
DONMAR

Donmar Warehouse

BLINDNESS

By Jose Saramago adapted by Simon Stephens

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Opportunities

- Create trust in our Covid H&S systems
- Need to welcome existing audiences and donors and opportunity to welcome new audience
- Embed access strategy and develop new approaches
- Build audience beyond Donmar digitally & through touring
- Use space in short pre-Capital window
- Employment

Finally, some light in the darkness. The Donmar Warehouse has made stage history as the first playhouse here to open its doors to a paying public in the almost five months since the coronavirus lockdown began. Brave? Yes, and, even better, with a brilliant production. *New York Times*

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Accessibility

- Partnered with Vocaleyes and with academic Professor Hannah Thompson looking at complexities of portrayal of blindness in underlying text
- Produced a podcast that was shared ahead of audience visits to the production to frame the experience
- Made every performance ADP accessible and produced our first Access At Home Versions, bringing 65% new bookers
- Included the Audio Introduction with all pre show comms
- Embedding access into the project as it travels around the world - Toronto changing practice



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Audiences

- New bookings around 44%
- An engaged, loyal and risk taking audience. 89% of survey respondents reported that they would follow Donmar's recommendation and take a risk with something unfamiliar
- Younger audience than our average show - around 4 in 10 visitors who had never attended a Donmar performance before were aged under 35 years old
- 5% of respondents identified as having a disability
- Majority of audience lived in London or South East

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“Her performance, the exciting spectacular audio, the scary lighting, the staff who were wonderful, the thrill of being back in the theatre, the dedication and imagination of everyone concerned. It was a fabulous experience, and looking around to see the others, everyone masked, was an eerie experience. It was very theatrical in every possible way except that it wasn't live. It was just different. And made us feel part of a new way of living theatre.” Survey respondent