



PRESS RELEASE

Shakespeare's Globe Annual Review: outlining activities from Spring 2018 – Spring 2019

7 May 2019

Shakespeare's Globe has announced that turnover for the year ending 31 October 2018 was **£24 million**, providing a **surplus of £374,000** to be reinvested in the continuing development of the organisation. The Globe continues to operate without public subsidy, and almost 90% of income is generated by mission-based and commercial activities, the remaining 10% garnered from corporate partnership support and donations. Theatre ticket sales and admission charges generate almost three quarters of income, yet over **40% percent of tickets are only £5**.

Michelle Terry, Artistic Director, said: *"To make art and culture that is truly accessible for all, both on and off our stages, takes huge investment. Of course, financial investment, but also investment of time. Time to listen and to learn, and then more time to convert lessons into knowledge, understanding and most importantly, action. Then we need time to fail, and time for patience and courage to try again and time to forgive when change doesn't happen quickly enough.*

I feel very proud to be part of an organisation that is committed to trying and failing and learning and trying again. An organisation prepared to invest in a redefinition of success which is as much about human development and capacity as it is about financial growth, as much about process as it is about product and an organisation that feels keenly its obligation to our local, national and international communities."

Patrick Spottiswoode, Director of Globe Education, said: *"As more and more cuts are made to education and cultural activities across the UK, there has never been a more important time to have a robust offering to schools, and any age group wanting to interact with Shakespeare's work. With a stellar in-house research faculty, and collaborations such as our unique Shakespeare Studies MA with King's College London, we're thrilled to enhance higher education courses at all levels. From London's Bankside to China, the Education department has provided first-class workshops, courses, research, and more across the Globe. I am proud to see that our numbers for our Lively Action workshops have grown substantially, proving that the desire to bring Shakespeare to life for pupils is as present as ever."*

Michelle Terry's first summer season as artistic director boasted **89% maximum capacity** across a total of 11 productions, 272 performances, with **364,422 theatre-goers** choosing the Globe. Highlights included *Emilia*, commissioned by Michelle, being **transferred for a celebrated West End run**, and a sell-out production of *Othello*, starring **Mark Rylance and André Holland** (start of the Oscar-winning film *Moonlight*). In total, **1,005,003 people visited** The Globe and Sam Wanamaker Playhouse, education events and Exhibition and Tour, and another **4.5 million people engaged** with the Globe digitally through filmed productions and the website.

The Globe aims to reflect the diversity of the UK, and particularly Southwark, both on stage and behind the scenes. **The acting companies all achieved a 50:50 gender split and were representative of the BAME population of London.** In Michelle's first winter season, *Richard II* was the first ever company of women of colour in a Shakespeare play on a major UK stage. The upcoming *Henry V* stars Sarah Amankwah, the first woman of colour to take the role on a major UK stage. The number of Deaf and disabled actors performing on our stages **increased to 5%**. Deaf actor, **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 Education department, led by Patrick Spottiswoode, staged *Much Ado About Nothing* for the twelfth Playing Shakespeare with Deutsche Bank. This production for schools 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. There were fewer schools' visits for workshops this year owing to ever increasing budgetary pressures and cuts to creative education, however, participation grew with **139,248 students and participants** engaging with the work.

Shakespeare & Race, devised in association with the Folger Shakespeare Library and complementing the 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. Another successful public event of discussions, staged readings and talks, **Shakespeare and Censorship**, marked the half-century since the Theatres Act began its official journey towards overturning censorship on the UK stage.

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, there were a number of highly popular 'voters' choice' performances, allowing the audience to decide on the day which play to see. Education work in conjunction with the tour was well received in China, establishing an on-going teacher training initiative and a research project to be undertaken at Beijing University

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

Backstage, a new 'People Plan' is setting objectives to reduce the gender pay gap and establish new policies for respectful working – including a new harassment policy and clearer reporting channels – and creating staff-led Diversity and Inclusion forums. The Globe 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 with mental health, staff were engaged in a programme of advice and events for Mental Health Awareness at Work and the Globe recruited their first cohort of Mental Health First Aiders. The 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.

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. Relaxed Performances for every production continued with great success this year.

Neil Constable, Chief Executive, said: *"Following severe cuts to the support of arts in schools, and general uncertainty around Brexit, the macro-economic challenges faced this year have been substantial. However, we have implemented organisational changes for the next financial year to ensure our future resilience and sustainability. I'm proud that despite these challenges, the Globe's work has gone from strength to strength, offering successful and critically-acclaimed theatre productions, first-rate educational activities, and an enduring commitment to improving inclusion and diversity."*

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EDITOR'S NOTES

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BOOKING

BY PHONE
020 7401 9919

ONLINE
SHAKESPEARESGLOBE.COM
(£2.50 transaction fee applies)

IN PERSON
**Shakespeare's Globe, 21 New Globe Walk,
London, SE1 9DT**

Please refer to prices for individual events where listed throughout the brochure. For the winter theatre season, prices as follows:

Sam Wanamaker Playhouse

Standing tickets (fixed position): £10. Seated tickets: £20-£48.

Premium tickets also available (max £62).

Patrons who are members of the [free access scheme](#) are eligible for adjusted ticket prices.

For more information, images for press, details about what's on and how to book:
www.shakespearesglobe.com.

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*

Performance and education take place throughout the year inspired and informed by the Globe Theatre and Sam Wanamaker Playhouse. In addition, there is an exhibition and tour, as well as retail, catering and events spaces. A registered charity (No. 266916), the Shakespeare's Globe Trust does not receive regular public subsidy. Three quarters of income comes from over one million visitors annually who buy tickets to performances, events, exhibition and tours, and educational activities. Revenue is also generated by on-site retail and catering. Vital support comes from the Globe's family of Friends and Patrons. These include a range of Members' schemes at varying levels, corporate supporters, trusts, individual gifts and legacies.

GLOBE THEATRE

Following an absence of 400 years, the present Globe Theatre stands a few hundred metres from the original site. The rebuilding of the iconic building was led by the pioneering actor and director Sam Wanamaker who spent 23 years fundraising, advancing research into the appearance of the original Globe and planning the reconstruction with architect Theo Crosby. Sam Wanamaker died in 1993, three and a half years before the theatre was completed.

Performances, tours, and educational work take place all year with the theatre season running from April to October. The theatre is an important space for research led by in-house scholars, and is central to undergraduate and post graduate programmes, as well as activities for school students of all ages. Each year in early spring, *Playing Shakespeare with Deutsche Bank*, a Shakespeare production created for young people and families, gives 20,000 free tickets to state secondary schools in London and Birmingham.

SAM WANAMAKER PLAYHOUSE

The Sam Wanamaker Playhouse, opened in January 2014. The intimate, 340-seat candle-lit space is a beautiful archetype of the indoor playhouses of Jacobean London. Also open all year, the Playhouse's principal theatre season runs from October to April. In addition, it hosts panel discussions, lectures, and musical events. It is also an essential space for original research, rehearsed readings, family storytelling and workshops for school students and teachers.

EXHIBITION AND TOUR

The Exhibition is open all year, 9.00am – 5.00pm. Globe Theatre tours depart every 30 minutes. As a working theatre, tours may not be available due to performances, rehearsals or events, and tours may be affected by technical work in the theatre.

BANKSIDE AND BEYOND

Overlooking the river on Bankside, Shakespeare's Globe is proud to be in Southwark and has a range of community projects: Globe Elders Company, Southwark Youth Theatre, *A Concert for Winter*, *Our Theatre* schools performance project and a work experience programme for 14-18 year olds. Shakespeare's Globe has a rich tradition of touring nationally and internationally with award-winning productions transferring to both the West End and Broadway. *Globe on Screen* also takes highlights from the theatre season to cinemas worldwide and *Globe Player* makes Shakespeare's Globe productions available to all.