

When
~~If~~ we meet
again, why, we
shall smile

2019 Annual Review.

SHAKESPEARE'S
GLOBE



Sam Wanamaker on Bankside, 1980s.

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

#Globe2019

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Staff in the Globe yard, marking the closure of the site on 17 March 2020. Photo Pete Le May



As we were adding the finishing touches to this celebration of our work over the last year, we suddenly entered the strange, fearful and uncertain world brought into being by the COVID-19 pandemic. Shakespeare's Globe, in common with all the theatres in the UK, closed its doors on 18 March 2020, and for

the time being – at the time of writing we cannot say for how long – our theatres remains dark, and a small number of our staff remain in place working from home, while the much greater remainder are furloughed. But while we may be in suspension, we are not inactive; while we share the present concerns felt by everyone, we work in hope. Since our closure, the executive team and a small core of support staff remain in contact digitally both with each other and with our hugely committed Trustees and stakeholders. Together, we are taking steps to ensure the long-term future of Shakespeare's Globe and we are planning how and when we will reopen our doors to continue our exploration and celebration of Shakespeare's transformative influence upon the world – a world we may find in many respects altered from what we knew when everything described in these pages was taking place.

A brief account of the ways in which we are seeking to mitigate our current situation can be found in the 'Looking Forward' pages below. But our chief purpose here is to celebrate some of the highlights of last year and to remind ourselves, in these times of isolation and anxiety, of all that we achieved in a spirit of community and confidence in 2018–19. With his genius for bringing people together and his boundless optimism and determination, this spirit was exemplified by Sam Wanamaker, whose centenary we celebrated this year. It was a time in which to mark the importance of Sam's legacy and to recognise his long ambition to build an outdoor theatre and an indoor playhouse that Shakespeare would have recognised and to let us experience the architectural playing conditions under which his plays and those of his contemporaries were originally performed. The anniversary gave us the opportunity to ask how we look to the past in order to question the present.

Shakespeare's Globe is often where many first-time visitors start a lifelong relationship with Shakespeare and our founder would be delighted that 40% of tickets to the

Globe Theatre are still sold for only £5. He would have been thrilled, too, that we are able to offer ways for audiences to engage with the plays through broadcast and digital means that had hardly been considered in his lifetime.

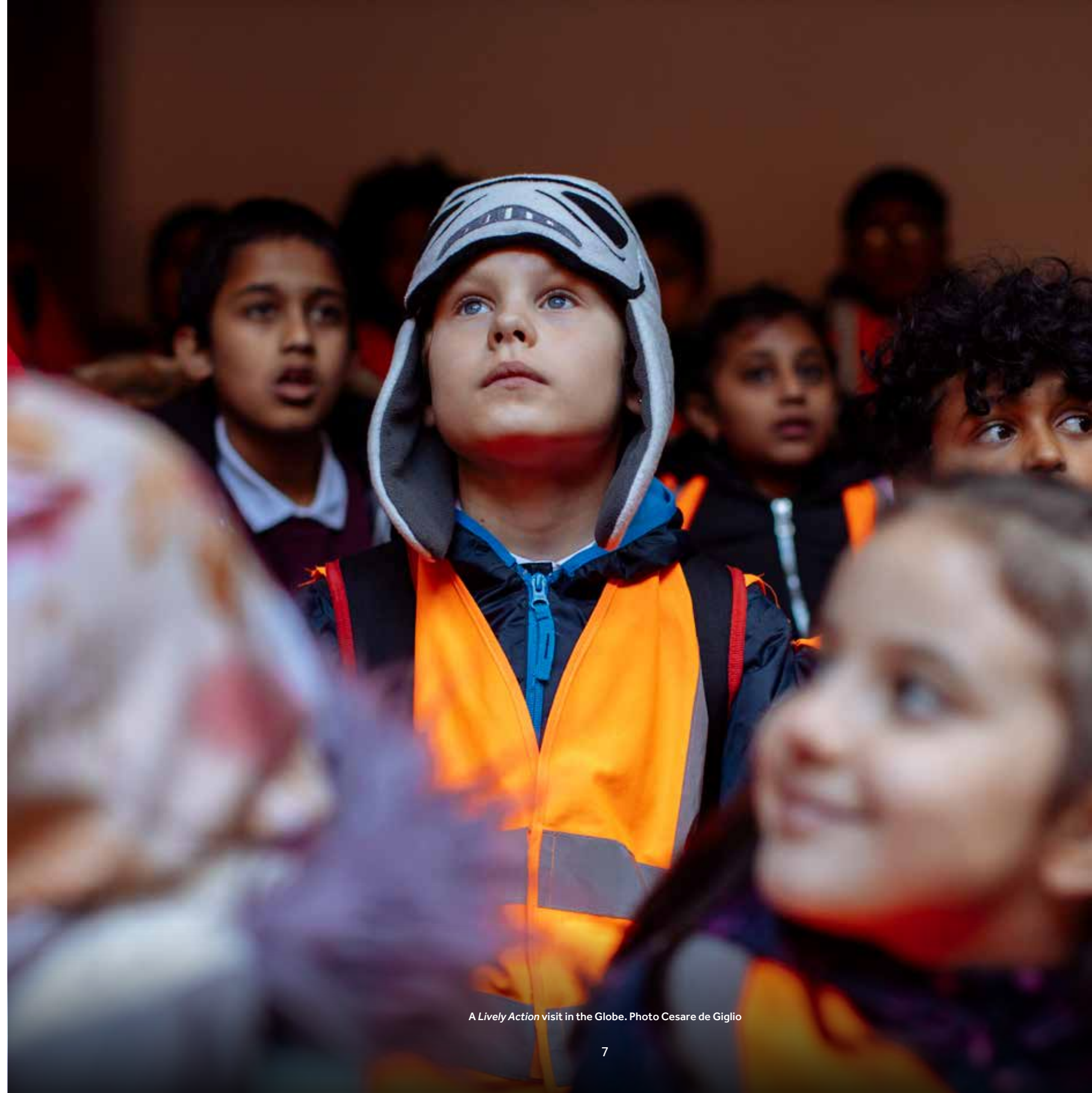
2018–19 was a year of continuing extraordinary artistic and educational achievement, which saw Artistic Director, Michelle Terry programme her first winter season of plays in the Sam Wanamaker Playhouse and her second summer season in the Globe Theatre. The two seasons played alongside a range of educational and cultural activities that engaged over a million visitors on Bankside. Beyond Bankside itself, many more people engaged with us through our Globe on Tour productions, our education activities across the UK and overseas, and a range of digital broadcasting platforms. We also continued to grow our respected academic research programme, offering higher education teaching, developing research and post-graduate qualifications and informing the historical context of performance.

All this was achieved without regular Arts Council or any other form of state funding throughout a year of ongoing uncertainty, requiring us to find ways in which to respond to some volatile macro-economic conditions. We have had to respond to noticeable shifts in the numbers of domestic and overseas visitors, and to a challenging fundraising landscape – and we have had to plan for the eventual impact of the UK leaving the European Union.

Over the course of the year, we embarked on a new five-year strategic plan for Shakespeare's Globe, which was about to be completed and will now be revised in light of current circumstances. Following a number of business planning workshops and a wide consultation programme with staff and volunteers, we alighted on these four over-arching objectives to guide our business planning and decision-making: 1) Celebrating our Unique Spaces; 2) Only at the Globe; 3) Shakespeare for All and 4) Ensuring our Sustainability. We recognise that at times we need to 'do less, but better' and to continue to strengthen our mixed economy.

We would like to extend our thanks to all our Trustees, volunteers and every colleague who has made this another significant year in the Globe's history. The many successes of the last year are a huge testament to everyone's hard work. We are also hugely grateful to the loyal supporters and partners whose generosity is so crucial to our success.

Neil Constable
CEO



A Lively Action visit in the Globe. Photo Cesare de Giglio

30 years of Education at Shakespeare's Globe.

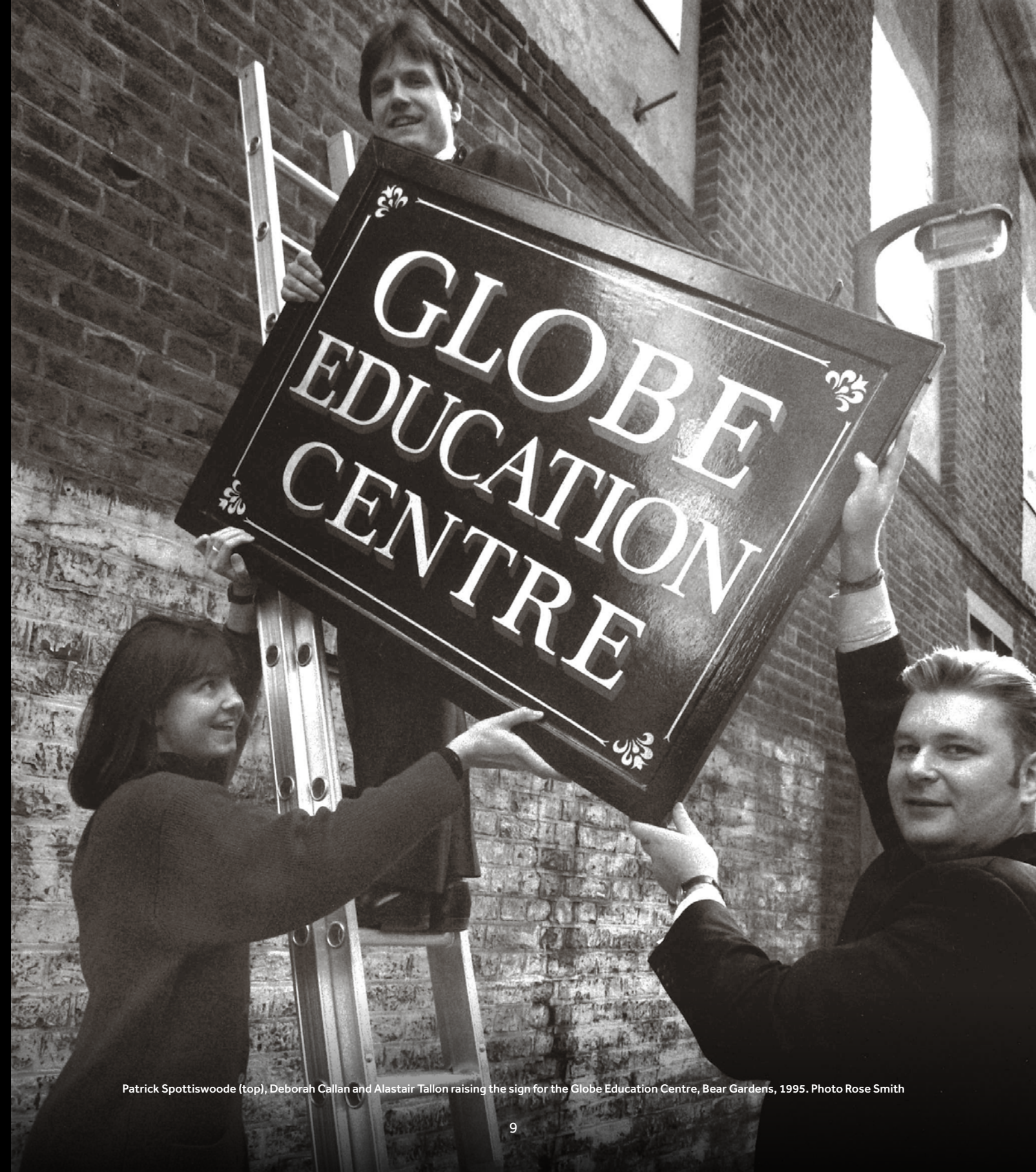
This year we celebrated 30 years of educational excellence at Shakespeare's Globe.

That Sam Wanamaker sought funding for an education department in advance of the opening of the Globe Theatre underlines the educational mission that underpins the project. Since it was formally established in 1989, our educational work has grown and grown to offer a variety of workshops, courses and events for people of all ages. We celebrate the plays of Shakespeare and his contemporaries as scripts for performance, informed by the playing conditions of the outdoor and indoor playhouses of Shakespeare's time.

Shakespeare's Globe now runs one of the largest and most significant education departments within any cultural organisation in the UK. Its daily programme of *Lively Action* workshops for primary and secondary schools and its courses for undergraduate and MA students are unique, having access to both the Globe Theatre and Sam Wanamaker Playhouse stages. Those stages are also the inspiration behind the renowned research programme developed by the department's in-house scholars.



A Concert for Winter, 2000. Photo Sheila Burnett



Patrick Spottiswoode (top), Deborah Callan and Alastair Tallon raising the sign for the Globe Education Centre, Bear Gardens, 1995. Photo Rose Smith

We share our educational practice in outreach projects within our own borough of Southwark, throughout the UK and beyond (including the US and China). Onsite we offer story-telling festivals for families, youth theatres and courses for student and professional actors and directors. Southwark schools and community groups perform on our stages in projects such as *Our Theatre* and *A Concert for Winter*. Our annual *Playing Shakespeare with Deutsche Bank* production in the Globe – created for school students from London and Birmingham – is the most significant theatre education project in the UK.

Shakespeare’s Globe continues to thrive as a meeting place for scholars, theatre makers and the general public. Correlations between Shakespeare’s world and our own are explored while prevailing social and political issues are interrogated in academic conferences and symposia, *Research in Action* workshops and the *Read Not Dead* series of performances

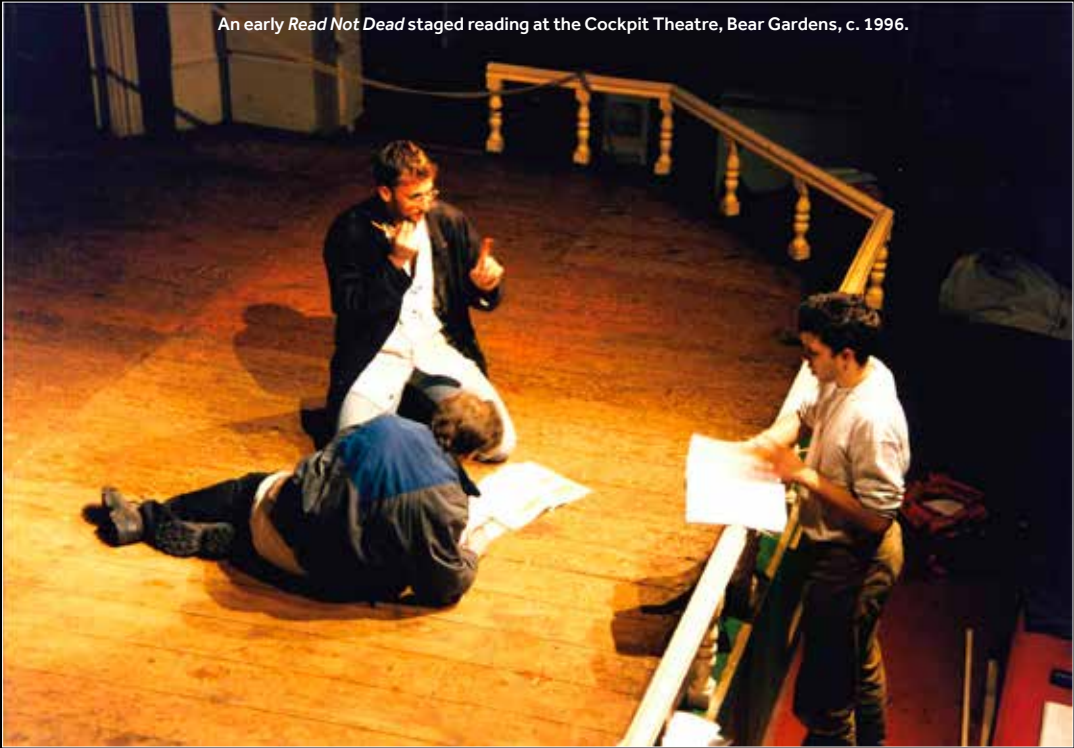
The impact of this work can be felt far beyond Shakespeare’s Globe itself. Over the last thirty years, a growing understanding of the conditions under which Shakespeare and his contemporaries worked – combined with a much sharper appreciation of the plays as theatrical scripts for performance before they became dramatic poems for the study – has profoundly influenced the study of early modern drama in schools and universities, in published editions and stage productions.



Sam Wanamaker leading a school workshop in the Cockpit Theatre, Bear Gardens, c.1991. Photo Peter Arkell



Samuel West with students participating in *Upon This Bank* on the Globe site, 1994. Photo Rose Smith



An early *Read Not Dead* staged reading at the Cockpit Theatre, Bear Gardens, c. 1996.



Michelle Terry in *Hotspur* (*Henry IV Part 1*). Photo Tristram Kenton

In the Globe.

On Stage.

Only in the Globe and the Sam Wanamaker Playhouse can we practice and study Shakespeare truly informed by the playing conditions of his time – and use these spaces to interrogate and celebrate our own times.

We launched the Globe's 2019 season with an exploration of 'our sceptred isle', continuing a journey begun in the Sam Wanamaker Playhouse in the autumn of 2018 with Shakespeare's great 'state of the nation' plays, *Henry IV Parts 1 and 2* (which we titled *Hotspur* and *Falstaff*) and *Henry V* (which we titled *Harry England*). Our resident Globe Ensemble – established in 2018 – led this exploration, echoing in its own way the approach that Shakespeare's company would have taken over 400 years ago.

'Terry is terrific, fizzing with fury.'

The Observer on the Henry Trilogy

'It's fast, it's funny, it's tender, it's tense,
it's a quiet triumph.'

The Times on the Henry Trilogy

'This process has been very collective – we design and compose all the different elements from scratch within the rehearsal process. This is a big overturning of conventional 20th-century practices, which are director-oriented and commercial and do not prioritise or foreground the actors.'

Federay Holmes, Co-Director, the *Henry Trilogy*



Sarah Amankwah (Prince Hal) and Helen Schlesinger (Falstaff) in *Hotspur* (*Henry IV Part 1*). Photos Tristram Kenton





Jocelyn Jee Esien in *A Midsummer Night's Dream*. Photo Tristram Kenton

On Stage.

The other main productions in the Globe this year filled the stage with a sense of wonder, comedy and celebration: *A Midsummer Night's Dream*, *The Merry Wives of Windsor* and a revival of our much loved 2018 *As You Like It*, performed by the Globe Ensemble.

Altogether, a joyous response to complicated times.

'I relate to it more because there's a lot more colour, a lot more diversity, in the cast.'

Audience comment on *A Midsummer Night's Dream*

'I always count on you to perform creative new interpretations of Shakespeare's works, and you never disappoint.'

Audience comment on *As You Like It*

'In rehearsals for a play at the Globe – more than for any other space – we talk about the audience. They are the final piece of the puzzle and so fundamental to any production here – and the glorious thing is that this last piece is different every night.'

Sarah Finigan, actor, *The Merry Wives of Windsor*

'Performing on the Globe stage was an absolutely unique experience I have never had anywhere else. I felt like I was surrounded by magic. Still do.'

Jocelyn Esien, actor, *A Midsummer Night's Dream*



Pearce Quigley and Bryony Hannah in *The Merry Wives of Windsor*.
Photo Helen Murray



James Garnon in *As You Like It*. Photo Helen Murray

On Stage.

Our touring company launched two further comedies – *The Comedy of Errors* and *Twelfth Night* and one late romance – *Pericles* – at the Globe before embarking on a journey that took them throughout the UK and overseas. Each play, in various ways, explored ideas of refuge and displacement and complemented our festival of performances and events created for National Refugee Week.

Our ambition to reflect the diversity of the UK was extended further this year. 46% of our actors were from a BAME background, while 57% of our actors (and 78% of our writers) were female.

'Shakespeare's audiences would see themselves on stage through a character's struggles and feel more connected to others. Hopefully our audiences will feel the same.'

Beau Holland, Actor, Globe on Tour

'As a world-class cultural and educational organisation, the Globe's clear commitment to challenging received wisdom chimed elegantly with our own ambition to build a distinctive, specialised asset management firm. From our perspective, the partnership has been an unqualified success, and it was particularly pleasing to observe the extent to which the Globe's audiences and many individual supporters recognised and valued our contribution to supporting its transformative work.'

Mark Gregory, CEO of Merian Global Investors,
Principal Partner of the 2019 Globe Theatre season



The Comedy of Errors – the Globe on Tour production at the Globe. Photo Marc Brenner

On Stage.

The Globe was also the meeting place for a range of different communities and ideas this year. In the autumn, we saw the return of the *Alternative Miss World* contest. In the summer, three local groups, The Soldier's Arts Academy, Clean Break and London Bubble, all joined the cast of *The Merry Wives of Windsor* throughout the run. In December, the English Cornett and Sackbutt Ensemble and the Society of Strange and Ancient Instruments were amongst those who brought some midwinter cheer to our *Winter Wassail*.

In September 2019, we hosted Peace One Day's 20th Anniversary Celebration – a charity originally launched at the Globe – and welcomed a range of artists including Sting, Jude Law and Emeli Sandé.

Throughout the year, the Globe was an occasional venue for our *Voices in the Dark* festival, an eclectic programme questioning notions of identity and historical legacy, and giving voice to those underrepresented in our communities.



A community chorus rehearsal for *The Merry Wives of Windsor*. Photo Helen Murray

In total, 294 performances of 11 different productions were attended by 326,595 theatregoers at the Globe.

40% of tickets to the Globe Theatre are still sold for only £5.



The Winter Wassail. Photo Pete Le May



The Alternative Miss World. Photo Holly Revell



A Lively Action tour. Photo Cesare de Giglio



A Concert for Winter. Photo Pete Le May

Education.

This was another hugely busy year for education in and around the Globe Theatre. Over 80,000 primary and secondary school students visited Shakespeare's Globe for our *Lively Action* workshops. Our German partner, S.E.T, organised visits for over 20,000 German students and teachers.

Our annual *Concert for Winter* in the Globe, supported by Delancey, celebrated music and dance and involved 13 Southwark school and community groups ranging in ages from 4 to 94. The event was compered for the first time by members of our Youth Theatre Company.

Our annual Our Theatre production was once again supported by the Harris Foundation for Lifelong Learning. Adult and student groups presented *Henry V* in the Sam Wanamaker Playhouse before seeing the production of *Harry England* in the Globe. The rehearsal process was documented by BA Photography students from London South Bank University.

'The choir was formed eight years ago because of *A Concert for Winter* and it is truly a highlight for all the singers to take part.'

'Thank you again for the opportunity to perform in the Globe Theatre. We all had a wonderful time and all your staff were simply amazing.'

Participant comments on *A Concert for Winter*

Delancey has been delighted to partner with the Globe over the years, helping to bring some of the best of London's art and culture to life in Southwark. Alongside our corporate support, Delancey is also in its fifth year of support for *A Concert for Winter* – an annual celebration of the borough through an abundance of song, dance and performing arts from local community groups and schools.

Jamie Ritblat, Founder and CEO Delancey



A Lively Action workshop. Photo Cesare de Giglio



The Globe's Youth Theatre. Photo Cesare de Giglio

Education.

Romeo and Juliet was staged for our 13th *Playing Shakespeare with Deutsche Bank* production in the Globe. Over 25,000 people saw the play with 18,000 free tickets given to London and Birmingham state secondary schools. The production was complemented with online resources, workshops for teachers at Shakespeare's Globe and workshops for students in their schools.

The project continued to champion our mission to make Shakespeare accessible to all. This year this included integrated British Sign Language and captioned performances, subsidised matinees for family audiences and community groups as well as relaxed performances. A collaboration with Mousetrap Theatre Projects invited students from the deaf and hard of hearing community for especially devised tours and workshops prior to the production.

'A huge thank you for another wonderful performance. Our students benefit enormously from this experience each year and it has long been regarded a highlight of our school calendar.'

'Our students are boys with social, emotional and mental health difficulties and associated learning difficulties and we are studying *Romeo and Juliet* as part of their English literature GCSE studies... They found the performance engaging and interesting and just at the right pace so they could keep up without getting restless. A thoroughly successful trip for our boys who rarely get to access such mainstream and age appropriate experiences.'

Teachers' comments on Playing Shakespeare with Deutsche Bank



Playing Shakespeare with Deutsche Bank: Romeo and Juliet. Photo Ellie Kurttz



'*Playing Shakespeare with Deutsche Bank* is a fantastic example of how we connect worlds. Through our global youth engagement programme *Born to Be*, we endeavour to help young people to prepare for the future and unlock their potential. *Born to Be* aims to raise aspirations, develop life skills, and empower young people to follow career paths of their own choosing.

Tiina Lee, Chief Executive Officer, Deutsche Bank, UK and Ireland

Young audience for Playing Shakespeare with Deutsche Bank. Photo Cesare de Giglio



The Sam Wanamaker Festival. Photo Cesare de Giglio

Education.



Rutgers University stage combat class. Photo Cesare de Giglio

Shakespeare's Globe is the only theatre in the UK to have in-house scholars who produce as well as promote research, supervise PhD students and teach on undergraduate and MA courses. Research assistants provide dramaturgical support for Shakespeare's Globe productions.

Our English Literature and Conservatory courses for undergraduates and graduates attracted more students than ever this year. All students benefit from access to both the Globe Theatre and Sam Wanamaker Playhouse stages and productions.

The Rutgers Conservatory at Shakespeare's Globe, our flagship programme for actors, presented *Measure for Measure* on the Globe stage. Courses were also provided for students from East 15, the Royal Conservatoire of Scotland and a number of US universities.

The King's College / Shakespeare's Globe Shakespeare Studies MA continues to be the most popular Shakespeare MA in the UK.

The annual Sam Wanamaker Festival brought together students from the UK's leading drama schools as well as students from Rutgers and the National Academy of Dramatic Art in Warsaw for a weekend of workshops and a performance on the Globe stage.

'This experience has educated me in Shakespeare, transformed my performance style and intellectually stimulated me to pursue Shakespeare in the future.'

Comment by a participant in the Sam Wanamaker Festival



Rutgers University performance. Photo Pete Le May

Theatre Tours.

Since 2001, a visit to the permanent exhibition has been included in any guided tour of the Globe or the Sam Wanamaker Playhouse. This year, following a major review and restructure of a number of our operations in 2018, we took the difficult decision of closing the exhibition in order to help us meet our current and future economic challenges without drawing on valuable reserves or designated funds.

But our lively theatre tours continued as before, giving visitors an engaging insight to what we do on and behind the stages at Shakespeare's Globe and a vivid introduction to the working conditions of the early modern theatre.

In the course of the year, we welcomed 287,045 people on tours of the Globe and the Sam Wanamaker Playhouse.

'I've seen *The Tempest* at the Globe, but it was amazing to see the space outside of a show too, and our tour guide was absolutely wonderful.'

'Really enjoyed the family tour this morning. Dom was a brilliant tour guide and my children thought he was awesome. We all left inspired and wanting to come back soon to watch a play.'

'Our tour and tour guide Hannah was amazing. She clearly loves her job and is a fantastic ambassador for the Globe. A must visit for everyone who loves Shakespeare.'

Visitor comments on the guided tour



The Sam Wanamaker Playhouse. Photo Hannah Yates



A Globe Theatre Tour. Photo Pete Le May



Paul Ready in *Macbeth*. Photo Tristram Kenton

In the Sam Wanamaker Playhouse.

On Stage.

Who and what was having an impact on Shakespeare? What is his legacy and what will be ours?

These were some of the questions we addressed on the wonderfully atmospheric stage of our indoor theatre at the beginning of the year, as we paired up plays by Shakespeare and his great older contemporary, Christopher Marlowe.

The first of this call-and-response was between two great explorations of power and corruption by power: *Doctor Faustus* and *Macbeth*, both of which enjoyed outstanding success with critics and audiences.

'A show so beautifully thought through that nearly every line feels new.'

The Telegraph on Macbeth

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

The Telegraph on Doctor Faustus

'There are lots of themes in *Doctor Faustus* that speak to the current moment, and issues like greed, ego and power feel particularly relevant... I think this production engages with the debates that are being had right now about what it means to be a woman, and a woman with power.'

Paulette Randall, Director, *Doctor Faustus*



Jocelyn Jee Esien in *Doctor Faustus*. Photo Marc Brenner

On Stage.

Later in the 2018–19 season in the Playhouse, we turned to history – firstly with *Edward II*, Marlowe's great exploration of ambition, desire and identity, and then with Shakespeare's profound response to it: *Richard II*.

Richard II presented a women of colour cast exploring what it means to be British on the 70th anniversary of Windrush. It also marked the beginning of a year-long journey through Shakespeare's history plays, continued at the Globe in the summer and resumed in the Playhouse in the autumn of 2019.

In the summer, complementing the festive programme on the Globe stage, came a joyously energetic production of Ben Jonson's *Bartholomew Fair* – a first outing for Shakespeare's great contemporary in a major production at Shakespeare's Globe.

An exhilarating production.

The Stage on Edward II

A reminder that Shakespeare is available to everyone.

The Guardian on Richard II

It's really refreshing to see women playing all of these roles of power.

Audience comment on Richard II

Pulses with energy and wraps the audience in the action.

The Financial Times on Bartholomew Fair

Richard II is the great play about England, and I wanted it to be the people at the bottom of the empire telling the story. People of colour, and women, are always at the bottom of the heap, so women of colour get to tell that story.

Adjoa Andoh, Co-director and actor, *Richard II*



Richard Katz in *Bartholomew Fair*. Photo Marc Brenner



Beru Tessema and Tom Stuart in *Edward II*. Photo Marc Brenner



Ayesha Dharker, Adjoa Andoh and Leila Farzad in *Richard II*. Photo Ingrid Pollard



Richard Cant in *After Edward*. Photo Marc Brenner

On Stage.

This was also a year of original new work in the Playhouse.

Continuing our aim this year to explore the past in order to question the present, we commissioned our first verbatim drama: Oliver Chris's *Raleigh: The Treason Trial*, a fascinating dramatisation of the 1603 trial and sentence of Sir Walter Raleigh. Members of the audience were given the opportunity to act as jurors.

In *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), offered a variety of very different responses to Marlowe's *Doctor Faustus*.

In response to *Edward II* came *After Edward*, an impressive, highly entertaining new play from the pen of Tom Stuart (who also played Edward in *Edward II*).

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

The Guardian on Raleigh: The Treason Trial

'Enormous fun and a huge celebration of queer life... atmospheric, smart and sophisticated.'

Boyz on After Edward



Simon Paisley Day in *Raleigh: The Treason Trial*.
Photo Tristram Kenton



Dark Night of the Soul: Amanda Wilkin. Photo Helen Murray



Dark Night of the Soul: Athena Stevens. Photo Helen Murray

On Stage.

The Playhouse also teemed with one-off events throughout the year – from comedy nights and cabaret, to folk music, short plays, panel discussions, poetry and podcasts. They included *Songs of the People* performed by Show of Hands, *The Alehouse Sessions* by Bjarte Eike and Barokksolistene, concerts by the Fourth Choir, the Deep Throat Choir and The Sixteen, *The Guilty Feminist Live Podcast* with Deborah Frances-White and a series of events marking Refugee Week in June.

The Soldiers' Arts Academy presented their Armistice Memorial on 11 November 2018, marking 100 years since the end of the first world war and events forming part of *Peace One Day* also took place in the Playhouse. October 2019 saw the *Act for Change* symposium, led by professionals in the theatre industry.

Also taking place in the Playhouse were events from *Voices in the Dark*, an eclectic programme inspired by the plays of Shakespeare and his contemporaries, looking at history through the lens of 21st-century experiences. The series, which continues outside the period under review, places the themes of 400 years ago next to the art and activism of today to see what light each might shed on the other.

In total, 217 performances of six theatre productions were attended by 63,320 theatregoers in the Sam Wanamaker Playhouse. Other events in the Playhouse drew an additional audience of 7,285.



Michael Wood with Show of Hands' *Songs of the People*:
Music from the English Radical Tradition. Photo Todd MacDonald



The Fourth Choir.



Voices in the Dark. Photo Pete Le May

Education.

The Sam Wanamaker Playhouse provides a beautifully intimate venue for work across the Education department. It is the ideal theatre for our storytelling work with primary school children and families. It is the home for our Youth Theatres on weekends and summer schools for young actors. Teachers also regularly take to Playhouse stage as part of professional development courses.

The Playhouse also houses our *Research in Action* workshops that this year brought together scholars, theatre artists and the general public in explorations of *Disability in Performance* and *21st Century Acting: Race and Inclusive Practice* – a collaboration with the Royal Central School of Speech and Drama.

A *Women and Power* festival included performances, workshops and a symposium exploring ways in which Shakespeare speaks to the contemporary gender revolution.

'So was it harder work than I expected? You betcha.

Would I do it again? You betcha.

Was it a wonderful experience? You betcha.

Thank you to everyone who organised and created this opportunity,
and for including me.'

All I now remember was being completely knocked out by it all and that it
would be something that I will remember always, just standing and working on
that famous stage. Magic!

Participants' comments on *Our Theatre*



21st-Century Acting: Race and Inclusive Practice conference. Photo Pete Le May



Our Theatre, 2019. Photo Cesare de Giglio



Read Not Dead. Photo Cesare De Giglio

Education.

2019 delivered another year of engaging events for families as well as the general public.

Half-term story-telling and the annual summer *Shakespeare's Telling Tales Festival* attracted family audiences and leading children's authors. Joseph Coelho, Kes Gray and Chris Riddell were but three of the authors and illustrators who participated. The announcement of the new Children's Laureate, Cressida Cowell, was made from the Playhouse stage. She returned to read from her work in the Autumn.

As well as celebrating the 30th year of Education at Shakespeare's Globe, we also marked the 400th anniversary of the death of Richard Burbage with a range of events. Even closer to home, were the celebrations in honour of Sam Wanamaker's centenary. Dr Diana Devlin launched her biography of our Founder and gave the Sam Wanamaker Fellowship Lecture from the Playhouse stage. We also mounted a yearlong changing exhibition about his life with materials drawn from our library and archive.

'Robin Hood' was the chosen theme for a season of *Read not Dead* performances with scripts curated by Professor Lois Potter that complemented the Globe Theatre season of history plays.

One of the highlights of the summer was the *Shakespeare and Poland* festival which celebrated the country's particular affinity with Shakespeare's plays. Performances, seminars and lectures introduced audiences to major Polish writers, theatre artists and scholars from the 16th to the 21st centuries. The Festival received support from the Polish Cultural Institute, the Adam Mickiewicz Institute and the Polish Embassy.

'Amazing performances by both actor and musician. Beautifully produced, vivid and moving. Three generations loved it.'

'It was funny, interesting and inspiring and I didn't want it to finish.'

'Visiting the Sam Wanamaker Playhouse is an experience of culture and entertainment – great!'

Comments on *Shakespeare's Telling Tales*



Shakespeare's Telling Tales. Photo Cesare de Giglio



Richard Burbage. Dulwich Picture Gallery



Shakespeare in Poland. Photo Pete Le May

Beyond the Globe.

On Stage.

Our major tour this year offered audiences in the UK, the US, Norway, China, Singapore, Hong Kong and Austria the opportunity to see three sparkling productions of *The Comedy of Errors*, *Twelfth Night* and *Pericles* – all tales of belonging, displacement and refuge. Continuing our experiment in 2018, for some performances audiences were invited to vote on which play they wanted to see.

Other performances which took place off the Globe site included *Raleigh: The Treason Trial*, which opened in the Great Hall at Winchester (where the historical trial took place) and two events led by the former artistic director, Mark Rylance: *Shakespeare Within the Abbey*, giving fleeting, intimate encounters with Shakespeare in Westminster Abbey and the long established *Sonnet Walks*.

Following its sell-out run at the Globe in 2018, Morgan Lloyd Malcolm's *Emilia* transferred to the Vaudeville Theatre for a limited run between March and June and drew a generally young, diverse and enthusiastic audience. The production was commercially co-produced with Eleanor Lloyd, Kate Pakenham, Nica Burns and Eileen Davidson.

Our major cinema screening this year was of *The Merry Wives of Windsor*, one performance of which was broadcast live to 350 cinemas throughout the UK. We continued to add to Globe Player, our online video platform, and now offer over 70 past productions worldwide.



The Globe on Tour company. Photo Marc Brenner



Emilia at the Vaudeville Theatre. Photo Helen Murray

Education.

Our Globe Education Practitioners share our discoveries and approaches to teaching Shakespeare’s plays across the UK and the world.

This year they worked with primary school teachers in Southwark in a project co-created with London South Teacher School Alliance, supported by the Paul Hamlyn Foundation and primary school teachers in Manchester in a project supported by the Dullatur Foundation.

The Shakespeare’s Globe / UC Davis Center for Teaching Shakespeare in Diverse Classrooms continued to provide training for MA students in the School of Education and for teachers in Northern California. A three-week summer programme, Teaching Shakespeare Through Performance, run in collaboration with the English Speaking Union (USA) attracted middle and high school teachers from across the USA.

Work with teachers in Zhengzhou, China explored ways in which our creative approaches to teaching might enhance the intellectual and emotional development of their students. The two-year project culminated in two conferences, in Beijing and Zhengzhou, which brought together teachers, academics and policy makers.

Publishing in print and on-line continues to engage students of all ages. A highlight was a beautifully illustrated re-telling of The Tempest, published for young children and their parents and launched at our *Shakespeare’s Telling Tales* festival.

In April we launched our digital archive, the culmination of a three-year collaboration with Adam Matthew Digital. University students and researchers around the world can now access nearly 180,000 items from our collections that have been digitised, creating the first online public archive for a performing arts organisation.



The Tempest retold by Georghia Ellinas, illustrated by Jane Ray, published by Walker Books.

‘I am feeling much more excited about future classrooms and students because I feel more confident about myself and my abilities.’

‘I learned so much and I am excited to apply these techniques in my classroom.’

Comments by MA students at UC Davis

‘Words really can’t cover how inspiring this time has been and what a gift this extraordinary teaching team has given me and my students.’

‘This course not only inspired me to teach Shakespeare, but inspired me to bring a new level of energy, enthusiasm, positivity, and risk-taking to my teaching.’

Comments by American teachers on Teaching Shakespeare through Performance

‘I have learnt that we can make ordinary things and situations extraordinary and amazing by our strong imaginations!’

‘Really fascinating and engaging – thank you! It was very interesting to see how quickly and viscerally everyone connected to the story of the play. It seems a brilliant way to reduce barriers of comprehension.’

Comments by participants in the Shakespeare in China conference



Shakespeare’s Globe in China. Photo Yu Haiyang

Widening Access.

This year Shakespeare's Globe won the Leonard Cheshire Award for Most Inclusive Employer following our work with visually impaired and blind patrons. Feedback for our work is generally very positive, although incremental improvements will always need to be made as we attract audience members, students, actors and volunteers from an increasingly broad spectrum of society.

We have worked with Inclusion London to support neuro-divergent work placements for people with learning difficulties and to create opportunities for them in the creative industries. This has led us to reflect on how we communicate internally and externally.

Our Access Scheme now has 2,859 members. These patrons are supported by our Access Ambassadors, volunteers who spent the year undergoing extensive training with Deaf, visually impaired, neuro-divergent and disabled theatre professionals.

Playing Shakespeare with Deutsche Bank used integrated British Sign Language to open the shows to the Deaf students who attended the production this year. This has led to further advancements in how we deliver sign language in our season productions, and how we inform patrons and visitors about our sensory environment.

Sophie Stone in *As You Like It*. Photo Helen Murray

Supporting Our Cause.

Retail & Catering.

As always, our shop and online merchandising, together with the restaurant, café, bar and hospitality services run by our catering colleagues, Swan at Shakespeare's Globe, made essential contributions to our commercial income this year, performing favourably in comparison to many other retail and restaurant operators in the capital.

All the commercial activities run at Shakespeare's Globe helped to keep our artistic and educational activities accessible and financially sustainable.



Photo Clive Sherlock



Richard Katz and Zach Wyatt backstage during *The Merry Wives of Windsor*. Photo Tristram Kenton

Behind the Scenes.

We made great progress in a number of organisational and administrative areas in 2019. We launched a new website, introduced Tessitura, a new customer relationship management system, across the organisation and we secured Merian Global Investors as our first corporate season sponsor. We also undertook a major review of our ticket pricing.

We continued to invest in our People Plan. We reviewed our approach to recruitment and selection practices as part of an ongoing commitment to diversity and inclusion and we provided training for all hiring managers. In addition we developed plans to reduce the gender pay gap within the organisation.

We also started to draw up a new five-year strategic plan.

‘The Globe is a truly democratic venue in which the audience are very present. That, combined with the circular shape of the space, makes it feel like a big warm hug.’

Jenifer Toksvig

Growing and Maintaining Our Spaces.

We have long been in need of further teaching and rehearsal studios to accommodate our growing artistic and educational work. So we were delighted to enter into a lease at Empire Warehouse on Bear Gardens directly adjacent to our Sackler Studios this year. This space was fitted out in the spring of 2019 and now provides excellent studio spaces.

We were also pleased to acquire a substantial new office space on a long-term lease at 1 Clink Street, a short walk from the main Globe site. This was fitted out in spring 2019 and provides essential office accommodation for finance, communications and other staff.

But Project Prospero remains our major capital investment. Combining a library, archive and studio spaces, the project will deliver a fully integrated campus on Bankside and enable people to engage with Shakespeare at all levels. However, the combination of a more challenging fundraising environment and increased construction costs, means that, without abandoning our original principles, we have revised our approach to the project in order to make it more affordable and deliverable in phases. We will now repurpose our existing assets rather than embark on a complete new build.

This new approach complements the development of a conservation strategy for the maintenance of our theatres and we expect Project Prospero to be completed alongside necessary works to the Globe Theatre, including rethatching the roof.

We are enormously grateful to the generous supporters who have already made contributions to Project Prospero.



1604 edition of *The Malcontent* by John Marston, one volume in the collection of John Wolfson, pledged to the library at the heart of Project Prospero. Photo Pete Le May



Thatching the Globe Theatre in 1996. Photo Richard Kalina

Looking Forward.

At the time of the closure of Shakespeare's Globe on 18 March 2020, we were drawing towards the end of our 2019–20 season in the Sam Wanamaker Playhouse, which concluded the year-long exploration of 'our sceptred isle' with new productions of *Henry VI* and *Richard III* played by the Globe Ensemble. The season also revolved around the theme of *She Wolves and Shrews*, with Ella Hickson's new play *Swive [Elizabeth]*, *The Taming of the Shrew* and Thomas Middleton's *Women Beware Women*. We were also drawing towards the final week of our *Playing Shakespeare with Deutsche Bank* production of *Macbeth*, which, along with many other educational activities, had to be cut short or cancelled, in line with the Government's social distancing policy.

Our closure has had an immediate and dramatic effect on our financial health, in common with that of every other cultural organisation across the UK. The majority of our income would normally come from ticket sales for the summer season, which had been scheduled to open on 14 April, and which we would expect to bring in monthly takings of approximately £2million. As we still have no indication from government when we might be able to resume any normal operations and be able to know when social distancing requirements may be relaxed, we have to plan our scenarios to consider a significant period of closure. Since we closed in March, we have dramatically cut our costs furloughing over 85% of our staff. To further ensure our financial viability we have undertaken the following important steps: un-designating our reserves, fully exploiting the government support options and importantly engaging with individual and philanthropic supporters. Since closure we have many offers and donations of support for which we are extremely thankful.

At the time of writing, we cannot know what course the progress of the Covid-19 virus pandemic will take or for how long the Government's current social distancing policy will remain in place. What positive steps can we take within this hostile climate? Firstly, we are working on a range of different operational and creative programming scenarios over the coming months, according to when the policy may be lifted, while at the same time ensuring that the Globe site is safe and ready, when the time comes, to once again open its doors to the public. Secondly, we are asking for donations, gifts and grants. In particular we have requested theatre patrons who would have attended performances this summer to donate the cost of their ticket to help us survive this most challenging of times – a request answered by a third of theatre bookers so far. We have also launched a gift voucher scheme, allowing people to support us even when our doors are closed. Thirdly, we are doing all we can to continue to engage our audiences. Staff not on furlough are creating a wide range of new Shakespeare-related digital content and delivering education resources for students at home. The new online content includes free streaming of a selection of filmed productions on the Globe Player platform, and a collaboration with the Guardian for *Shakespeare and Love in Isolation*, a series that sees artists, in times of solitude, sharing some of the greatest words ever written. A recent streaming of the 2018 production of *Hamlet* on the Globe's YouTube channel received over 600,00 views. We will follow this by streaming a series of five former productions: *Romeo & Juliet* (2009), *The Winter's Tale* (2018), *A Midsummer Night's Dream* (2013), *The Two Noble Kinsmen* (2018) and *The Merry Wives of Windsor* (2019).

We are confident that we will emerge from this crisis continuing to deliver excellence to our audiences, and to provide hundreds of jobs to not only our permanent staff, but also to the actors, designers, Globe Education Practitioners, makers, creatives, and musicians, who make up our extraordinary ecosystem. Ultimately, the Globe means very little without the multitude of people who bring it to life. Their curiosity, talent and passion open up Shakespeare's work for discovery and delight.



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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.

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This year's Globe stewards. Photo Rob Thomson

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