Shakespeare’s Globe

OUR CAUSE

We celebrate Shakespeare’s transformative impact on the world by conducting a radical theatrical experiment.

Inspired and informed by the unique historic playing conditions of two beautiful iconic theatres, our diverse programme of work harnesses the power of performance, cultivates intellectual curiosity and excites learning to make Shakespeare accessible for all.

‘And let us... on your imaginary forces work’
Henry V, Prologue

#Globe2018

020 7401 9919
shakespearesglobe.com
Welcome to this year’s Shakespeare’s Globe review, celebrating a few of the highlights from spring 2018 to spring 2019. Our cause is to celebrate and interrogate Shakespeare’s transformative impact on the world, while our two theatres allow us to experience the architectural playing conditions under which Shakespeare’s plays were originally performed.

2018 was a year of artistic leadership change and further strategic development. Our 2017 review looked forward to a new era of artistic endeavour on Bankside, one closely integrated with our other activities, but creatively distinct; historically aware, but radically contemporary. This year saw those ambitions joyously realised, with Michelle Terry’s first and second seasons as Artistic Director and the return to a programme in the Globe Theatre around shared light and unamplified actors. As a public space and a workplace, 2018 also saw us explore racial and gender inequality in our artistic and educational programmes, achieve gender balanced casting on the stage and trial family friendly working behind the scenes.

Our year-long programme of theatre performances on Bankside and on tour was as always combined with an exciting and varied programme of educational and cultural activities, helping to make Shakespeare accessible to all and maintaining our position as the foremost destination for many visitors to begin a lifelong relationship with Shakespeare. One common barrier to this relationship is, of course, financial and, although we continue to operate without public subsidy, 40% of tickets for the Globe Theatre season still cost only £5 – a price held since 1997.

We experienced some macro-economic challenges this year, including the general uncertainty around Brexit and the significant drop in education visits following the severe cuts made to the support of arts in schools, which affected the numbers of visitors we welcomed on Bankside. Although we are making some organisational changes in the next financial year to ensure our future resilience and sustainability,we are confident that, thanks to the enormous contribution made by its hugely loyal staff, volunteers, audiences and donors - including Merian, our principal partner for the 2019 Globe season – the Globe will continue to go from strength to strength in helping people enjoy Shakespeare and playing a major role on the UK’s cultural stage.

Neil Constable
CEO
Theatre.

The Globe

One feast, one house, one mutual happiness.

Michelle Terry’s first season as Artistic Director marked a return to shared light and unamplified actors in the Globe Theatre. It opened with the creation of a new resident ensemble, whose work found ways to echo the approaches that Shakespeare’s company would have taken over 400 years ago. Their productions of Hamlet (with Michelle Terry in the title role) and As You Like It ran in tandem in the Globe Theatre and explored the plays as if for the first time.

The Globe season also included The Two Noble Kinsmen – a welcome return to Bankside after a gap of 18 years – a moving production of The Winter’s Tale and a sell-out run of Othello, directed by Senior Research Fellow Claire van Kampen, with André Holland in the title role and former Artistic Director Mark Rylance as Iago. We also opened up the Sam Wanamaker Playhouse to Shakespeare this season, with an ebullient, highly musical production of Love’s Labour’s Lost.

We were also thrilled to present two newly commissioned plays. Eyam by Matt Hartley was a bold account of the impact of plague on a 17th-century village in Derbyshire. Emilia by Morgan Lloyd Malcolm told the story of the early modern poet and feminist, Emilia Bassano, and was one of the most warmly received plays of the year. We are delighted to extend its life on the stage with a transfer to the Vaudeville Theatre in March 2019. In both our new work and our productions of Shakespeare, we have explored our response to the #metoo movement and taken a lead in gender-balanced casting, achieving a 50/50 gender split in our acting companies.

In addition, we curated a number of special events in the course of the season. Shakespeare Within the Abbey helped to launch the Globe season with an intimate promenade performance of drama, poetry and song led by former artistic director Mark Rylance at Westminster Abbey. Shakespeare & Race, devised in association with the Folger Shakespeare Library and complementing our production of Othello, brought international scholars to Bankside and highlighted the importance of race to the consideration of Shakespeare not only in his time, but more importantly in our own. We contributed to the United Nations-led Refugee Week with a collection of one-off performances, discussions and storytelling sessions, exploring Shakespeare’s response to refuge and refugees – a moving and timely programme that opened what we expect to be a long conversation on Bankside. We followed this later in the summer with Sonnet Sunday, when all Shakespeare’s sonnets were performed by Globe actors, volunteers, community groups and staff across the whole site in a celebration of Shakespeare, the Globe and the people who make it what it is.
Hamlet

★★★★

‘There’s formidable wit and pain in Terry’s delivery of the soliloquies... Shubham Saraf’s portrayal of Ophelia... is truly haunting in its pained dignity.’

The Independent

As You Like It

★★★★

‘Spreads the kind of joy that only the Globe, with its matchless sense of inclusiveness, can generate.’

Independent

‘The casting is revolutionary... this works, rather brilliantly.’

The Times

Nadia Nadarajah (Celia in As You Like It) was awarded Best Supporting Actress in a New Production of a Play in the 2018 BroadwayWorld UK Awards
The Two Noble Kinsmen

★★★★★
‘A witty, ebullient staging.’
Financial Times

★★★★
‘Turns a play that’s usually difficult to love into one that’s impossible to resist.’
The Times

The Winter’s Tale

★★★★★
‘A superb cast deliver striking performances.’
The Guardian

★★★★
‘A delight: Shakespeare at his most sad, his most human and his most joyful.’
WhatsOnStage

Ellora Torchia (Emilia in The Two Noble Kinsmen) is a nominee for the 2018 Ian Charleson Award.

Othello

★★★★★
‘It has the greatest concentration of acting firepower in town and whumps you in the guts at its most emotional points … kinetic and vivacious.’
Time Out

★★★★
‘Hauntingly good.’
The Times

★★★★
‘A lively and unsettling production.’
The Guardian

Aaron Pierre (Cassio in Othello) is a nominee for the 2018 Ian Charleson Award.

Across a total of 11 productions and 272 performances we welcomed 364,422 theatre-goers to the Globe, which represents 89% of maximum capacity.
Emilia

★★★★
‘You’re sent out into the night with your head spinning and fire in your belly. Incendiary.’
The Times

★★★★
‘This is a landmark moment in the history of Shakespeare’s Globe.’
The Independent

Eyam

★★★★
‘Theatre that intoxicates the imagination.’
The Upcoming

★★★★
‘Remarkable and moving.’
Financial Times

★★★★
‘The story is so genuinely fascinating.’
The Stage

Love’s Labour’s Lost

★★★★
‘Enchantingly daft and dexterous.’
Independent

★★★★
‘A twinkling fantasy world.’
The Stage
What’s past is prologue.

The pairing of Shakespeare and his great, older contemporary, Christopher Marlowe, led the 2018/19 season in the Sam Wanamaker Playhouse. The autumn was dominated by ‘ambitious fiends’, thrilling productions of two of the darkest plays in the early modern theatre: Macbeth and Doctor Faustus. Macbeth in particular met with a very warm critical reception. In the new year, myth yielded to history with complementary productions of Marlowe’s Edward II and Shakespeare’s Richard II, exploring some highly contemporary notions of identity, sexuality, desire and power.

This was a great season for new work, too. Continuing the season’s aim to explore the past in order to question the present, we commissioned our first verbatim drama: Oliver Chris’s Ralegh: The Treason Trial, a fascinating dramatisation of the 1603 trial and sentence of Sir Walter Ralegh. Dark Night of the Soul, a collection of five short plays by six female playwrights (Lily Bevan, Lisa Hammond, Rachael Spence, Katie Hims, Athena Stevens and Amanda Wilkin), was a hugely varied call-and-response to Marlowe’s Doctor Faustus. The season closed with Tom Stuart’s After Edward, a brilliantly contemporary engagement with Marlowe’s Edward II.

The Sam Wanamaker Playhouse

Macbeth

‘A show so beautifully thought through that nearly every line feels new.’
The Telegraph

‘The most potent theatrical moment of the year.’
The Metro

‘Hastie’s Macbeth fully, wonderfully gets the measure of the play [...] This is the one to see.’
The Financial Times
Ralegh: The Treason Trial

‘The candlelight in the Globe’s wood-panelled [Sam] Wanamaker Playhouse beautifully helps to recreate the claustrophobia of Jacobean court life.’

The Guardian

‘A fascinating mixture, both more and less than a play, a “verbatim” account which daringly offers members of the audience the opportunity to act as jurors.’

The Arts Desk

Doctor Faustus

‘There’s a modern MeToo feel to Faust’s pomposity-pricking subterfuge.’

The Telegraph

‘It’s a very enjoyable staging, making much of Marlowe’s keen wit.’

Financial Times

‘Pauline McLynn is cool, calculating and downright sinister as the acid-tongued demon Mephistopheles.’

Broadway World
Edward II
★★★★
‘An exhilarating production.’
The Stage
★★★★
‘A highly involving work that gallops along at the right pace.’
WhatsOnStage
★★★★
‘Completely immersive theatre ... masterful direction by Nick Bagnall.’
Boyz
Richard II
★★★★
‘A reminder that Shakespeare is available to everyone ... pioneering.’
The Guardian
★★★★
‘Powerfully resonant ... a blessed plot for our time.’
The Observer
★★★★
‘Passionate and courageous.’
The Evening Standard
After Edward
★★★★
‘Director Brendan O’Hea brilliantly orchestrates the bonkers cerebral mayhem ... you feel Marlowe must be grinning in his grave.’
The Telegraph
★★★★
‘Tom Stuart’s affecting and funny new play.’
The Stage
★★★★
‘After Edward explores what it means to be a gay man today – a different world, and yet one where sexuality can still be a source of shame.’
Time Out

Edward (Richard Bremmer as Archbishop of Canterbury, Beru Tessema as Gaveston) Photo Marc Brenner

Richard II (Ayesha Dharker as Aumerle, Adjoa Andoh as Richard II and Leila Farzad as Queen) Photo Ingrid Pollard

After Edward (Tom Stuart as Edward) Photo Marc Brenner
Beyond the Globe.

2018 was another great year for taking our work further afield – whether into the commercial theatre, on tour, on screen or online.

A single small ensemble company took three comedies – Twelfth Night, The Merchant of Venice and The Taming of the Shrew – from the Globe stage to six countries and 20 cities. For the first time, we offered a number of highly popular ‘voters’ choice’ performances, giving the audience the chance to decide on the day which play to see.

Farinelli and the King, Claire van Kampen’s play first performed in the Sam Wanamaker Playhouse in 2014 and starring Mark Rylance as the King of Spain, enjoyed a highly successful run at the Belasco Theatre on Broadway. The production, which we co-produced with Sonia Friedman Productions and Paula Marie Black, garnered five Tony Award nominations, including Best New Play, and for a time was the best-selling play on Broadway.

In cinemas, The Winter’s Tale, our second live broadcast from the Globe, was screened in over 300 cinemas across the UK.

The Two Noble Kinsmen and Hamlet were also captured on film and released on the Globe Player, our online digital platform, bringing the number of titles available to 68. We continue to be represented by a total of nine past productions, in addition to numerous documentaries and interviews, on iQiyi, China’s fast-growing video platform.

Learning for all.

There were fewer schools’ visits for workshops this year owing to ever increasing budgetary pressures and cuts to creative education, but we nevertheless had great success in widening participation in our educational work, and in total welcomed 139,248 students and participants.

In March our twelfth Playing Shakespeare with Deutsche Bank production for schools (of Much Ado About Nothing) played to over 24,000 students, of whom 20,000 were given free tickets to the show. As usual, for many this was their first experience of a Shakespeare performance.

As You Like It in the Sam Wanamaker Playhouse.

The Harris Foundation for Lifelong Learning enabled us to renew and refashion our 20-year-old Our Theatre project for Southwark. The fruits of this bore fruit in June, when 69 students from four Southwark schools and 25 adults from The People’s Company, a drama group for over 25s in Southwark, staged As You Like it in the Sam Wanamaker Playhouse.

The third Shakespeare’s Telling Tales festival included a haunting performance of Michael Morpurgo’s The Elephant in the Garden as well as a storytelling version of Othello.

Two perennially controversial topics provided the themes of our long-running public events this year: Shakespeare and Race (mentioned above) and Shakespeare and Censorship, a series of staged readings, talks and discussions, marking the half-century since the Theatres Act began its official journey towards overturning censorship on the UK stage.

As always, our work extended overseas this year – notably to China, where a programme of teachers’ workshops in a number of cities were very well received. The workshops formed the basis of an on-going teacher training initiative and a research project to be undertaken by a professor at Beijing University.
Our Theatre showcase. Photo Cesare de Giglio
Although we rely on external providers for much of our access provision for audiences, which limits the quantity of work we can do, we are proud of what we achieved this year. This included being placed first in the list of the capital’s top ten accessible theatres in Visit London’s official visitor guide.

Assisted performances for those with sensory requirements increased from 18 (2017 Globe season) to 38 (2018 Globe season), and the Shakespeare’s Telling Tales literary festival was supported with sign language for the first time. We continued our Relaxed Performances this year and look forward to developing this further by building firm relationships with groups who would benefit from such assistance.

We also aim to reflect the diversity of the UK in our work amongst our creative teams and performers. In our acting companies, we achieved a 50 / 50 gender split and increased the number of Deaf and disabled audiences performing on our stages from 0% to 5%.
We welcomed 290,405 visitors to the Exhibition and the Theatre Tour this year. To complement our permanent exhibition, we presented a number of temporary exhibitions in the course of the year – notably the ‘Munro’ First Folio of Shakespeare’s plays, on long-term loan from an anonymous donor, and Othello, Shakespeare and Race, which, in conjunction with other activities on site, showed the influence that the multicultural world of 17th-century Venice had on the production of Othello in the Globe Theatre.

The Globe receives no public subsidy and we continue to fund our activities from a variety of sources, including our on-site and online shop and our catering partner, Swan. This year, these commercial operations contributed over £3.5 million towards the running of the project. This income was affected by the fewer number of visitors we welcomed to the Exhibition and Theatre Tour during the quieter months of the year.

In response to the financial challenges we faced at the close of this year, we made the difficult decision to close the permanent exhibition. We will now use this space to complement our artistic and educational programmes and for new commercial purposes. Our much-loved guided tours of the Globe Theatre and the Sam Wanamaker Playhouse will continue.

In total, 1,005,003 people visited our two theatres, education events and Exhibition and Tour, and we engaged another 4.5 million digitally through our films and website.

We were busy developing our organisational culture this year, enhancing our customer relationships, improving our employment practices and reviewing our leadership team.

We launched a new customer relationship management system and audience databases to help us better understand our audiences, visitors and supporters – one outcome of which has been an improved online booking process. The new brand and visual identity we announced in last year’s review has brought new focus for marketing activities and won a number of prestigious international awards, including a D&AD ‘pencil’ and two Cannes Lions.

We are now proud to employ some 293 salaried and hourly staff and in the region of 100 actors, musicians and other theatre makers. Our new People Plan set objectives to reduce the gender pay gap, establish new policies for respectful working – including a new harassment policy and clearer reporting channels – and creating staff-led diversity and inclusion forums. We also became strategic partners with PIPA (Parents in Performing Arts) and trialled new rehearsal schedules to provide more flexible working conditions for families. In order to encourage openness on the subject of mental health, we engaged staff in a programme of advice and events for Mental Health Awareness at Work, and recruited our first cohort of Mental Health First Aiders. Our first apprenticeship training programme, supported by a Pathways Co-Ordinator and funding from ICAP, led to four apprentices graduating in September from the year-long programme.

The leadership team was restructured in April 2018 following an externally-led governance and leadership review. In response to the growth of the Globe in recent years, the former Chief Finance and Operating Officer role has been split into two – a Chief Operating Officer and a Director of Finance and Business Administration. We also created a new role of Director of Exhibition, Tour and Visitor Experience and a new Senior Leadership Group, which, among other things, works with the Executive on the next five-year business plan.
How we made it.

Figures in £000.

We delivered a surplus of £374,000 in 2018, which we are reinvesting in our activities and projects this year.

- **INTEREST**: £132
- **FUNDRAISING**: £1,928
- **OTHER TRADING ACTIVITIES**: £3,533
- **CHARITABLE ACTIVITIES**: £18,583

**TOTAL INCOME**: £24,176

How we spent it.

**TOTAL EXPENDITURE**: £23,409

- **CHARITABLE ACTIVITIES**: £19,963
- **FUNDRAISING**: £688
- **OTHER TRADING ACTIVITIES**: £2,118

*Comprising Theatre, Education and the Exhibition and Tour

Key financial information derived from our Annual Report and Financial Statements for the year ended 31 October 2018, available online: shakespeareglobe.com/about-us
In the Globe Theatre, we look forward to offering a broad and eclectic artistic programme devised around our ‘scepter’d isle’. Our resident ensemble will continue the history cycle begun by Richard II in the Sam Wanamaker Playhouse in the spring with Shakespeare’s great series of history plays – Henry IV, parts 1 & 2, and Henry V. The ensemble will build on the artistic foundations laid in 2018, creating work bespoke to our players and playhouses. The Globe season will continue with The Merry Wives of Windsor, A Midsummer Night’s Dream and Ben Jonson’s Bartholomew Fair. The joyous 2018 production of As You Like It will also return for a limited run.

Our international touring ensemble will offer, as closely as possible, the special experience that the Globe creates with three plays based around the ideas of refuge, home and belonging. We will continue our voters’ choice nights, inviting audiences to choose from Twelfth Night, The Comedy of Errors and Pericles. Combined with a host of festivals, events, debates and discussions, the season will represent a celebration and an interrogation of our multinational island, conducted on the stages of our two unique theatres.

More generally, we will continue to co-create projects across the entire Globe site, developing our talents, resources and expertise to increase the diversity of our audiences and extend the reach of all that the Globe has to offer—not least in our local community. Above all, we will continue to operate as One Globe, collaborating with all departments to develop Diversity, Equality and Access in our work.

We are delighted to receive the support of Merian Global Investors, our sole principal partner for the 2019 Globe Theatre season.
Learning for all.

We look forward to a busy period of teaching schools and undergraduates and expect to work with approximately 140,000 people over the course of the year. We will continue to develop work within Southwark. Our Southwark Youth Theatre will participate in the annual Our Theatre production with three local school groups and an Elders Company from Southwark Playhouse. We will support the Southwark Teachers’ Alliance in an important two-year project funded by Paul Hamlyn for Southwark Primary Schools and teachers. Romeo and Juliet will be our 13th Playing Shakespeare with Deutsche Bank production and promises to attract over 25,000 people. We expect to give 18,000 free tickets to state secondary schools in London and Birmingham. Outreach programmes will take our work across the world in 2019 – in particular in China and the USA. Work with teachers in China will culminate with a conference in Beijing and Zhengzhou. The Center for Teaching Shakespeare in Diverse Classrooms will be launched at UC Davis in California.

We will build on our popular family programme of half-term and summer activities. The Shakespeare’s Telling Tales festival will include story-telling performances of The Merry Wives of Windsor – a co-production with Windsor Castle Education. Our first children’s book, an illustrated re-telling of The Tempest, will be published by Walker Books.

And 2019 will be a rich year of public events. Our Read Not Dead series will stage six plays featuring Robin Hood to complement the Theatre season. A Women and Power festival will spotlight the work and voices of women of all backgrounds. Shakespeare and Poland will explore Poland’s fascination with Shakespeare and include two world premieres. We will also mark the centenary of Sam Wanamaker’s birth and the 400th anniversary of the death of the actor Richard Burbage with two programmes of special events and talks.
Financial Stability.

Although the Globe’s financial position remains secure, it faces significant financial challenges, not least the macro-economic environment. London’s experience of terrorism in 2017 (with a major incident within walking distance of Bankside), combined with the uncertainty created by the prospect of Brexit, contributed to a reduced footfall on the South Bank this year. We find ourselves at the start of the 2019 Globe Theatre season with a much reduced surplus, reduced income from audiences and visitors, and increased costs.

Having examined a wide range of options, we have decided to implement a number of income-generating and cost-saving measures to secure our future financial stability. The most significant among these is the closure of the exhibition component of the Exhibition & Theatre Tour. This will include repurposing the space currently occupied by the exhibition for a range of alternative commercial and cause-led activities. The highly popular guided tours of the Globe Theatre, Sam Wanamaker Playhouse and Southwark will continue.

Project Prospero.

Project Prospero is our major capital development, realising the final stage of Sam Wanamaker’s vision for Shakespeare’s Globe, a vibrant new facility transforming the Globe campus. We believe it will be the most transformative project envisaged since the creation of the Globe itself, enabling all our audiences to engage at every level with the world’s greatest writer. A new library will house the Globe’s collection of rare books, archive material and special collections, creating a dedicated repository specialising in Shakespeare in performance. A new exhibition will maintain a lively dialogue between performance and the historical and scholarly context in which that performance is made. The new building will be a hub for theatrical exploration, creating a suite of rehearsal rooms onsite and world-class backstage production facilities to support the current operation. It will also provide up to six additional education studio spaces, allowing us to greatly increase the quantity of teaching on site, while new events spaces will provide additional commercial income to balance the additional mission-led costs and help us to maintain our financial independence.

Stage 4 of the RIBA design process is complete and full planning permission has been received from Southwark Council. Following the completion of the final integrated designs, we undertook a pre-construction review with Sir Robert McAlpine Special Projects in order to minimise project risk and form a solid construction and business interruption programme. Although the review reinforced the feasibility and benefits of the project, it also identified a higher total cost than had previously been anticipated. In order to raise the balance of funds, the Trustees agreed to a slight delay to the start of the project of not less than two years.

Thank you to all those who have contributed to Project Prospero.
First Folio Circle
The Blakey Foundation
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Mount Almeyer Charitable Trust
Neel-Coward Foundation
PF Charitable Trust
The Radcliffe Trust
The Richard Reeves Foundation
The Rose Foundation
Royal Victorian Hall Foundation
The Pugin Trust
Schröder Charity Trust
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Cedina Dunlop

Legacy Gifts
Valerie Ann Anderson
Marian Jolowicz
Robert Maddocks
Margaret Nicholson
Harry Smith
Robert Daglish Smith
Jonathan Taylor

Unlike many other UK charitable arts organisations, the Globe receives no annual Government subsidy. We rely on individual philanthropists, leading cultural grant-makers and our audiences, visitors, friends, patrons and volunteers for support. We extend our thanks to everyone who has made this another significant year in the Globe’s history. We are hugely grateful to all our loyal supporters and partners whose generosity is crucial to our success during challenging times throughout the creative industries.
As reported in last year’s review, in January 2018 the Board of Trustees was delighted to welcome Margaret Casey-Hayford CBE as its new Chair, following the retirement of Lord Richard, after a nine-year term.

A number of Trustees also retired this year, having served their allotted times or moved from the UK, including Lord Blair, Dame Rachel de Souza and joint Deputy Chair Emma Stenning. Deputy Chair Iraj Ispahani was reappointed for a final term of one year to support the induction of our new Chair. Our independent US fundraising charity, Shakespeare Globe Centre USA, also saw Jo Weiss step down as Chair after a highly effective six years in the role. Ms Weiss was succeeded in October 2018 by current Board Director Daniel Rabinowitz.
Globe Associate – Movement
Glyn MacDonald

Globe Associate – Voice
Glynn MacDonald

Globe Associate – Voice
Giles Block

Fight Directors
Rachel Bowen-Williams and Ruth Cooper-Brown of R-Annie Ltd

Global Associate – Movement
Glyn MacDonald

Global Associate – Voice
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Christine Schipper

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Lorraine Elbon-Price

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Janet Spring

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Peter Clifford

Dark Night of the Soul

Players

Phoebe Fox

Lily Bevan

Lisa Hammond

Wendy Kew

Louis Maskell

Paula McLoon

Richard Speakman

Athena Stevens

Lucio Scordari

Mark Simmonds

Alistar Toovey

Jay Villiers

Amanda Wilkin

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Paula McLoon

Richard Speakman

Athena Stevens

Lucio Scordari

Mark Simmonds

Alistar Toovey

Jay Villiers

Amanda Wilkin

Writers
Shakespeare Within the Abbey (Photo Marc Brenner)