological battles faced by soldiers returning from war.

Graeae partnered with National Centre for Circus Arts in spring 2018 to train 25 disabled veterans from the charity Blesma who would perform in the show. Over the course of ten weeks, the veterans worked on their strength and confidence using aerial and circus equipment.

Continued over



Productions 2018-19

The production premiered at Greenwich+Docklands International Festival on the last weekend of June 2018, followed by sell-out performances at Stockton International Riverside Festival in August. Performed by the veterans, the company was completed with a cast of seven professional performers and singers from local community choirs.

All performances creatively integrated British Sign Language and audio description. As another first for Graeae, a partnership was formed with Talking Birds Theatre Company and their app The Difference Engine to offer captions to audience members via handheld devices.

‘This Is Not For You is at once defiant and open-hearted. The entire cast are singing, for the living rather than the dead, the choir flying above with their harmonies. Though a moving experience for an audience, the real value of this piece is that it offers these veterans a chance to be seen and heard.’ *The Guardian*

‘There is no doubt the story of war victims over the past hundred years creates a huge emotional impact. This Is Not For You proves that these warriors will not be stifled; they will fight to the end to tell their story and be heard.’ *Disability Arts Online*



Blesma
THE LIMBLESS VETERANS

14-18-NOW
WWI CENTENARY ART COMMISSIONS

**THE
DRIVE
PROJECT**

**national centre
for circus arts**



**CALOUSTE GULBENKIAN
FOUNDATION**
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Kirk Barlow

Blesma Member & performer, *This Is Not For You*

Early in 2018, I joined a small team at Graeae in a read through of the script for *This Is Not For You* with Mike Kenny (writer), Jenny Sealey (director) and Barry Le Grys (Blesma's CEO). It was Jenny's passion, determination and vision which brought the show to fruition.

The story of the play hits at the heart of what Blesma The Limbless Veterans, is about; the Service Personnel's journey through conflict, injury, returning home, fighting for pensions and the battles that they face going forward in their lives.



All 31 members of the cast had the heavy responsibility of representing generations of wounded veterans from WW1 to the present day. It was our responsibility to pass on this message and I wouldn't have missed that for the world.

In February 2018, I began training at National Centre for Circus Arts in London with other Blesma members from the south of the country, whilst others gathered in Sheffield from the north. Weekly intensive circus skills training enabled us to enhance strength and performance ability, pushing us to physical limits that a lot of us never thought we could achieve.

My Graeae Journey

The creative process was intense and dealt with very personal subjects such as PTSD, homecoming and reaction to physical injury. Being asked to express these emotions on stage took me back to the hurdles I faced in my recent recovery, which was extremely difficult yet hugely therapeutic. With the assistance of our choreographers Tina Carter and Freddie Opoku-Addaie, we created something amazing and well worth watching. We also bonded with the stage management team who supported us through our journey.

The first performance had its glitches but with the process of notes and tweaking, each show got better and better. By the time we reached Stockton-on-Tees we had laughter and applause, tears and standing ovations. I came away with an enormous sense of achievement, pride and camaraderie with new members, while knowing I had pushed myself to the limits.



‘Thank you Graeae for enabling this amazing experience.’

Reasons to be Graeae: A Work in Progress

GRAEae
THEATRE COMPANY

**Published by Oberon Books,
edited by Graeae's Artistic Director Jenny Sealey**

Graeae launched its first biographical book in April 2018, giving a unique insight into the first 38 years of the UK's foremost disabled-led theatre company.

Reasons to be Graeae: A Work in Progress is a gloriously rich exploration of the talented people that are the founding mothers and fathers of the disability arts movement in the UK.

The book, highlighting the immense skill and creativity within the D/deaf and disabled community, is told through an eclectic mix of stories, essays and interviews. It vividly illustrates the personal and political journey for many prominent artists and collaborators and reflects on how they made Graeae the company it is today.

Edited by Jenny Sealey, other contributors include Jack Thorne, Kathryn Hunter, Nickie Miles-Wildin, Kaite O'Reilly, Mat Fraser and Graeae co-founder Nabil Shaban. The book also features the full 2017 *Reasons to be Cheerful* script in its first published form, as well as the script for the verbatim drama *Sorry*.

Reasons to be Graeae is available to buy through our website graeae.org.

'Buy the Graeae book because it's a really important part of D/deaf and disabled people's history, and we don't have a lot of our history archived actually. This is a massive step. So go on and read these stories, go and buy the book. I think you'll be incredibly touched and you'll be moved.' *Nickie Miles-Wildin, Actor and Director*

 **OBERON BOOKS**

Reasons to be Graeae: A Work in Progress

'I'm so proud to be part of a celebration of Graeae. A church for disability, and a constant leading light for what this country should be, Reasons to be Graeae celebrates the contagious anarchy of their greatness.' *Jack Thorne, Writer*

'Graeae are not just a unique and ground-breaking theatre company; they are an institution, an inspiration to the entire industry. This overdue testimony of their work is a glorious read.'
Rufus Norris, Director of the National Theatre

'Anything that highlights what Graeae does is essential. So much is happening for them, it's nearly 40 years in existence and that needs to be lauded and recorded. I hope there are a series of follow up books planned because I'm sure there are many more stories to come.'
Jemima Dury, Writer and Graeae Ambassador

'It's moving. Informative. It's a perspective I haven't had before, even working with Graeae. To read peoples words about what the company means to them and their experience with this company is powerful.'
Alison Halstead, Actor



'I felt like I personally knew Jenny Sealey and her innovative and bright theatre company, thanks to the format and style of the book.'
Disability Arts Online

Graeae is a force for change in world-class theatre, boldly placing D/deaf and disabled actors centre stage and challenging preconceptions.

Vision and Mission:

- 1 Create world-class theatre:** produce and tour high quality, high impact theatre that is unmistakably Graeae's, providing a platform for the skill, vision and excellence of D/deaf and disabled artists
- 2 Find new audiences:** for Graeae and for the wider industry. Ensure the work has a lasting impact across England, unleashing creativity in regions and communities, working with groups that have little access to art and culture and on a variety of platforms
- 3 Champion accessibility:** through partnerships with the wider theatre sector on national and international platforms creating, operating, supporting and advising on accessible environments and practice
- 4 Nurture talent:** create a programme of inclusive training and education activities. Enable emerging and professional D/deaf and disabled artists to shine, through a programme that engages and inspires
- 5 Promote excellent governance** and leadership across the company
- 6 Diversify and collaborate:** invest in partnerships, share resources and identify diverse income streams to reduce reliance on public subsidy and ensure a stable base for future growth

'Pretty much the blueprint for what I wish mainstream British Theatre was like.'

Andrew Haydon, Postcards from the Gods

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Images: *Reasons to be Cheerful* 2017, front photo: Becky Bailey, above photo: Patrick Baldwin

