

“There is immersive theatre, and then there is theatre so immersive that re-entering the world afterward comes as a shock, because you did not realize it had taken you so deep into another reality.”

The New York Times



2019/2020 DANTE OR DIE

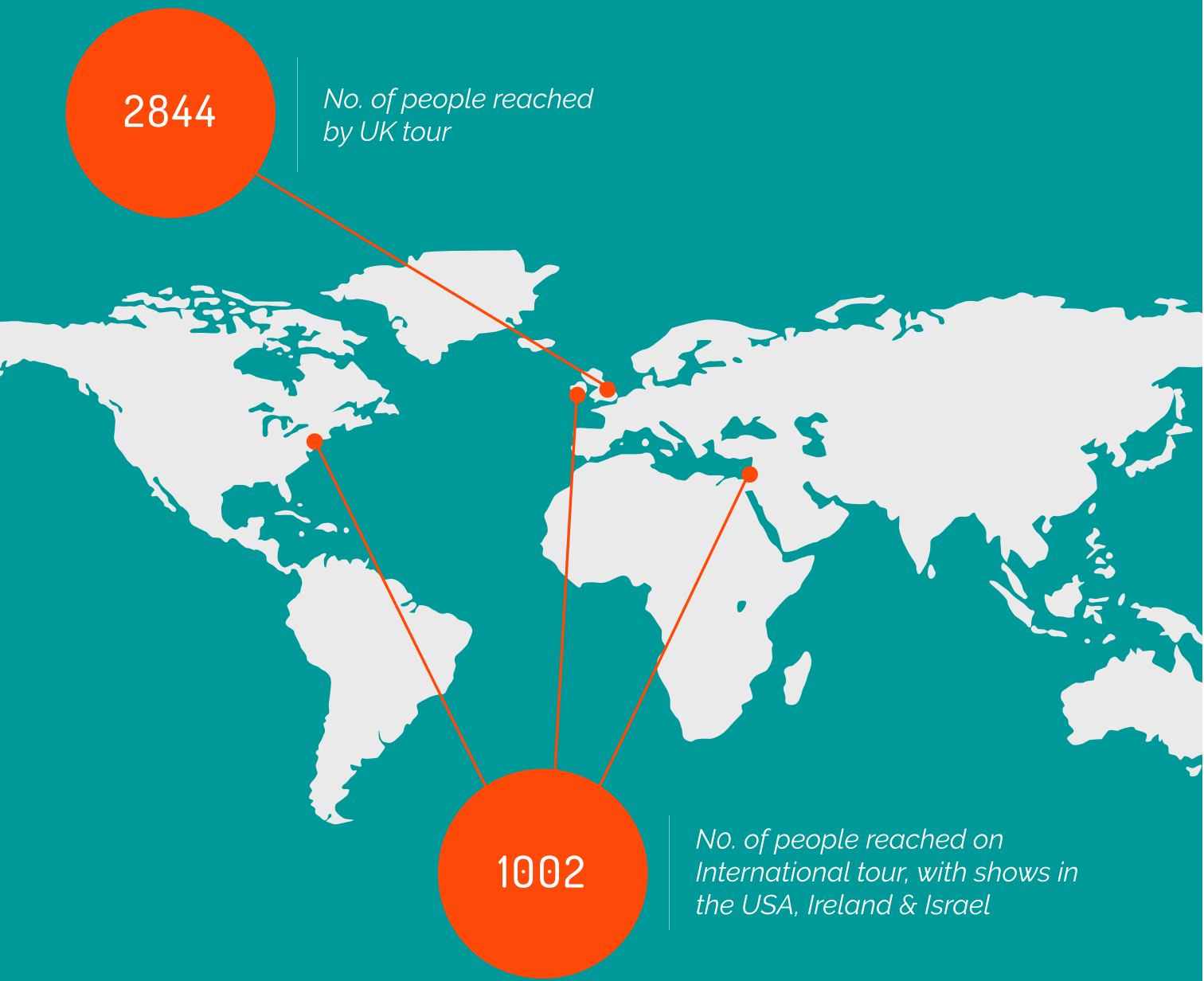
USER NOT FOUND

“ A raw and magnetic performance...
a gorgeous show about grief in the
era of hyper connectivity.

TimeOut



Nominated for the Theatre & Technology
Awards & highly commended for our work
in the advancement of technology in theatre



2844

*No. of people reached
by UK tour*

1002

*No. of people reached on
International tour, with shows in
the USA, Ireland & Israel*

USER NOT FOUND

“ The show was conveyed beautifully by the subtitles in the phones....I appreciated it when the subtitles pre-empted the monologue so that I could look up and not miss key moments...

FEEDBACK FROM DEAF AUDIENCE MEMBER FROM UK TOUR

5% of UK audience identified as Deaf & used our embedded captioning; compared to 1.36% of the UK population who identify as Deaf





USER NOT FOUND

“ User Not Found served as an exemplar of how businesses and arts organisations can collaborate in an area undergoing enormous change...

MICHELLE WALKER, STRATEGIC LEAD FOR CULTURE, NINE ELMS

“ ...it totally sold out and our audiences clearly were swept away...it was also fab to see the [restaurant] coming alive too.

STEPHEN CROCKER, CHIEF EXECUTIVE OF NORWICH THEATRE ROYAL

9

No. of ex-prisoners we collaborated with during R&D

4

No. of partners of project R&D: Arts Council England, York Theatre Royal, The National Theatre Studio & Stone Nest

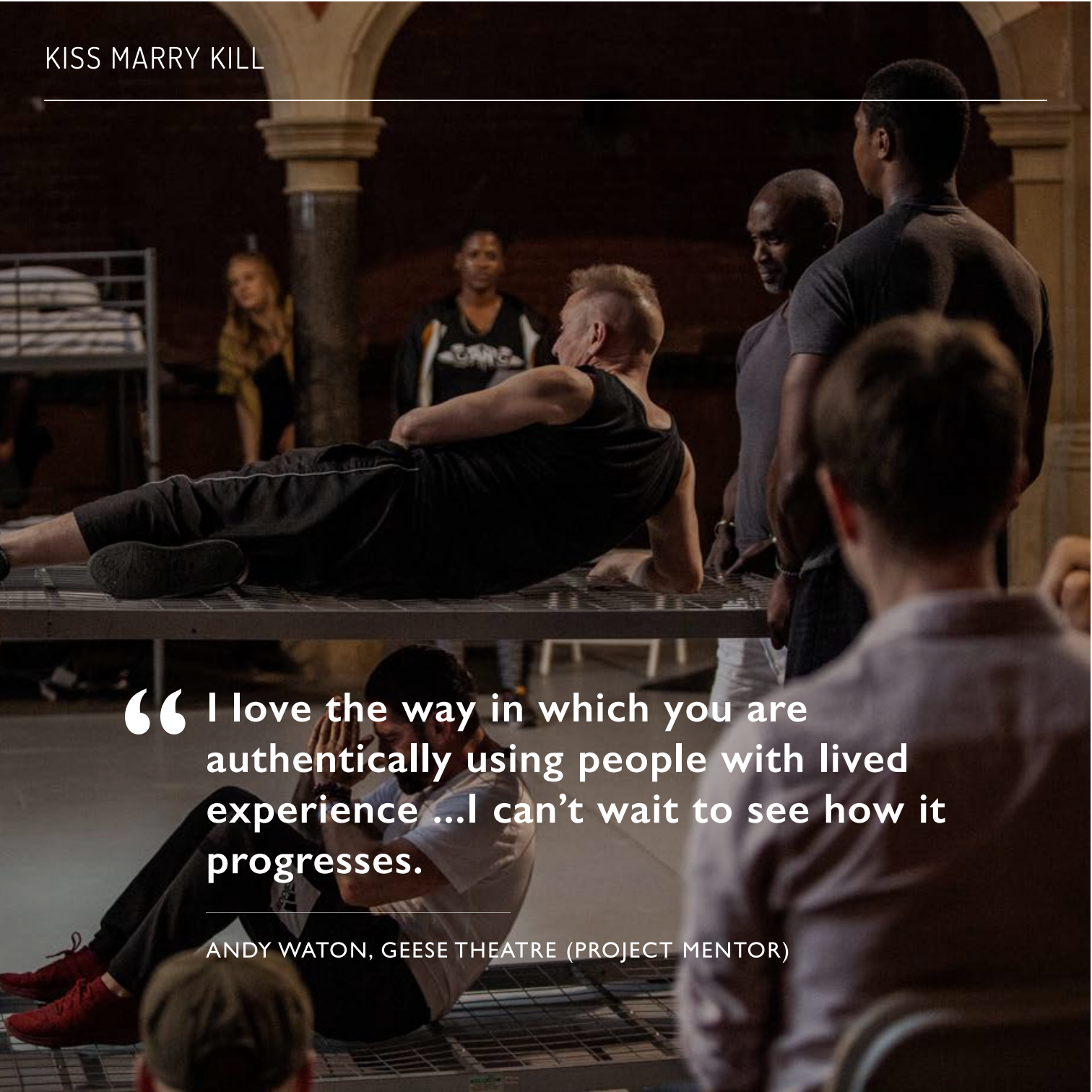
ARTS COUNCIL
ENGLAND

Y
YORK
THEATRE
ROYAL

National
Theatre

STONE
NEST

KISS MARRY KILL

A man with a mohawk hairstyle is lying on his back on a metal grate, possibly a bed or a table, in a dimly lit room with stone arches. He is wearing a black tank top and dark pants. In the background, several other people are standing or sitting, and a bunk bed is visible on the left. The overall atmosphere is gritty and institutional.

“ I love the way in which you are authentically using people with lived experience ...I can't wait to see how it progresses.

ANDY WATON, GEESE THEATRE (PROJECT MENTOR)


PARTICIPATION COMMISSIONS: EVERYBODY'S GOT TO LEAVE SOMETIME

Commissioned by Sheffield Theatres, to create a site-specific co-production in the Upper Chapel with their community intergenerational ensemble Sheffield People's Theatre.



200+

No. of people we engaged with in Sheffield aged between 10 & 80, during the workshop period



“ Inventive, energetic and ambitious – Bright Futures is a bold and eye-catching beginning for The Lowry’s Off-Stage Ensemble with the help of Dante or Die.

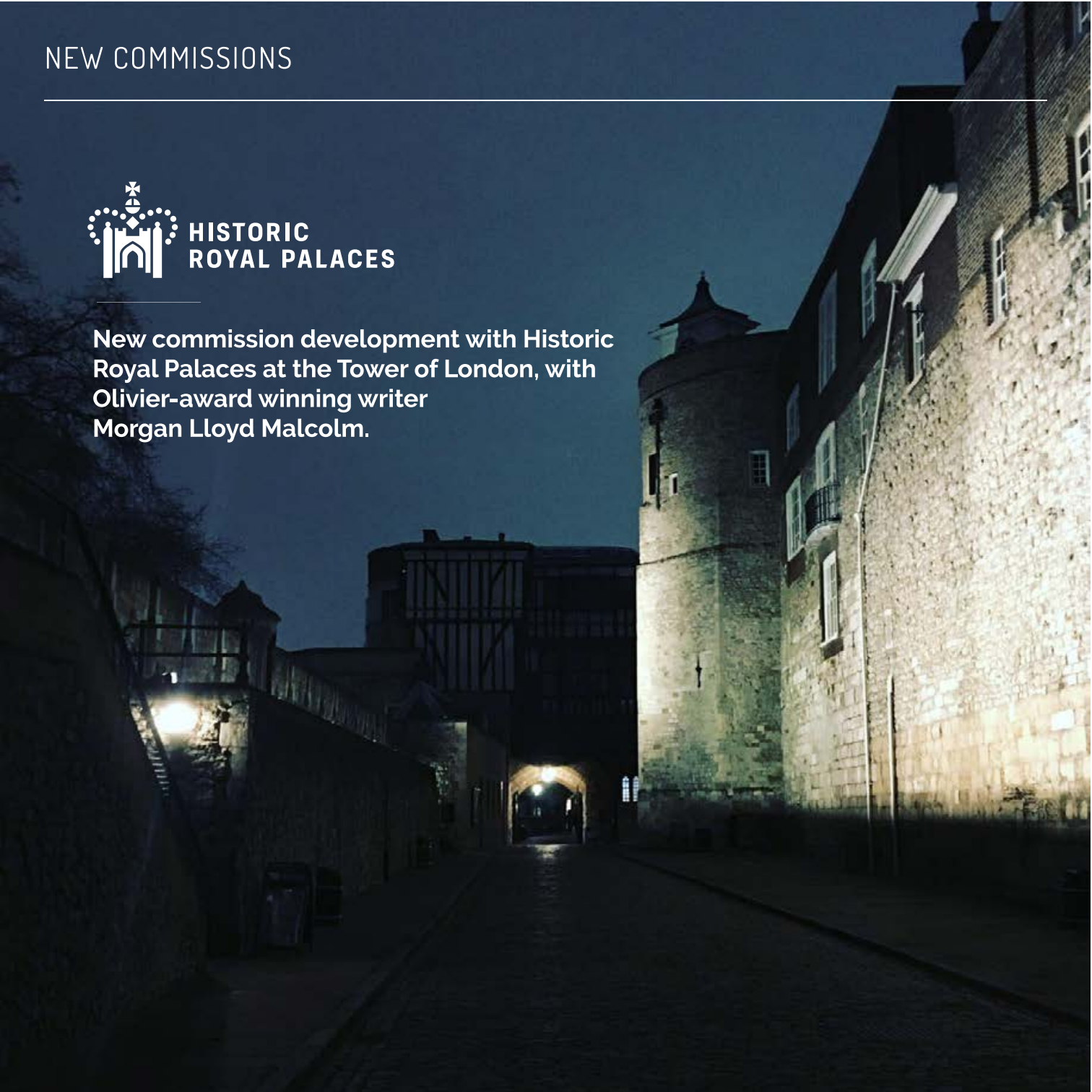
CIRCLES & STALLS

NEW COMMISSIONS



**HISTORIC
ROYAL PALACES**

**New commission development with Historic
Royal Palaces at the Tower of London, with
Olivier-award winning writer
Morgan Lloyd Malcolm.**



FINANCIAL REVIEW

Dante or Die's two principal sources of revenue are performance fees and grant funding.



£63,062

Received in grant funding from Arts Council England, Farnham Maltings' Caravan, Innovate UK & The Wellcome Foundation.



Innovate UK

farnham maltings

