



2015

# SHAKESPEARE'S GLOBE ANNUAL REVIEW





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# WELCOME

## OUR VISION

Shakespeare's Globe aims to be recognised internationally as the first point of reference for the study and appreciation of Shakespeare in performance.

2015 was a record-breaking year, a year of firsts and lasts for Shakespeare's Globe.

During the period of this Review, our international presence was a physical reality in almost half of the world's countries with our two-year Globe to Globe *Hamlet* world tour, an unprecedented theatrical journey that received the 2015 International Award from *The Stage* as well as UNESCO endorsement. *Hamlet* will visit the world's remaining countries and return home to Bankside in April 2016. Digitally, our Globe Player, also a theatre first, is taking our work and over 60 films direct to a wide variety of audiences, many aged under 35, in 180 countries.

And a significant last – after ten vibrantly creative and pioneering years we saw the final season in the Globe Theatre of our Artistic Director, Dominic Dromgoole. His last production is *The Tempest*, in the Sam Wanamaker Playhouse in April 2016. Dominic's 2015 Globe season included our first main performance of *King John* which marked another first; every play in the Shakespeare canon has now been produced by Shakespeare's Globe.

Our new works continue to be much in demand. The world premiere in the Playhouse of *Farinelli and the King*, written by Claire van Kampen, the Globe's Associate for Early Modern Theatre Music, with Mark Rylance, the Globe's first Artistic Director, playing the King, transferred to a sell-out run in the West End, where it garnered six Olivier Award nominations..

Further afield, we were delighted to be part of the Chancellor of the Exchequer's delegation to China and to be granted significant funding to grow our activity there, in recognition of the Globe's work in supporting the government's cultural diplomacy agenda. Engaging young people is at the heart of Globe Education's work with ever-growing demand from schools around the world, and it is establishing centres for the teaching of Shakespeare in the US and China. Globe Education's academic faculty is now respected internationally, leading undergraduate and postgraduate study as well as conducting original research.

In a year when we have again grown our income, we are mindful that we need to be financially self-sustaining while striving to push creative boundaries. The Sam Wanamaker Playhouse now allows us to have a year-round theatre offering and our extensive exhibition, retail, catering and hospitality activities significantly support our financial independence.

As always, I want to thank our dedicated and talented staff, over 600 volunteers and the huge following of supporters – Globe Friends and Patrons, corporate partners, trusts, foundations and boards in the US, Canada and New Zealand – without whom we could not achieve all that we do or plan for the future.

Project Prospero, our next major capital development, will represent the completion of Sam Wanamaker's vision for the Globe. The stunning new building will provide a fully integrated campus on Bankside and enable theatre audiences, scholars and the general public to engage more effectively at every level with Shakespeare's work, alongside a new production centre to support our all year-round performance needs.

As we say our fond farewells to Dominic we extend a warm welcome to Emma Rice who will take over as Artistic Director in April 2016. In the announcement of her upcoming 2016 season it was clear that she will continue to innovate and challenge the interpretation and presentation of Shakespeare, as well as bring new vision to all the theatre presented at Shakespeare's Globe.

**Neil Constable**

Chief Executive



# THEATRE

## THE GLOBE

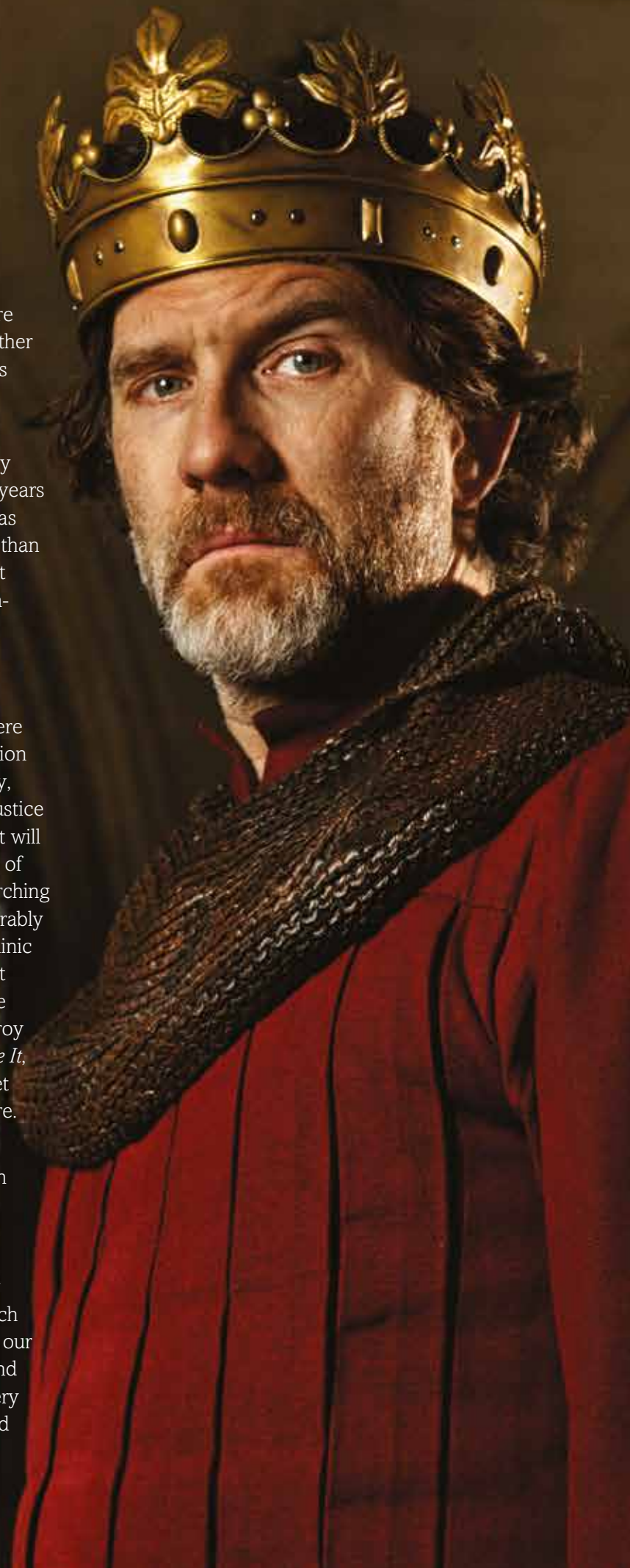
Every summer, for the past 18 years, the Globe Theatre has been the daily focus of a community brought together by thoughts, feelings and laughter gathered around this beautiful reconstruction of Shakespeare's stage.

There is no better place for the discussion and artistic expression of big ideas and this was never more clearly demonstrated than in 2015, the year that marked 800 years since Magna Carta, when we took Justice and Mercy as our theme. The season opened up perspectives wider than the Shakespearean period, extending back into ancient Athens and forward into Restoration London and 17th-century Mexico.

### Shakespeare at the Globe

The competing claims of tolerance and intolerance were nowhere better exemplified than in this year's production of *The Merchant of Venice* (directed by Jonathan Munby, with Jonathan Pryce as Shylock), which opened the Justice and Mercy season on the Globe stage. Few who saw it will forget the enforced conversion of Shylock at the close of the play. *Measure for Measure*, Shakespeare's most searching exploration of sexual politics and social justice, memorably tested the limits of the law under the direction of Dominic Dromgoole, while Simon Godwin directed an eloquent and ceremonious *Richard II*, a dazzling enquiry into the nature of kingship and the rising powers that can destroy it. In dramatic contrast came an evergreen *As You Like It*, directed by Blanche McIntyre, and the opposition it set up between the laws of the court and the laws of nature.

The year began, however, with *King John*, directed by James Dacre. This was the first time this play has been performed at the Globe and in acknowledgement of the 800th anniversary of Magna Carta, a document limiting despotic powers and enshrining the virtues of common law, *King John* opened at the ancient, deeply atmospheric Temple Church and went on to the Church of the Holy Sepulchre in Northampton. *King John* was our first collaboration with Royal and Derngate Theatre and represented a milestone in our production history: every play in the Shakespeare canon has now been produced by Shakespeare's Globe.







### New Plays

Few plays could be described as older than *The Oresteia*. Aeschylus's great tragic trilogy is a cornerstone of Western drama and dramatizes one of the great myths of Western literature. But few dramas have been so urgently refreshed and renewed for succeeding generations. Rory Mullarkey's adaptation distilled the original trilogy into one thrilling three-act play, directed by Adele Thomas, and brilliantly re-enacted the ancient final victory of reason and justice over superstition and barbarity. Helen Edmundson's *The Heresy of Love*, directed by John Dove, took as its subject the life of the 17th-century Mexican writer and nun, Sor Juana Ines de la Cruz, to explore the conflict between organised religion and personal faith. We remained in the 17th century for Jessica Swale's highly entertaining and touching take on the theatrical career of Charles II's most celebrated mistress, Nell Gwynn, directed by Christopher Luscombe. All three new plays were warmly received by audiences at the Globe and *Nell Gwynn* transferred to the Apollo Theatre in the West End.

As this goes to press in March 2016, *Nell Gwynn* has been nominated for four Olivier Awards: best new comedy (Jessica Swale), best actress (Gemma Arterton), best actress in a supporting role (Michele Dotrice) and best costume design (Hugh Durrant).



Globe Theatre  
audience of  
**356,000**

**89%** capacity  
for Shakespeare

**145,000**  
£5 tickets

**TEN** Olivier  
nominations for  
new plays

### Globe to Globe at the Globe

We welcomed two foreign-language productions to the Globe this year. The National Theatre of China, who thrilled audiences with their Mandarin *Richard III* back in 2012, returned to reprise their superb rendering of Shakespeare's horror-show of power and paranoia, directed by Wang Xiaoying. *Richard III* was the first of 66 Chinese events in the UK, celebrating the China-UK Year of Cultural Exchange, and the opening performance was attended by His Excellency Liu Xiaoming, the Chinese Ambassador, and the Rt Hon. Ed Vaizey, HM Minister of State for Culture, Communications and Creative Industries. The National Theatre of China was succeeded by the Tang Shu-wing Theatre Studio from Hong Kong, who brought their celebrated minimalist style to a Cantonese *Macbeth*.

### International Actors' Fellowship

In September, we welcomed 22 professional actors from around the world to our annual International Actors' Fellowship programme. For three weeks, the company worked with the Globe directors Raz Shaw and Bill Buckhurst and a range of highly experienced Globe practitioners on an intense rehearsal schedule, sharing the Globe stage and each others' often very different theatrical traditions. The programme culminated with a presentation on the Globe stage in October.







# WHAT THEY SAID

**The Merchant of Venice**

★★★★★

‘Jonathan Munby’s exceptionally well-told, well-played, well-paced, well-dressed revival... The Globe at its best’

The Mail on Sunday

**Richard II**

★★★★★

‘Charles Edwards’s excellent Richard...pierces the heart. Recommended.’

The Independent

**As You Like It**

★★★★★

‘McIntyre’s witty and affectionate production’

The Telegraph

**King John**

★★★★★

‘As pageant and spectacle it’s stunning’

The Observer

**The Heresy of Love**

★★★★★

‘Intricate, stylish and funny’

Financial Times

**Measure for Measure**

★★★★★

‘Dominic Dromgoole shows all his experience in his final production in the Globe’s outdoor space... Mariah Gale is an outstanding Isabella’

The Sunday Times

**The Oresteia**

★★★★★

‘Adele Thomas’s striking production probes the twisted psychology of revenge’

The Independent

**Nell Gwynn**

★★★★★

‘This play is a delight, silly and serious, as light as swan’s down, full of crowd-pleasers, lilting music and sumptuous costumes’

The Times



## THE SAM WANAMAKER PLAYHOUSE

Over the last two years we have celebrated the completion of our glittering jewel-box of an indoor theatre, the Sam Wanamaker Playhouse. We reported on its inaugural season, which for the first time realised our founder’s vision of a full year-round theatre operation, reflecting the repertory system of Shakespeare’s company after they gained possession of the Blackfriars Theatre in 1609. 2015 was a year of enrichment and consolidation, at the heart of which we continued our exploration of the immense treasure trove of drama written by some of Shakespeare’s most brilliant contemporaries and successors.

The wonderful atmosphere and acoustics which were revealed in the Playhouse’s first year were also beautifully exploited by a host of visiting artists, bringing some truly world-class performances of music, poetry, drama and storytelling.

The Sam Wanamaker Playhouse was winner of the Commercial and Public Access category of the 2014 Wood Awards and was commended in the Civic, Culture and Sport category of The New London Awards, which looks for schemes of the highest design quality that demonstrate a positive impact on their surroundings and contribute to city life. The Playhouse and foyer were also shortlisted in the Royal Institute of British Architecture (RIBA) 2014 Regional Awards. In 2015, the Playhouse was awarded Best Fire Engineering Strategy by the Society of Fire Protection Engineers, the judges making reference to the ‘commendable achievement’ of overcoming the challenges posed by turning a 17th-century design into a building compliant with 21st-century fire regulations.





### Early Modern Plays

At the heart of our second season in the Playhouse was the drama of extreme love – an area of human experience explored in extraordinary depth by two of Shakespeare’s Jacobean successors. John Ford, a connoisseur of early modern psychology, was represented by his two greatest plays, *’Tis Pity She’s a Whore*, directed by Michael Longhurst, a darkly controversial tale of incest and emotional extremes, and *The Broken Heart*, directed by Caroline Steinbeis, a story of jealousy, fanatical stoicism and court politics. Thomas Middleton, teaming up with William Rowley, made a welcome return to Shakespeare’s Globe after nearly 20 years, with what is perhaps his greatest play. *The Changeling*, directed by Dominic Dromgoole, is a thrilling exploration of illicit love, sexual repulsion and fascination. The Playhouse proved itself superbly equal to the challenge of presenting this rich feast of Jacobean revenge.

In total madcap contrast to these, came the return of Francis Beaumont’s meta-theatrical mash-up, *The Knight of the Burning Pestle*, which raised the rafters of the Playhouse in our first season. We also welcomed back the Globe Young Players, who this time performed Christopher Marlowe’s exuberant theatrical debut, *Dido, Queen of Carthage* with all the sparkling panache they brought to *The Malcontent* in 2014.

### New Plays

This year we were thrilled to present a world premiere in the Sam Wanamaker Playhouse. *Farinelli and the King* was written by Claire van Kampen, the Globe’s Associate for Early Modern Theatre Music and a highly experienced composer for productions at Shakespeare’s Globe. It combined music and theatre to tell the story of the 18th century’s most famous castrato and his extraordinary relationship with Philip V of Spain. *Farinelli and the King* played to all the theatre’s newly discovered strengths – physical intimacy, a flickering nocturnal atmosphere and wonderful acoustics – and we were delighted to welcome back our former artistic director, Mark Rylance, who took the role of the King. We co-produced a West End transfer of *Farinelli and the King* at the Duke of York’s Theatre with Sonia Friedman Productions in September 2015 (taking a General Partner role), where it achieved a capacity of 99.7% in the course of the run, a phenomenal achievement.

As this goes to press in March 2016, the Duke of York’s production of *Farinelli and the King* has been nominated for six Olivier Awards: best new play (Claire van Kampen), best actor (Mark Rylance), best actress in a supporting role (Melody Grove), the autograph sound award for outstanding achievement in music (Claire van Kampen for musical arrangements, the musicians and the singers Iestyn Davies, Rupert Enticknap and Owen Willetts who alternated the role of Farinelli), best costume design and the Blue-I theatre technology award for best design (both Jonathan Fensom).

### Opera, Concerts, Visiting Companies and Special Events

Also returning this year was Francesco Cavalli’s opera *L’Ormindo*, the product of a highly rewarding collaboration with the Royal Opera House, reflecting the growing appetite for many of the unjustly overlooked masterpieces of 17th-century Italian opera and helping to fulfil the Opera House’s ambition to bring opera of all periods into all kinds of spaces beyond Covent Garden. Later in the year, we were delighted to renew our friendship with the Opera House once again with a new production of Luigi Rossi’s *Orpheus*, an enchanting contribution to a programme celebrating all things Orphean at Covent Garden and beyond.

Another hugely welcome returnee was *Thomas Tallis*, a moving combination of renaissance choral music (provided by members of The Sixteen) and historical drama written by Jessica Swale, exploring the impact of the Reformation upon the life and art of 16th-century England. *Thomas Tallis* formed part of a three-week festival launching the autumn 2015 season in the Playhouse, which also included two brilliant responses to Homer’s *Odyssey*: a dramatization of Derek Walcott’s haunting Caribbean epic, *Omeros*, and English Touring Theatre’s production of Simon Armitage’s new play *Odyssey: Missing Presumed Dead*.


Complementing the main season of Ford plays, as part of Globe Education’s own season exploring the world and work of John Ford, was a short run of his play, *The Lady’s Trial*. This was performed by Edward’s Boys, returning to the Playhouse after their 2014 production of John Lyly’s *Galatea*. In the work of these visitors from King Edward VI School in Stratford and our home-grown Globe Young Players, the Playhouse has enabled us to revive the almost forgotten culture of early modern children’s theatre and, as audiences have been delighted to discover, the centuries roll back.

In addition to these larger productions, the Playhouse hosted a truly kaleidoscopic year-long programme of music, poetry and storytelling. A few highlights included music from the Orchestra of the Age of Enlightenment, The English Concert, The City of London Sinfonia, The Brodsky and Chilingirian

Quartets, Jacqui Dankworth, Avi Avital, Judith Weir, Anoushka Shankar, Angela Hewitt and Dame Felicity Lott; poetry readings by Simon Armitage (of his *Sir Gawain and the Green Knight* and *The Death of King Arthur*) and, in a series entitled *The Voice and the Echo*, a glittering array of acting talent, including Hattie Morahan, Alex Jennings, Tim Pigott-Smith, Miranda Raison, Simon Paisley Day and Meera Syal read work by contemporary poets writing in response to poems by John Donne, George Herbert, William Blake and Gerard Manley Hopkins. *The Voice and the Echo* in the early autumn of 2015 followed on from *Winter’s Tales*, a storytelling festival held at the end of 2014, in which another series of distinguished actors, including Dame Harriet Walter, Roger Allam, Aiden Gillen and Penelope Wilton gave readings of short stories by Anton Chekhov, James Joyce, Katherine Mansfield, D.H.Lawrence and Daphne du Maurier.







Sam Wanamaker  
Playhouse  
audience of over  
**84,000**

**99.7%**  
West End  
audience for  
*Farinelli and  
the King*

**195**  
Shakespeare  
performances in  
the Playhouse

### Shakespeare in the Playhouse

Beyond the Playhouse seasons themselves, we continued an experiment begun last year: 'Outside In' once again brought Shakespeare productions running at the Globe into our indoor space for occasional one-off performances. The series continues to provide a fascinating insight into the highly flexible character of the stagecraft of Shakespeare and his contemporaries.

As this review goes to press, we are in the midst of our third season in the Sam Wanamaker Playhouse. Now that we have some knowledge of this glorious new space, we are turning for the first time to Shakespeare and his miraculous quartet of great late plays: *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest* – all written with the technology and theatrical grammar of the indoor Blackfriars theatre in mind. *Pericles*, directed by Dominic Dromgoole, *Cymbeline*, directed by Sam Yates, *The Winter's Tale*, directed by Michael Longhurst and *The Tempest*, Dominic Dromgoole's last production as artistic director, have all opened to great acclaim, giving expression to the intensely emotional character of Shakespeare's last dramatic achievements, combining bitterness and revenge with forgiveness and a sense of farewell.

The season culminates on the 21 and 22 April, when all four late great plays will be performed in succession, marking the end of Shakespeare's working life and ushering in the celebrations to mark the anniversary of his death in 2016.

Over 84,000 people attended performances at the Sam Wanamaker Playhouse.

## WHAT THEY SAID

### 'Tis Pity She's a Whore

★★★★

'Electrifying... if ever a play was made for the stage of the Sam Wanamaker Playhouse – this intimate, candlelit enclave of Shakespeare's Globe – it has to be Ford's dark and dangerous masterpiece.'

The Sunday Telegraph

### The Broken Heart

★★★★

'Stunning... a real dark gem'

Time Out

### The Changeling

★★★★

'Unforgettably primal... an incandescent revival'

The Daily Telegraph

### The Knight of the Burning Pestle

★★★★

'Boisterous performances from Phil Daniels and Pauline McLynn'

The Guardian

### L'Ormindo

★★★★★

'A first-rate production in a well-nigh perfect venue... A more exquisite evening would be hard to imagine'

The Guardian

### Farinelli and the King

★★★★

'Mark Rylance is a master of his craft... No actor in the world could play the role better'

The Times

### Thomas Tallis

★★★★

'A skin-tingling pleasure... The singing, by members of The Sixteen... is sublime. This is glorious'

The Times





# BEYOND THE GLOBE

## Globe to Globe Hamlet

Last year we reported the launch of the Globe to Globe *Hamlet* on 23 April, 2014, a completely unprecedented theatrical journey taking *Hamlet* to every country in the world over two years. It is the first tour of this scope in theatrical history.

This year, the company reached Africa, where they performed to over 3,000 audience members for one show in Sudan and were the first foreign company in 23 years to present a full play in Somaliland. *Hamlet* was performed for free at Ethiopia's National Theatre and at the National University of Rwanda. In March they performed in the Democratic Republic of Congo and at Lagos in Nigeria, where they played at the former school of Ladi Emeruwa (one of two actors playing Hamlet). In Ghana the company ran a workshop with Theatre for Change, which works with groups of marginalised and vulnerable women and girls in Malawi and Ghana.

The tour celebrated its halfway point on 23 April 2015 with a performance at the Teatros del Canal in Madrid. 'The *Hamlet* tour', as Dominic Dromgoole said, 'has already proven one of the most astonishing theatrical adventures ever undertaken. Every date has been a highlight, and has revealed and extended the astonishing reach of Shakespeare's very human genius.'

The sixth and seventh legs of the tour took the company to the Far East, Australasia and the South Seas and an amazing variety of different venues, from the Hotel Timor in East Timor, to the Opera House in Wellington, New Zealand (where it coincided with the annual Shakespeare's Globe New Zealand Shakespeare Schools' Festival) and from the University of the South

**228**  
performances

**140** countries

**153** venues

**UNESCO**  
patronage

**WINNER**  
the Renee  
Stepham Award for  
Touring Theatre

**WINNER**  
*The Stage's* 2015  
International  
Award



Pacific in Fiji to the National Cultural Hall in Vientiane, Laos. Naeem Hayat, playing Hamlet, gives a flavour of the company's touring spirit:

'From performing with the aid of oxygen tanks backstage in La Paz, town squares, many a national theatre and even a few UNESCO world heritage sites, this tour is a constant surprise. The tour is not without its difficulties, travel is often exhausting, there are personal highs and lows and challenges along the way, but it always remains inspirational and unpredictable. Not many actors will be able to say they have played the story of *Hamlet* in every country on earth and it is this challenge and opportunity that forever keeps us in awe of the enormously privileged position we are in. We are lucky enough to see the adventurous spirit of theatre and what sharing it can mean to different people.'

In the autumn, the action moved to the Middle East and Central Asia and some of the most troubled parts of the earth. At the very close of the year under review came one of the high points of this amazing tour: the performance on 25 October at the Zaatari Refugee Camp in Jordan, opened in 2012 in response to the civil war in Syria. The show was performed at the International Research and Development site in District 2 of the camp, to an audience of some 200 refugees. It was the result of a collaboration with UNESCO, the United Nations High Commissioner for Refugees and International Research and Development.

Dominic Dromgoole, who joined the company at Zaatari, said: 'Amongst a host of treasurable moments, the visit to Zaatari was one of the highlights of our global *Hamlet* tour. Playing to a vibrant audience from the very young to the very old, the stage regularly besieged by infants who wanted to join in, the show interrupted by a biblical sandstorm, and finishing to roars of appreciation at the death of Claudius, it was an experience we will never forget. Our thanks to UNESCO and UNHCR for organising it, and our gratitude and respect to all the residents of the camp whom we met.'

In the period under review, *Hamlet* played at 94 venues in 88 countries, and was performed 139 times. The total audience was 67,000. It achieved an average audience capacity of 94%. By 31 October 2015, the Globe to Globe *Hamlet* had been performed in 153 venues in a total of 140 countries. In 2014, it was granted UNESCO patronage for its engagement with local communities and its promotion of cultural education. Last year it also received the Renee Stepham Award for Best Presentation of Touring Theatre in the UK Theatre Awards.

In 2015 *Hamlet* won the *The Stage's* 2015 International Award.

*Hamlet* returns for four final performances at the Globe on the 400th anniversary of Shakespeare's death.





Funafuti, Tuvalu



Addis Abbaba, Ethiopia



Yaren, Nauru



Phnom Penh, Cambodia

## BEYOND THE GLOBE

Performances in the UK (in italics) and around the globe.


Abidjan, Cote d'Ivoire  
 Accra, Ghana  
 Addis Ababa, Ethiopia  
 Alexandria, Egypt  
*Alnwick, Northumberland*  
 Amman, Jordan  
 Antofagasta, Chile  
 Algiers, Algeria  
 Apia, Samoa  
 Arcata, California, USA  
 Asmara, Eritrea  
 Asunción, Paraguay  
 Auckland, New Zealand  
 Baku, Azerbaijan  
 Bali, Indonesia  
 Bandar Seri Bagawan, Brunei  
 Bangkok, Thailand  
 Beijing, China  
 Beijing, China  
 Belo Horizonte, Brazil  
 Bengaluru, India  
*Blackwell Arts, Windermere, Lake District*  
 Blantyre, Malawi  
*Bodleian Library, Oxford, Oxfordshire*  
 Bogotá, Colombia  
 Boroko, Papua New Guinea  
 Brazzaville, Congo  
 Buenos Aires, Argentina  
 Bujumbura, Burundi  
 Butare, Rwanda  
*Brighton, Sussex*  
*Calderstones Mansion, Liverpool*  
*Cambridge, Cambridgeshire*  
*Cambridge, Cambridgeshire*  
 Caracas, Venezuela  
*Clwyd, Wales*  
 Colombo, Sri Lanka  
 Cotonou, Benin  
*Leicester, Leicestershire*  
 Dar es Salaam, Tanzania  
 Dhaka, Bangladesh  
 Dili, East Timor  
 Djibouti City, Djibouti  
 Dubai, United Arab Emirates  
*Dundee Rep, Dundee*

*Exeter, Devon*  
*Fulham Palace, London*  
 Funafuti, Tuvalu  
 Geelong, Australia  
*Glasgow Theatre Royal, Glasgow*  
 Harare, Zimbabwe  
 Hargeisa, Somaliland  
 Ho Chi Min City, Vietnam  
*Holy Sepulchre Church, Northampton*  
 Honiara, Solomon Islands  
 Hong Kong, China  
 Hong Kong, China  
 Johannesburg, South Africa  
 Kampala, Uganda  
 Kasane, Botswana  
 Kathmandu, Nepal  
 Khartoum, Sudan  
 Kinshasa, Democratic Republic of Congo  
 Kolonia Pohnpei, Micronesia  
 Kuala Lumpur, Malaysia  
 La Paz, Bolivia  
 Lagos, Nigeria  
 Lima, Peru  
 Lisbon, Portugal  
 Livingstone, Zambia  
 Lomé, Togo  
 Madrid, Spain  
 Majuro, Marshall Islands  
 Malé, Maldives  
 Manila, Philippines  
 Manzini, Swaziland  
 Maputo, Mozambique  
*Margate, Kent*  
*Minack Theatre, Penzance, Cornwall*  
 Melekeok, Palau  
 Montevideo, Uruguay  
 Moscow, Russia  
 Muscat, Oman  
 Nairobi, Kenya  
 Nuku'alofa, Tonga  
 Phnom Penh, Cambodia  
 Port Vila, Vanuatu  
 Quito, Ecuador  
 Ramallah, Palestine  
*Richmond, London*

*Richmond, London*  
 Rio de Janeiro, Brazil  
 Saitama, Japan  
 San Luis Obispo, California, USA  
 Santa Monica, California, USA  
 Santa Barbara, California, USA  
*Salisbury Cathedral, Salisbury, Wiltshire*  
 Santiago, Chile  
 São Paulo, Brazil  
 São Tomé, São Tomé & Príncipe  
 Seattle, Washington, USA  
 Seoul, South Korea  
 Shanghai, China  
 Singapore  
 Singapore  
 South Tarawa, Kiribati  
*Stoke on Trent, Staffordshire*  
 Suva, Fiji  
 Taipei, Taiwan  
 Tbilisi, Georgia  
*Temple Church, London*  
 Thimphu, Bhutan  
 Tunis, Tunisia  
 Ulaanbaatar, Mongolia  
 Vientiane, Laos  
 Windhoek, Namibia  
*Windsor, Berkshire*  
 Wellington, New Zealand  
*Worthing, Sussex*  
 Yangon, Myanmar  
 Yaren District, Nauru  
 Yerevan, Armenia  
 Yountville, California, USA  
 Zaatari, Syria

Hamlet  
 Much Ado About Nothing  
 Romeo and Juliet  
 King John  
 King Lear  
 A Midsummer Night's Dream





### Other Touring Productions

Two important tours begun in 2014 were concluded during the period under review.

In November 2014 our award-winning small-scale touring production of *King Lear* came to the end of its tour of the USA with performances at several venues along the west coast, including theatres in Santa Monica, Santa Barbara and Seattle.

In the same month our large-scale touring production of *A Midsummer Night's Dream*, a revival of our successful 2013 Globe production, concluded its extensive tour of Russia and Asia with visits to Moscow, Singapore, Hong Kong, Beijing and Shanghai. The production used a full-size replica of the Globe stage, complete with pillars and *frons scenae*, which will be employed on future large-scale tours. In Beijing, the company made its first appearance at the National Centre for Performing Arts (NCPA), one of China's leading performing arts centre.

We also launched one medium-scale and two small-scale touring productions of Shakespeare in 2015. A deeply touching *Romeo and Juliet* began its run in Wales, in advance of the opening of our Justice and Mercy season, later reaching the USA (including the Spoleto Festival), Norway and Austria. *King John*, which enjoyed a successful run at the Globe in the summer, toured first to three important medieval sites: Temple Church in London, The Church of the Holy Sepulchre in Northampton and Salisbury Cathedral. Later in the summer, an ebullient production of *Much Ado About Nothing*, a revival of our much-loved 2014 show, toured to some wonderfully atmospheric indoor and outdoor UK sites (and one in Sweden) before concluding with a lightning tour of Chile, Uruguay and Brazil. *Much Ado* won Uruguay's 2015 Florencio Award for Best Foreign Theatre Production.

Our touring productions visited some 30 venues in the UK and overseas, presented 190 performances and drew a combined audience of over 54,000.

**30** UK and  
overseas venues

**190** touring  
performances

**WINNER**  
Uruguay's 2015  
Florencio Award

### On Film

This was another excellent year for the filming and screening of our productions. We released five titles: *The Duchess of Malfi*, *Titus Andronicus*, *Julius Caesar*, *Antony and Cleopatra* and *The Comedy of Errors*. In the course of the year, there were 2,068 screenings at 433 sites across a wide range of countries, in addition to the UK: Australia, Austria, Canada, Germany, Hungary, Ireland, Malta, New Zealand, Russia, Ukraine and the USA.

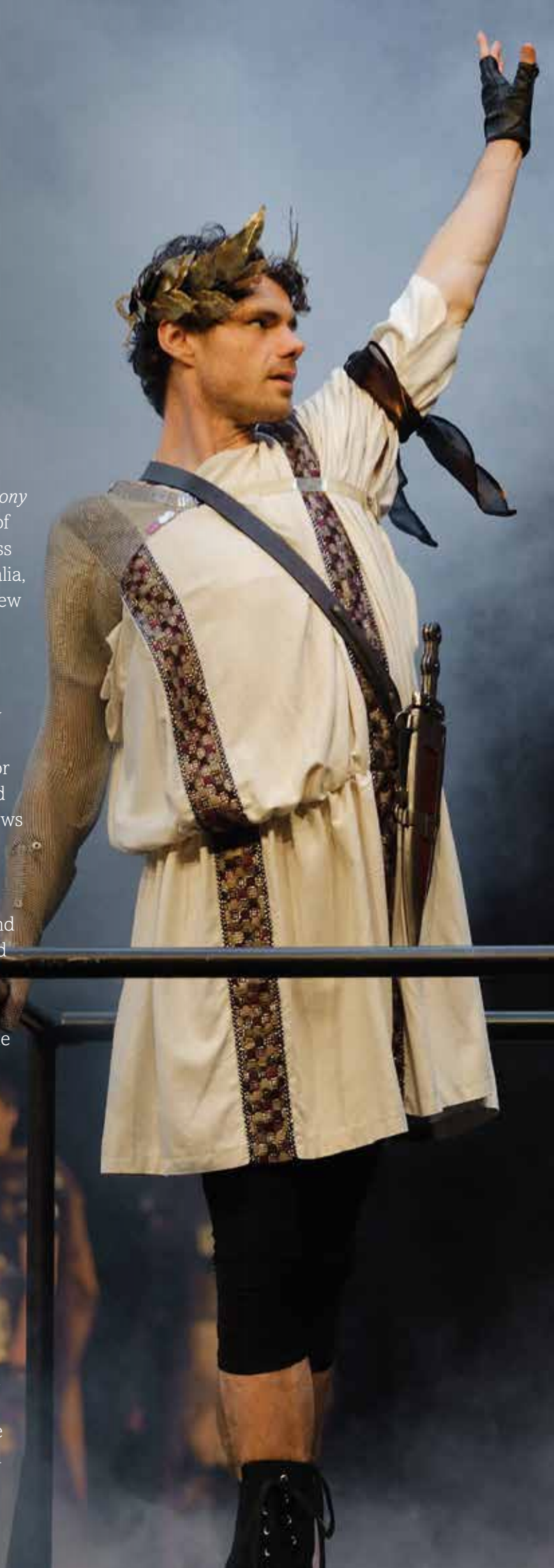
Last year we announced the launch of the Globe Player. This online digital platform, showing an ever-growing backlist of productions in the Globe (and now the Sam Wanamaker Playhouse) as well as a range of superb interpretative content available for download or streaming, including the wealth of interviews gathered for Dan Poole and Giles Terera's film *Muse of Fire*, allows us to reach new audiences and make access to our productions straightforward for anyone online. Globe Player has now reached an audience from some 180 countries, the majority of which is aged between 25 and 34. Shakespeare's Globe is the first theatre in the world to offer this kind of on-demand digital content.

Our total audience for this year – including audiences for the Globe Theatre, Sam Wanamaker Playhouse, the West End transfer of *Farinelli and the King*, Globe on Tour, Globe to Globe *Hamlet*, Globe on Screen and *Playing Shakespeare with Deutsche Bank* – was over 680,000.

### The Shakespeare Globe Centres

We were as always very grateful for the support of our overseas centres and were delighted to mark the 25th anniversary of SGC Canada by presenting their Patron, Christopher Plummer, with the 2015 Sam Wanamaker Award.

Our links with Shakespeare Globe Centre USA remain strong to this day thanks to the support and direction of its Board. As well as enabling education and theatre activity to take place during the year they have hosted events for Globe US Patrons in Charleston, South Carolina, New York and Washington DC.





# THE ARTISTIC DIRECTOR

## DOMINIC DROMGOOLE

When Dominic Dromgoole arrived at Shakespeare's Globe ten years ago he inherited a thriving artistic programme offering four or five Shakespeare plays a year in the Globe theatre between May and September, usually presented in a distinctive performance style (dubbed original practices) which was then winning growing critical respect, interspersed with an occasional new play or international production. It was an organisation which at the time was operating at full artistic stretch. He leaves the Globe now routinely presenting six or seven productions of Shakespeare, two or three foreign productions, perhaps four or five early modern plays and four or five new plays throughout the year in two theatres; two or three (sometimes four) touring companies presenting plays throughout the UK, Europe and Asia – and in one case to every corner of the earth; a hugely varied ongoing programme of opera, concerts and one-off events; and an international film programme, showing our productions in cinemas across a dozen countries and online everywhere. Dominic has urged us to flex every creative muscle. He has opened our eyes to what we are capable of; he has enormously extended what we do.

Not everyone might have predicted this huge expansion of our work on Dominic's appointment in 2006: his considerable talents as a director and as an artistic director – first at the Bush Theatre, later at the Oxford Stage Company – seemed directed towards 20th-century and contemporary theatre. He had only one professional Shakespeare production – of *Troilus and Cressida* – to his name. But no-one who then picked up a copy of his wonderful book *Will and Me*, published more or less on his arrival at Bankside, could doubt that Dominic was in fact saturated in Shakespeare. This warm sense of identification, his enthusiasm to communicate and above all his great ambition for Shakespeare and what he can bring into our lives, have helped to make the Globe the joyous, festive place it is today.

Shakespeare at the Globe – whether directed by Dominic or any of the directors he has invited to work here – always achieves this sense of community; a shared experience united by his instinct for storytelling, feeling for language and the deep humanity and humour he always finds within the plays. This largeness of heart was as evident in the wonderful *Henry IV* plays he directed in 2010 as it was in the superb *Measure for Measure* he directed in 2015. He has also demonstrated great faith in the talents of the people he has engaged to give us some of the least well-known plays in the canon: *Titus Andronicus*, *Timon of Athens*, the *Henry VI* plays and 2015's *King John* – rarely thought of as crowd-pleasers – turned out to be some of the most brilliant and best received productions staged under his artistic directorship. The last two opened as touring productions and one of Dominic's most enduring achievements has been his commitment to touring theatre. This may have been a theatre stripped back to Elizabethan essentials, but the attention to detail brought to these small-scale productions, employing skilful doubling and pared-down sets, has been demonstrated at hundreds of often very different venues throughout the UK and Europe. In the last two or three years, Dominic has sent larger Shakespeare productions even further afield. He has also sent our artistic work abroad in a different medium altogether: film. Under Dominic's instigation our Shakespeare and other early modern plays are now filmed in high definition, screened internationally and, since 2014, made available online through the Globe Player, the first such digital platform created by any theatre.

In the course of creating and commissioning this work he has built up an artistic programme that has brought the Globe closer to the centre of this country's theatrical culture and attracted some very well-known names in British theatre and film – most recently Jonathan Pryce in 2015. But he has also enabled the Globe to launch or nurture the early careers of some of the UK's most talented young actors and directors. This has been no less true in the field of new writing and a number of young playwrights, including Jessica Swale and Rory Mullarkey, have all been given early opportunities to see their work shine on the stages of the Globe or the Sam Wanamaker Playhouse.

When it comes to new work, Dominic quickly grasped the Globe's genius for delivering large political and historical drama in the most accessible way: from Jack Shepherd's thrilling account of the Chartist movement, *Holding Fire!* (which famously prompted an unscripted post-performance appearance from the late Tony Benn), to a clutch of plays exploring the French and American Revolutions (Glyn Maxwell's *Liberty*, Eric Schlosser's *We the People* and Trevor Griffiths' *A New World*) to the perennial struggle between human and religious values dramatized in Howard Brenton's *In Extremis* and *Anne Boleyn* or Helen Edmundson's *Heresy of Love* to, most recently, the ancient but also perennially modern *Oresteia* of Aeschylus.



Dominic Dromgoole in a sandstorm outside the refugee camp at Zaatari, Jordan





Other new history plays – *Gabriel*, *Bedlam*, *Nell Gwynn* – brought home to audiences some of the joy, complexity and sheer emotional mess of the past. Serious subjects many of them, but all benefitting from the Globe’s unique audience relationship and its gift for dance and song. Dominic has also recognised the Globe’s ability to elevate the contemporary – sometimes the grittily contemporary: Ché Walker’s *The Frontline* and *The Lightning Child* and Chris Hannan’s *The God of Soho* did more than bring addiction, prostitution and popular celebrity on to the stage of the Globe – they placed those things, in some lights, on a transcendent or mythic level. Some of these plays demonstrated Dominic’s readiness to take artistic risks and it is true that not all enjoyed universal critical success, but each was granted equal levels of love

and attention – qualities reflected in his loyalty to all the productions brought to the stages of the Globe and the Playhouse. One favourite mantra has been: ‘no favourites!’ All the same, Dominic is due much of the credit for having won over many of the Globe’s formerly negative critics and for establishing a high critical reputation that we now take almost for granted.

No less publicly, Dominic also took a leading role in the realisation of the Sam Wanamaker Playhouse, and for five years tirelessly kept the project at the front of all our minds, raised funds, built up a business case and brokered a consensus between the many experts who contributed to its final design – a full-time job in itself. As director and artistic director he has risen brilliantly to the spectacularly different artistic challenges presented by this beautiful indoor theatre – not just with the superb portfolio of early modern plays already produced or the wonderful quartet of late Shakespeare plays currently playing, but also with the new plays – outstandingly with his predecessors Mark Rylance and Claire van Kampen on *Farinelli and the King* – and the roll-call of visiting musicians, poets, playwrights and other artists whose work now makes up a rich and varied programme of concerts and one-off events throughout the year.

Dominic’s buccaneering brilliance was nowhere better shown than in the Globe’s international work in recent years – first the 2012 *Globe to Globe* festival, which saw 37 different theatre companies perform a Shakespeare play in their own language on the Globe stage. At first, this seemed almost recklessly ambitious, and yet it worked – was, indeed, a triumph. And because this had been achieved, Dominic made it seem equally achievable to take one of our own productions – a version of the *Hamlet* we had already been touring for two years – not just to a handful of countries over the Channel, but to every country on earth. When this review is published, this astonishing ambition will have been almost accomplished and only a month or so of this wonderful two-year theatrical adventure will remain. Fortunately, any surplus creative energy that remains can be directed towards his last great project with us: the Complete Walk, a series of 37 short films of Shakespeare plays which will be screened along the banks of the Thames to mark the 400th anniversary of Shakespeare’s death on 23 April.

*Hamlet*’s final performances also mark that anniversary, which is when Dominic will take his leave of us and embark on a new and as yet uncharted adventure of his own. He takes with him our love and thanks. We bid him a very fond farewell.

**Neil Constable** Chief Executive



## EMMA RICE

In the spring of 2015 we began our search for Dominic’s successor and on 1 May we were delighted to announce the appointment of Emma Rice, a joint Artistic Director of Kneehigh, as our Artistic Director Designate. Emma’s appointment was strongly endorsed by the theatre industry, in the press and on social media.

With Kneehigh, Emma’s adaptations and productions include *The Red Shoes*, *The Wooden Frock*, *The Bacchae*, *Tristan & Yseult*, *Cymbeline* and *A Matter of Life and Death*. She said on her appointment: ‘I am delighted and honoured to be taking over the artistic direction of Shakespeare’s Globe. Open to the elements, and to its audience, this unique and important space demands theatre that brims with passion, joy and humanity. Mindful of the extraordinary artists I follow, I will take custody of this incredible organisation with an open heart, fierce passion and excited mind.’

At the announcement of her appointment, Neil Constable, Chief Executive of Shakespeare’s Globe,

said: ‘Emma has enjoyed exceptional success, both as the long-standing and inspirational Joint Artistic Director of Kneehigh and as an independent director, producing and directing award-winning productions that are widely recognised to have an immediate connection with audiences and are seen all over the world. Her spirit and energy, her love of Shakespeare and her wholehearted and passionate response to the Globe’s architecture and audiences make her a worthy candidate in what has been a widely sought-after role. I have no doubt she will bring all these qualities to the Globe and build on the considerable achievements of Dominic Dromgoole. I can think of no one better placed to take on the Globe, and I look forward to working with her at what continues to be a particularly exciting time in the Globe’s history.’

Emma joined the Globe as a full-time employee at the close of this year and will succeed Dominic on 25 April 2016. She is joined by her Associate Director, the Olivier-nominated director and playwright Matthew Dunster, who has previously directed four productions at the Globe.





# EDUCATION

**70** Globe Education Practitioners

**20,000** free tickets for *Playing Shakespeare with Deutsche Bank* from **217** schools

**200** teachers attended CPD courses

**1.1 MILLION** hits on Globe Education web pages

## INSPIRING YOUNG PEOPLE

### Lively Action

Lively Action encapsulates the spirit at the core of Globe Education's work, that the plays should be explored actively through workshops, lectures and an exploratory tour of the theatre. Some 80,000 students participated in Lively Action workshops in 2015. The astonishing number of students was matched by consistent praise for the quality of the workshops. Quality assurance is underpinned by a dedicated team of 12 Learning Consultants who work closely with the Head of Learning, Georgia Ellinas, to mentor the Globe Education Practitioners. We now employ 70 Globe Education Practitioners and eight Consultants. The fact that 75% are repeat bookers is itself a strong endorsement of our work.

This year we also developed our Lively Action storytelling programme in the Sam Wanamaker Playhouse and welcomed over 1,200 students – five times the number we welcomed in 2014. We look forward to developing further this very well received aspect of our work.

### Playing Shakespeare with Deutsche Bank

*Playing Shakespeare with Deutsche Bank* invites young people to enjoy a full-scale performance of a Shakespeare play, created especially for them and performed in the Globe theatre. This year's production – the ninth – was *Othello* and it was very warmly received. Over 20,000 students from 217 British schools received free tickets for the weekday matinees. A further 3,000 tickets were taken up by families and Deutsche Bank staff for Saturday matinees and evening performances. All London boroughs were represented and over 200 teachers attended Continuing Professional Development workshops, including 24 teachers from Birmingham.

The production and the project enjoyed some excellent media coverage and inspired two additional initiatives. *Othello* was put on trial at the Royal Courts of Justice in a project involving aspiring law students, funded by the University of Southampton's widening participation programme. In addition, 13 Combat Veterans were indirectly involved in the project, participating in a morning of workshops on *Othello* before seeing the production.

In total, 27,000 free tickets were made available to *Playing Shakespeare with Deutsche Bank* performances this year. Over the last nine years, more than 118,000 students from 1,120 schools have attended these productions for free.







### Outreach and Work with Teachers

This was a busy year for our work in schools and colleges throughout the UK and beyond. Some highlights this year included six days of workshops run to support our small-scale tour of *Romeo and Juliet*, and our ‘Children as Storytellers’ project, which involved 700 pupils and 30 Year One teachers in 12 London and three Norfolk schools. This initiative, created in response to the dropping of ‘Tudors’ from the Key Stage 2 curriculum, has won respect and admiration from teachers and funders alike. 2015 also saw an exceptional project at a school in Newham, in which 230 seven and eight-year-olds presented *The Tempest* to parents in their school following a term of work with Globe Education Practitioners.

Our work supporting students through the transition from Infant to Primary and from Primary to Secondary school continued this year. ‘Building Bridges’ (a self-funded transition project for Infants and Junior schools) involved 240 children and eight class teachers. ‘Dare to Play’ (a transition project for Primary to Secondary schools) was developed with the Hackney Learning Trust and involved six schools (increased from four last year).

To widen the impact of Globe Education in schools beyond London and the South East, we recruited a

National Outreach Manager in January 2015. We have begun working with Clifton College in Bristol to offer professional development opportunities to teachers in the west of England and south Wales. We continue to recruit and train new Globe Education Practitioners to prepare for increasing requests for our outreach work.

Our outreach programme has not been limited to the UK. We have sent Globe Education Practitioners to run workshops in schools in Ireland, France, Spain, Abu Dhabi and the USA and the Director of Globe Education spoke at a number of venues in New Zealand this year. But our current priority is to set up the Center for the Teaching of Shakespeare in the US Classroom at the University of California, Davis, developing the 10-year partnership we have built up with UC Davis through the Globe Education Academy. Seventy of 108 Globe Education Academy alumni teachers gathered to celebrate the partnership at a reception on 1 September. A further 75 teachers attended the ‘Shakespeare Works when Shakespeare Plays’ conference, which was co-presented by Globe Education and UC Davis.

In total, some 5,000 students attended outreach workshops and over 500 teachers (mainly from the UK) participated in Continuing Professional Development courses at the Globe this year.

### Work in Southwark

This was a very rewarding year of work in our local borough, with a terrific turnout for our annual Concert for Winter. Over 1,000 people attended and participated, with an age-range of three to 93. In June, it was the turn of *Henry V* for the Our Theatre production, which allowed students from across Southwark to engage closely with the play through a series of workshops, before coming together to perform it. This year, for the first time, it took place in the Sam Wanamaker Playhouse. Also in the Playhouse in June came a wonderfully uplifting performance of *Much Ado About Nothing* by our Youth Theatres, who performed before parents and siblings at the end of term. The music was performed by students working with members of the London Philharmonic Orchestra.

### Digital Learning

The Globe Education digital team continues to create distinctive interactive opportunities for informal learning and to provide support for our undergraduate courses and school projects.

Our award-winning *Playing Shakespeare with Deutsche Bank* microsites are now a well-established resource designed to accompany all aspects of the year’s *Playing Shakespeare* production. In 2015, we began the development of our Teachers’ Hub microsites,

designed to support teachers as they grapple with the new school English curriculum, which for the first time since 1998 requires students to sit an exam and write an essay on a Shakespeare play. The same digital platform also provides the foundation for a new Student Information Management System, designed to streamline the administration of our higher education courses. In conjunction with the microsites, we are also preparing new Hodder/Globe Education editions of *Romeo and Juliet* and *Macbeth*, to include additional materials in support of the requirements of the new curriculum.

But perhaps the most exciting digital event this year was the launch of our Globe App: a 3D Globe which can be downloaded onto a tablet or laptop, enabling students to explore the theatre from any angle. When run through a projector, the app allows Globe Education Practitioners to take a virtual Globe into classrooms on outreach projects.

There were some 1,140,000 views of the Globe Education websites.





**7,500**  
people attended  
public events

**2,000**  
came to see  
Read Not Dead  
performances

**1,300**  
students attended  
higher education  
courses

King's College  
London / Globe  
MA reaches its  
**15TH YEAR**

## LEARNING FOR ALL

### Public Events

As always, our public events programme provided opportunities for individuals to develop their interest in the plays and playhouses of early modern England. In the course of our autumn and spring programme 'Shakespeare and Friendship', complementing the season of performances in the Sam Wanamaker Playhouse, we presented a wealth of pre-performance talks and post-performance Q&As, study days, courses on Shakespeare and Research in Action workshops for scholars, theatre practitioners and members of the general public.

Our spring and summer season of events, 'Shakespeare Inspired', explored some of the source texts that inspired Shakespeare. This included a talk by John Wolfson on *King John* and a reading at the Inner Temple of the fascinating source play, *The Troublesome Reign*, by George Peele. We also turned our attention to John Ford (who featured strongly in the spring season in the Sam Wanamaker Playhouse), presenting staged readings of all Ford's solo-authored plays – other than those which had been performed in the spring – including a performance of *Love's Sacrifice* at Gray's Inn in February.

We were also honoured to welcome Professor Sir Brian Vickers as the 2015 Sam Wanamaker Fellow, who spoke on the subject of 'Men and Women in the plays of John Ford' in June. The Ford season concluded with a full production of *The Lady's Trial* given by Edward's Boys from Stratford-upon-Avon (reported above). Speakers in the season included Richard Olivier, Professors Matthew Dimmock, James Shapiro (marking the launch of his book, *1606*), Emma Smith and the creators of the *Kill Bill* series of graphic novels. The summer also featured a fascinating staged reading of *Henry V* in original pronunciation (featuring Ben and David Crystal) and a memorable day on puppetry, which ended with an 18th-century German marionette show inspired by *Hamlet*.

The year closed with 'Late Leaves', a short season of talks and other events complementing the season of late Shakespeare plays in the Sam Wanamaker Playhouse.

### Special Events for Families

Throughout the course of the year we engaged families and helped to introduce new audiences to Shakespeare. Our award-winning immersive theatre piece, *Muse of Fire*, returned in 2015 and was once again very well received. New this year was *Shakespeare Untold*, our one-actor interactive storytellings of Shakespeare's plays, 'The Piemaker's Tale' (*Titus Andronicus*) and 'The Party Planner's Tale' (*Romeo and Juliet*). These received excellent reviews, playing at the Pleasance Courtyard at the Edinburgh Festival in August, and we hope to promote the series for a tour to national and international theatres.

### Higher Education and Research

2015 was a very busy year for undergraduate and postgraduate courses at the Globe and we welcomed many universities and drama schools to Bankside, including BA students from Syracuse University, BFA students from the Guthrie Theater School, students from East 15 and BFA, MFA and Design students from Rutgers University (who concluded their studies with us with a performance of *Henry V* on the Globe stage in February) and MA students from the Royal Conservatoire of Scotland, who completed their module with us with a performance of *Love's Labour's Lost* at the Globe in January. After an excellent inspection by the British Accreditation Council, we look to welcoming more international students in 2016.

The King's College London/Globe MA, now in its 15th year, remains the most popular Shakespeare MA in the UK, with 32 students enlisted on the 2015/16 course. The MA now includes a module focused on the indoor

playhouse. In addition to providing dramaturgical support for the acting companies, Globe Education's scholars have been publishing research and speaking at symposia at the Globe and at major international academic conferences. As Chair of the Architectural Research Group, Dr Farah Karim-Cooper (Head of Higher Education and Research) created two working groups to reconsider the decorative scheme for the Globe interior and to re-evaluate the lower gallery and its relationship to the yard. She also co-curated the second Oxford/Globe Forum with Professor Laurie Maguire.

*Research in Action* workshops throughout the year explored aspects of stagecraft in the Sam Wanamaker Playhouse as part of our ongoing Indoor Performance Practice Project. A weekend conference, 'Halved Heart: Shakespeare and Friendship', attracted interest from scholars from around the world. Dr Will Tosh represented Globe Education at the Shakespeare Association of America Conference. In January, Dr Malcolm Cocks joined the department as a Research Fellow, accompanying the Globe to Globe *Hamlet* on the African leg of the company's world-wide tour.

### Summer Courses

We ran several summer schools this year, including our first Adult Summer School in August. The Sam Wanamaker Festival weekend for UK drama schools at the end of March was a great success. Forty-four students from 22 drama schools took part and the Globe was packed for the Sunday afternoon performance. We were delighted to welcome two students from Rutgers University as well as two students from Shenyang Normal University who presented a scene from *Othello* in Mandarin in Beijing Opera style.



## WHAT THEY SAID

**Shakespeare Untold:**  
*Titus Andronicus* 'The Piemaker's Tale'

★★★★★

'There is a generally held wisdom that Shakespeare is not for the very young. This double bill, and particularly the wonderful *Andronicus*, completely disproves that idea.'

The Times Scotland

**Playing Shakespeare with Deutsche Bank:**  
*Othello*

★★★★★

'An utterly absorbing and dramatic production, exciting and full of energy.'

South London Press

'Rarely have I seen and heard so many young people so engaged in a theatre.'

The Stage

## EXHIBITION & TOUR

340,000

Exhibition visitors

2,790

demonstrations

### Globe Exhibition & Tour

We presented a vibrant programme of demonstrations and temporary exhibitions over the year and continued to develop our visitor tours of the Sam Wanamaker Playhouse. Our audio-guiding programme for the permanent exhibition has been further expanded with a specially developed children's audio-guide added to our portfolio of eight different language versions.

This was not the best year for tourism throughout London. The economic 'bounce' which followed the Olympics is now behind us, the Sterling/Euro exchange rate was unfavourable and many French schools cancelled their bookings in the wake of the Charlie Hebdo terrorist attack in Paris. Nevertheless, we welcomed 340,000 visitors this year, which, although falling short of a very ambitious annual target, was an encouraging result in comparison with the performance of most of London's paid visitor attractions.

## SUPPORTING OURSELVES

### Retail

Activity in our shop is of course closely related to the number of visitors coming to the Exhibition & Tour, which, in common with most London attractions, faced a challenging year. But if the footfall was lower, the average transaction was higher, so combined with judicious management of costs, our trading figures in the shop were remarkably encouraging. The sale of books continue to yield more than a quarter of on-site revenue, a direct consequence of the streamlining of our range which took place last year. Clothing and gifts also performed well, but DVDs less so, largely as a result of the very large online content now available through the Globe Player. We continued to extend our range of products themed to the Globe and Sam Wanamaker Playhouse seasons and have enjoyed success in wholesaling these into other shops and visitor attractions in London.



# WIDENING ENGAGEMENT

## Deaf and Disabled Access

It is our ambition to become the most accessible theatre in London.

We aim to do this through positive interaction, which involves broader training for all staff in access issues. We have begun this by training staff in audio-description to improve what we offer for blind and visually impaired patrons.

Membership of the access scheme we launched in 2014 doubled this year, and we now have detailed lists of requirements for approximately 1,000 patrons. This has allowed us to explore in much greater detail the ways in which we welcome patrons to our venues and workshop spaces. Our assisted performances in both the Sam Wanamaker Playhouse and the Globe sold out this year, and the Globe received a five-star rating from the disability travel website, Euan's Guide.

As part of our work with the Southwark Dementia Action Alliance, we welcomed local care groups to *Playing Shakespeare with Deutsche Bank*, helping people living with dementia visit the theatre and providing engaging opportunities to talk about their experiences afterwards. Also during *Playing Shakespeare with Deutsche Bank* we welcomed the deafblind charity Sense and many of its service users as part of a new programme giving deafblind people better access to Shakespeare's work.

Next year, we look forward to including 'relaxed' performances of each Globe production: plays will be signed, captioned and special lighting and sound levels will be taken into consideration for disabled audience members.

## Digital Profile

Digital activity at the Globe goes from strength to strength and the website now includes a wealth of interactive material and engaging content, including high-concept filmed trailers for many productions (we achieved nearly 530,000 views on YouTube). The website recorded over four million hits, an increase of almost 200,000 (over 5%) and over 2.5 million users, an increase of almost 150,000 (over 6%) on last year.

This was also a good year for our highly regarded and popular social media work. At the end of the year we had over 130,000 followers on Twitter (up by over 50%) and over 145,000 likes on Facebook (up by 19%). Our Instagram presence has also increased, and we now have over 10,000 followers.

## Publishing

We published 20 main-house theatre programmes in the course of the year, all featuring contributions from distinguished experts and generously illustrated. We also published 23 programmes for concerts and special events in the Sam Wanamaker Playhouse. Three issues of our membership magazine, *Around the Globe*, were also published, containing contributions from the magazine's characteristically strong stable of world-class Shakespeare and theatre experts.

Over  
**1,000**  
members of our  
Access Scheme

Over  
**4 MILLION**  
website visitors

**50%**  
increase in  
Twitter followers

## Catering and Hospitality

Our public catering and private and corporate hospitality, managed by Swan at the Globe, has again turned in an excellent performance this year. Last year's bar and restaurant refurbishments, this year's physical improvements to the catering block, including new internal and external signage, and a new ice-cream kiosk on Bankside, have all contributed towards an improved visitor experience and given our catering services far greater visibility and presence around the Globe site. We also made improvements to the decor and furnishing of Theo's Cafe at the Sackler Studios and these have had a beneficial impact on customer service and business performance.

The new Swan website introduced this year has been extremely well received and has had an excellent impact on our hospitality business. Whilst all events business is up on last year, the wedding business has fared extraordinarily well, with a three-fold increase in business turnover.

Over  
**58,000**  
restaurant patrons

Over  
**250,000**  
bar transactions

**WON**  
Best Corporate  
Party Venue at  
the 2015 London  
Venue Awards





In the summer, we published the revised Hodder/Globe Education Shakespeare editions of *Macbeth* and *Romeo and Juliet*, in time for the revised GCSE curriculum in September. The summer also saw important progress made on books from our Research department. Dr Farah Karim-Cooper submitted *The Hand on the Shakespearean Stage: Gesture, Touch and the Spectacle of Disemberment* to Arden-Bloomsbury and Dr Will Tosh completed his book on *Letters and Friendship in Early Modern England* for Palgrave Macmillan. Dr Tosh later submitted his proposal for a book on the Sam Wanamaker Playhouse.

Nominations are currently open for the 2016 Shakespeare’s Globe Book Award, a biennial award granted to a first monograph which has made an important contribution to the understanding of Shakespeare. Books published in 2014 and 2015 will be considered, and the winner will be chosen by a panel of judges to be chaired by our Director of Education Patrick Spottiswoode, and including Professor Laurie Maguire, Dr Gillian Woods, Dr Farah Karim-Cooper, Professor Grace Ioppolo and Dr Lucy Munro.

### Staff Welfare

Engaging and supporting our own staff is no less important than engaging our audiences and stakeholders. We completed our first comprehensive staff survey in 2015 and secured a high level of engagement, with over 150 staff taking part. The survey identified some areas for improvement and a number of recommendations emerged, including a new staff consultation group and a salary bench-marking process to ensure the Globe is in line with other high-performing arts and heritage organisations in the UK.

# HOW WE MADE IT

				2015	2014
Incoming Resources	Unrestricted Funds	Restricted Project Funds	Restricted Capital Funds	Total Funds	Total Funds
	£000	£000	£000	£000	£000
Donations and other fundraising income	709	611	361	1,681	1,894
Legacies	62	–	–	62	576
<b>Total voluntary income</b>	771	611	361	1,743	2,470
Ancillary and other non-charitable trading income	3,537	–	–	3,537	3,436
Interest receivable	135	–	–	135	76
Theatre, exhibition and education income	17,624	–	–	17,624	16,035
<b>Total incoming resources</b>	<b>22,067</b>	<b>611</b>	<b>361</b>	<b>23,039</b>	22,017

# HOW WE SPENT IT

				2015	2014
Resources Expended	Unrestricted Funds	Restricted Project Funds	Restricted Capital Funds	Total Funds	Total Funds
	£000	£000	£000	£000	£000
Costs of generating voluntary income	663	–	106	769	798
Ancillary and non charitable trading expenses	1,653	–	–	1,653	2,042
Theatre, exhibition and education expenses	18,803	620	–	19,423	17,348
Preservation of the Globe Theatre & Playhouse	494	–	356	850	947
Governance costs	42	–	–	42	44
<b>Total resources expended</b>	<b>21,655</b>	<b>620</b>	<b>462</b>	<b>22,737</b>	21,179





# LOOKING FORWARD

## NEW SPACES

### Project Prospero

'Knowing I loved my books, he furnished me  
From my own library with volumes that  
I prize above my dukedom.'

*The Tempest Act I, scene 2*

Project Prospero is our next major capital development and the final stage in the realisation of Sam Wanamaker's vision for the Globe. The new building will comprise the Globe Library, new production facilities, new rehearsal and education studios and a new Exhibition.

The result will be a fully integrated campus on Bankside, transforming the organisation and enabling audiences, scholars and the general public to engage at every level with Shakespeare's work. We will increase our number of visitors by 20% and increase our income by £2 million.

The new building will be of the highest design quality, contemporary in feel but in keeping with the aesthetic of the Globe Theatre, and will use some of the same or similar materials. Glass panelling will allow activities taking place to be seen from outside, creating a sense of openness and inviting passers-by to come in and explore. It will be a beacon of excellence, architecturally and operationally.

The total development is approximately 8,000 square metres and the full project costs are estimated at £30 million (including fees, VAT and business interruption costs). Over the next 12 months detailed design work will be completed to RIBA Stage 3. A £30 million Fundraising Campaign chaired by Trustee Dr Martin Clarke is now underway. This will be a major activity for the whole organisation over the following year.

### Teaching and Rehearsal Spaces

Our plans to acquire long leasehold accommodation providing space for education workshops and theatre studios immediately adjacent to our Sackler Studios progressed during the year. We aim to complete these lease arrangements in the year ahead and expect the new spaces to come into operation in the summer of 2016.

We have also identified some much needed additional space for rehearsals, exhibitions, teaching and administration within a local property currently proposed for redevelopment (at 185 Park Street). The scheme has received planning permission and the financial arrangements and lease terms are under discussion.

### Shakespeare 400

In 2016 we celebrate the 400th anniversary of Shakespeare's death, welcoming the return to Bankside of our Globe to Globe *Hamlet* company on 23 and 24 April. Following a service celebrating Shakespeare's life at Southwark Cathedral, these final performances at the Globe will bring to a jubilant close the world's first genuine world tour of any play. After two years on the road, it promises to be an emotional homecoming.

The same weekend will also see the screening of *The Complete Walk* – 37 specially created short films of each of Shakespeare's plays which will be shown for free on 37 screens along the banks of the Thames between Westminster Bridge and Tower Bridge. Featuring some of the country's best-known actors, shot on historically appropriate locations in the UK and overseas by a selection of talented young directors and produced with support from the British Council, *The Complete Walk* will form the centrepiece of London's celebration of Shakespeare's life and work. Later in 2016, the films will be shown in cities across the UK and beyond and will in due course be made available on Globe Player.

Beyond the April weekend itself we have a full and exciting schedule of activities planned throughout 2016, in which Shakespeare will share his anniversary with those of Cervantes and Philip Henslowe and of the first appearance of English books at the Frankfurt Book Fair. We look forward to displays from the wonderful John Wolfson rare books collection, a visit from the First Folio recently discovered in the library at St Omer in France, some fascinating material from the Philip Henslowe/Edward Alleyn archives on loan from Dulwich College and material from the Royal Watercolour Society and Royal Society of Printmakers. Exhibition events and displays will be accompanied by a rich programme of public events, including lectures, study weekends and staged readings.





## SUMMER SEASON 2016 30 APRIL – 16 OCTOBER

### The Wonder Season

In January 2016 we announced the details of Emma Rice's very exciting first season of plays at the Globe, the Wonder Season: a wonderful programme of plays dedicated to creating 'theatre as if every story is freshly born in that moment' and including *A Midsummer Night's Dream*, *Macbeth*, *The Taming of the Shrew* and *Imogen*, a reimagining of Shakespeare's *Cymbeline*.

The season will open with a magical forest designed by Lez Brotherston which will spill out from the piazza onto Bankside. Emma Rice will direct *A Midsummer Night's Dream*, which promises to be a riotous celebration, filled with music, dance and naughtiness. In May *The Taming of the Shrew*, directed by Caroline Byrne, will transport Shakespeare's sparring couple to a distinctly Irish setting. June brings *Macbeth* directed by Iqbal Khan, while running from September, *Imogen*, Shakespeare's *Cymbeline* renamed and reclaimed, will be directed by the Globe's recently appointed Associate Director, Matthew Dunster.

The season will also include a revival of our fabulously well received 2015 production of *The Merchant of Venice*, directed by Jonathan Munby, with Jonathan Pryce as Shylock. The Globe's strong touring tradition will continue with a co-production with Liverpool Everyman and Playhouse of *The Two Gentlemen of Verona*, directed by Nick Bagnall.

Complementing the Shakespeares will be two Kneehigh productions: Daniel Jamieson's magical play inspired by the life of Marc Chagall, *The Flying Lovers of Vitebsk*, and *946*, based on Michael Morpurgo's gloriously imaginative D-Day novel, *The Amazing Story of Adolphus Tips*.

While announcing the season, we also discussed re-examining some aspects of our artistic policy, such as

editing Shakespeare's most challenging language if it no longer makes sense to a modern audience, cutting plays where necessary, exploring their folk roots and welcoming noisy audiences to 'relaxed performances' of every production.

Among the productions in the Sam Wanamaker Playhouse later in the year we also look forward to *The Inn at Lydda*, John Wolfson's dramatization of an apocryphal meeting between Jesus Christ and the Emperor Tiberius.

### Globe Education

The year ahead promises to be another busy one for Globe Education. We will further develop several projects, such as growing the 'Children as Storytellers' project and widening the reach of our Continuing Development Courses. We are delighted that Deutsche Bank will fund *Playing Shakespeare* for three more years and expect to build on our collaboration with the Royal Courts of Justice to put next year's production 'on trial' in courts throughout the UK.

We also look forward to 'Shakespeare in Translation', a series of translating workshops in Brazil, Qatar, India, China and Germany which will be led by Globe Education and the Writers' Centre at the University of East Anglia and supported by the British Council.

But our energy overseas will be chiefly focused on developing our long-standing relationship with the University of California, Davis, where Globe Education already runs an Academy. In response to the appetite expressed by US schools for Globe Education approaches, we look forward to co-creating with UC Davis the Center for Teaching Shakespeare in the Classroom housed within the university's School of Education.



### Shakespeare's Globe in China

Over the last three years we have enjoyed cultivating an excellent relationship with artistic and educational organisations in China. Globe audiences have enjoyed vibrant productions in Mandarin and Cantonese and the Globe in turn has taken its own productions of *A Midsummer Night's Dream* and *Hamlet* to Beijing, Shanghai, Guangzhou and Hangzhou. We have also enjoyed working with Shen Yang Normal University, both at the Globe and in China.

We were also delighted to be part of the Chancellor of the Exchequer's delegation in the UK/China Economic and Finance Dialogue. HM Treasury has granted us significant funding to continue our work with China, in recognition of the work the Globe is doing to support the government's cultural diplomacy agenda.

Next year we look forward to developing further our relationships with Chinese theatre companies, arts providers, audiences, students and scholars. We will revive our 2016 production of *The Merchant of Venice* in cities across China, giving audiences an experience as close as possible to a performance in the Globe itself. Alongside performances, sessions with actors and directors will reflect on the themes of the play and Globe Education Practitioners will explore the Globe performance style and Shakespeare's work more generally. Chinese education practitioners will be invited to the Globe for an immersive course that will enable them to engage local schools, universities and the wider community in China.

In addition, Globe Education looks forward to establishing a centre for performance arts teaching and training in China. Over the next four years it will work with Chinese theatre companies and arts organisations to develop learning and community programmes, offering exchange study facilities and residencies. The next four years will be a voyage of discovery, exploring with Chinese arts practitioners the power of the arts in learning and shaping communities.





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We are deeply indebted to all our supporters. Their huge generosity and goodwill gives us great confidence as we plan the next stage of our capital development: the creation of a new world-class exhibition, a suite of greatly enhanced rehearsal and education facilities and – the final piece of Sam Wanamaker’s vision for the Globe – a fitting home for our scholarly work.

**We are enormously grateful to all our supporters.**

This year brought the retirement of Lord Falconer as Chair of the Shakespeare Globe Trust (Lord Falconer remains on the Trust) and the retirement of Dame Mary Richardson as a Trustee. We are enormously grateful for their great contribution to the success of Shakespeare’s Globe in recent years.

We welcomed to the Trust Joanna Mackle, who brings from her time at the British Museum a wealth of experience in strategy, communications and public engagement, and Daniel Heaf, senior Vice-President of Digital Commerce at Burberry, and his enormous knowledge of growing digital business.

On the executive team, we also said a reluctant farewell to Liz Fosbury, Chief Finance and Operations Officer, from whose expertise we had benefitted enormously over the last seven years. In September, we welcomed her successor, Ian Dixon, formerly Chief Operating Officer of the Serpentine Gallery.

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Over **1 MILLION** visitors to Bankside

Globe theatre audience of **356,000**

**89%** capacity for Shakespeare at the Globe

**145,000** £5 tickets sold

Sam Wanamaker Playhouse audience of over **84,000**

**99.7%** audience for *Farinelli and the King*

**195** Shakespeare performances in the Playhouse

**190** touring performances

**TEN** Olivier nominations for new plays

*Globe to Globe Hamlet*

**228** performances

**140** countries

**153** venues

**WINNER** of the Renee Stepham Award for Touring Theatre

**WINNER** *The Stage's* 2015 International Award

**UNESCO** patronage

**190** touring performances

**WINNER** of Uruguay's 2015 Florencio Award

**80,000** students attended Lively Action workshops

**70** Globe Education Practitioners

**20,000** free tickets for *Playing Shakespeare with Deutsche Bank*

**200** teachers attended CPD courses

**1.1 MILLION** hits on Globe Education web pages

**7,500** attended public events

**2,000** came to see *Read not Dead* performances

**340,000** Exhibition & Tour visitors

**2,790** demonstrations

Over **58,000** restaurant patrons

Over **250,000** bar transactions

**WINNER** of Best Corporate Party Venue at 2015 London Venue Awards

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