



2016

SHAKESPEARE'S GLOBE ANNUAL REVIEW



CONTENTS

Welcome	5
Theatre: The Globe	8
Theatre: The Sam Wanamaker Playhouse	14
Celebrating Shakespeare's 400th Anniversary	20
Globe Education – Inspiring Young People	30
Globe Education – Learning for All	33
Exhibition & Tour	36
Catering, Retail and Hospitality	37
Widening Engagement	38
How We Made It & How We Spent It	41
Looking Forward	42
Last Words	45
Thank You! – Our Stewards	47
Thank You! – Our Supporters	48
Who's Who	50





The Little Matchgirl and Other Happier Tales. Photo: Steve Tanner

WELCOME

2016 – a momentous year – in which the world celebrated the richness of Shakespeare’s legacy 400 years after his death. Shakespeare’s Globe is proud to have played a part in those celebrations in 197 countries and led the festivities in London, where Shakespeare wrote and worked.

Our Globe to Globe *Hamlet* tour travelled 193,000 miles before coming home for a final emotional performance in the Globe to mark the end, not just of this phenomenal worldwide journey, but the artistic handover from Dominic Dromgoole to Emma Rice.

A memorable season of late Shakespeare plays in the Sam Wanamaker Playhouse and two outstanding Globe transfers in the West End ran concurrently with the last leg of the Globe to Globe *Hamlet* tour.

On Shakespeare’s birthday, 23 April, we welcomed President Obama to the Globe. Actors performed scenes from the late plays running in the Sam Wanamaker Playhouse at Southwark Cathedral, a service which was the only major civic event to mark the anniversary in London and was attended by our Patron, HRH the Duke of Edinburgh. Along the banks of the Thames we screened the 37 films that made up *The Complete Walk*, a remarkable feat of free public engagement and just one instance of the Globe’s many adventures in film, on screen and online this year.

Emma Rice demonstrated her creative passion and brilliance for delighting audiences in her Wonder season. The technological installations generated diverse opinions and the depth of feelings expressed has shown that the Globe is held culturally in a position of great national concern. People are passionate about the Globe, and that demonstrates the importance of the work we have been carrying out over the past 20 years, without regular public funding.

These concerns have led us to reflect deeply on our mission. We have renewed our commitment to the unique architecture of the Globe, not as a museum but a living laboratory for actors and scholars. We will continue our radical theatrical experiment to present Shakespeare to as large and diverse an audience as possible.

I am of course extremely sad that our decision to stage work without amplification and designed light beyond the 2017 season has led to Emma’s decision to step down as Artistic Director in the spring of 2018. We are now preparing to begin the search for her successor and will announce our plans in due course.

The year saw us maintain and develop the Globe’s unequalled reputation for engaging younger generations with an outstanding *Playing Shakespeare with Deutsche Bank* production of *Twelfth Night* for schools, as well as educational outreach projects throughout the UK and overseas, including workshops held in association with our major tour of *The Merchant of Venice* to the USA and China. Both countries were kept in close focus this year and will remain so as we look forward to 2017 and beyond.

Less visible but equally important was the progress we made behind the scenes on the development of Project Prospero, our library, exhibition and centre for research, education and production – and the final element in Sam Wanamaker’s enduring vision for Shakespeare’s Globe.

Neil Constable
Chief Executive

2016: AT A GLANCE

Globe Theatre audience of

380,000

263 Shakespeare performances

98% capacity audiences for *A Midsummer Night's Dream* and *Macbeth*

97% capacity audiences for *The Merchant of Venice*

95% capacity audiences for *The Taming of the Shrew*

93% capacity audiences across the season

40% of tickets sold for only £5 – price held since 1997

Audience for late Shakespeare in the Sam Wanamaker Playhouse of over **77,000**

98% capacity audiences in the Sam Wanamaker Playhouse

40,000 audience for *The Complete Walk*

Globe to Globe *Hamlet*: **193,000** miles, **293** performances, **202** venues, **197** countries

266 touring performances

8,742 participants in UK educational outreach projects

5,350 participants in overseas educational outreach projects

Overseas touring audience of over **75,000**

90,000 web views of *A Midsummer Night's Dream*

300 cinemas screening Globe work worldwide

13,000 films downloaded worldwide

83,119 students attended Lively Action workshops

Around **20,000** free tickets to *Playing Shakespeare with Deutsche Bank* for **194** schools

TENTH year of *Playing Shakespeare with Deutsche Bank*: a total of **137,000** free tickets given to state school students

BEST VENUE for English Learning in the 2016 Schools Travel Awards

10,377 people attended public events

520 teachers trained on CPD courses

1,969 students attended

83 higher education courses

2,500 attended family storytelling events

333,000 visitors to the Exhibition & Tour

Nearly **3,000** demonstrations

34,000 attended **388** weddings and other events

5 MILLION website visitors

326% increase in engagement on Instagram







THE GLOBE THEATRE

Hamlet's Homecoming

The Globe Theatre opened for business this year with the triumphant return of the Globe to Globe *Hamlet* company, bringing to an end their amazing worldwide two-year odyssey, an adventure which saw the company perform in nearly every country on Earth. A final weekend of performances formed part of the celebrations commemorating the 400th anniversary of Shakespeare's death and a whirl of national festivities, to which Shakespeare's Globe contributed a huge part.

The return of *Hamlet* also marked the departure of the artistic director Dominic Dromgoole after ten extraordinarily productive years at the Globe (celebrated in last year's review) and the official arrival of his successor, Emma Rice.

The return of Globe to Globe *Hamlet*. Photo: Sara Lee

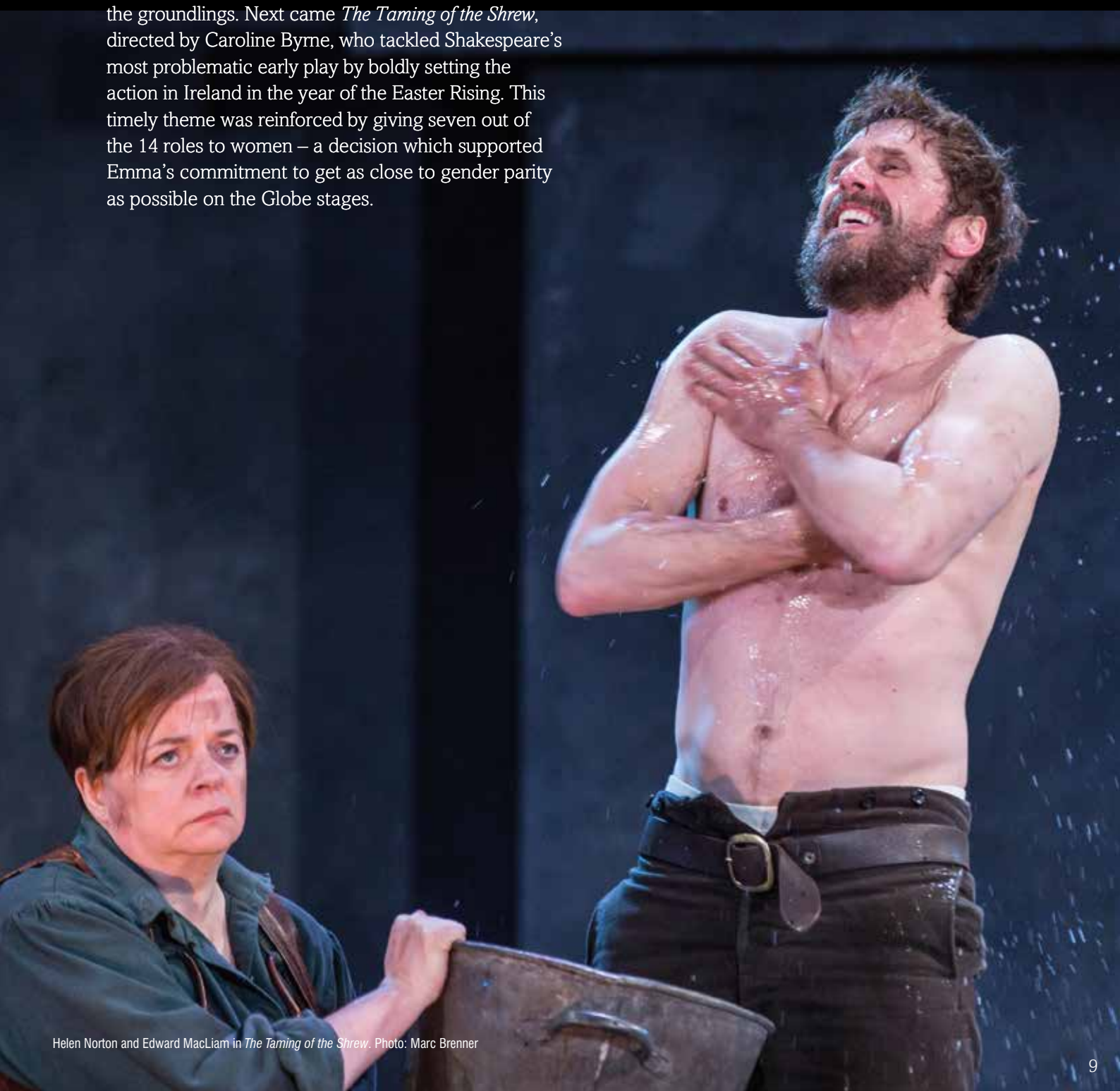
The Wonder Season

Emma Rice launched her first season – the Wonder Season – in January, with an imaginative visual identity which used some memorable artwork created in-house using work by the artist Dan Hillier, which was complemented on the Globe site by an enchanting forest of trees designed by Lez Brotherston, spilling out of the theatre and designed to intrigue anyone passing on Bankside.

The season opened on the last day of April with a captivating production of *A Midsummer Night's Dream*, directed by Emma. The theatre was arrayed like a spectacularly festive wedding venue, with spheres suspended over the yard and tables placed among the groundlings. Next came *The Taming of the Shrew*, directed by Caroline Byrne, who tackled Shakespeare's most problematic early play by boldly setting the action in Ireland in the year of the Easter Rising. This timely theme was reinforced by giving seven out of the 14 roles to women – a decision which supported Emma's commitment to get as close to gender parity as possible on the Globe stages.

Both productions were almost universally praised by reviewers and hugely enjoyed by audiences, although reservations in the media were expressed about the new technology introduced into the theatre.

For five performances in June, we welcomed back our 2015 production of *The Merchant of Venice*, directed by Jonathan Munby and with Jonathan Pryce in the title role. Everything that had made this one of the stand-out productions at the Globe the year before was in evidence in 2016, and it enjoyed some excellent reviews and terrific audiences before embarking on a tour of USA and China and returning to the Globe for an additional ten days in October.



Helen Norton and Edward MacLiam in *The Taming of the Shrew*. Photo: Marc Brenner



An eerily violent and forceful *Macbeth*, directed by Iqbal Khan, which opened shortly before the EU referendum, introduced some references to recent and forthcoming political events. The overwhelmingly positive response from audiences spoke for itself, and the production did outstandingly well at the box office.

Following the successful run of one Kneehigh production in the Sam Wanamaker Playhouse (*The Flying Lovers of Vitebsk*), Kneehigh's *946: The Amazing Story of Adolphus Tips* re-opened at the Globe in August under Emma Rice's direction, before embarking on a tour of the UK and the USA. Based on Michael Morpurgo's children's novel, *946* was an ebullient and popular delight, garnering excellent reviews.

Imogen, a 'renamed and reclaimed' *Cymbeline*, brought the Wonder Season to an edgy close, evoking a harshly contemporary world of gangland strife and bloodshed and deploying all the Globe's new technical resources. In preparation, the Globe's Associate Director, Matthew Dunster, conducted a wider casting process, consulting leading London arts charities supporting under-represented and disadvantaged young people through drama. The production was excitedly celebrated on social media and was an outstanding success with young audiences.

In addition to the innovations in lighting and sound, the Globe initiated a number of fresh approaches throughout the Wonder Season, such as the implementation of open dress rehearsals for staff. We also developed an understudy system, while our stated aim to increase gender parity throughout our productions was largely achieved and received wide press coverage: for the main productions in the Globe season, 46% of actors were female and 54% male. The Globe continued its commitment to ethnic diversity on stage: 37% of actors were of Black, Asian and minority ethnic origin. Furthermore, we continued to work with deaf or disabled actors: 3% of actors on stage were deaf or disabled. We introduced designated 'relaxed performances' in the Globe, and these were a success with many different audiences throughout the season.



Tara Fitzgerald and Ray Fearon in *Macbeth*. Photo: Marc Brenner



A Midsummer Night's Dream. Photo: Steve Tanner



Scott Karim, Martin Marquez and William Grint in *Imogen*. Photo: Tristram Kenton



946 – *The Amazing Story of Adolphus Tips*. Photo: Steve Tanner

Globe Theatre
audience of
380,000

263
Shakespeare
performances

98% capacity
audiences for *A
Midsummer Night's
Dream* and *Macbeth*

97% capacity
audiences for *The
Merchant of Venice*

95% capacity
audiences for *The
Taming of the Shrew*

93% capacity
audiences across
the season

40% of
tickets sold for
only £5 – price
held since 1997

Wonder Women

We extended the theme of Wonder to a great series of concerts on the Globe site in the late summer. Most of the programme which made up *Wonder Women: Live Music at the Globe* took place in the Sam Wanamaker Playhouse, but two major events took place in the Globe. In mid-August, the Mercury Prize nominee Róisín Murphy packed out the theatre for a magical night of adventurous electro-inspired music. The series closed with a screening in the Globe of Carl Theodor Dreyer's classic 1928 silent film *The Passion of Joan of Arc*, featuring a brand new score by Portishead's Adrian Utley and Goldfrapp's Will Gregory.

Awards and Nominations

The Stage Awards 2016

London Theatre of the Year*

Evening Standard Theatre Awards 2016

Emerging talent award in partnership with Burberry – Aoife Duffin
(*The Taming of the Shrew* and *A Girl is a Half-Formed Thing*)*

Broadway World UK Awards 2016

Best Revival of a Play *A Midsummer Night's Dream***
Theatrical Venue of the Year*

WHAT THEY SAID

A Midsummer Night's Dream

★★★★★

'A bundle of happy surprises...a *Dream* for the Glastonbury generation'

Daily Mail

★★★★★

'Theatrical revolution...tremendous energy and inventiveness'

The Daily Telegraph

★★★★★

'A glory...disruptive, unnerving, highly comic...It rocks'

The Observer

★★★★★

'A bloody joy, ravishing, engrossing and laugh out loud funny... Shakespeare, taken to his gloriously anarchic max'

Time Out

The Taming of the Shrew

★★★★★

'Astonishingly powerful'

Time Out

★★★★★

'The best *Shrew* I have ever seen...A triumph'

WhatsOnStage

★★★★★

'Caroline Byrne's splendid revival...thumping good fun'

The Guardian

★★★★★

'Caroline Byrne's lively and confident production... stingingly provocative...'

Evening Standard

946 – The Amazing Story of Adolphus Tips

★★★★★

'Brimful of Heart'

Evening Standard

★★★★★

'A winningly rumbustious family show'

The Independent

★★★★★

'You'll love the story of Adolphus Tips'

Daily Mail

Imogen

★★★★★

'This is Shakespeare, but not as you know it'

The Radio Times

★★★★★

'The final dance, a hunched-shoulder take on the traditional Globe jig, is worth the ticket alone'

The Observer

★★★★★

'Irreverent, intelligent, diverse, accessible and welcome theatre'

The Stage

★★★★★

'An aggressive urban landscape of pulsing physicality'

Evening Standard

Róisín Murphy

★★★★★

'A surreal blast'

The Independent

★★★★★

'With every costume she put on, she dressed the Globe anew'

The Telegraph

★★★★★

'Murphy was magnetic...The Globe's debut pop show was worth the noting'

Financial Times



Macbeth. Photo: Marc Brenner



THE SAM WANAMAKER PLAYHOUSE

Shakespeare's Late Plays

Our theatrical year opened with wonderfully well received productions of Shakespeare's quartet of late plays: *Pericles*, *Cymbeline*, *The Winter's Tale* and *The Tempest*. The first two seasons in the Sam Wanamaker Playhouse were dedicated to plays by other early modern writers – Webster, Beaumont, Marston, Middleton, Ford and Marlowe – or to new work by living writers, so this was the first major outing for Shakespeare in the indoor space. And what a great outing it proved: what had often felt problematic in the late plays when transferred from the page to studio or proscenium theatres proved natural and fitting in the Playhouse. The beauty and simplicity of the space rose to the challenge of accommodating the romantic twists and turnings of *Pericles* (directed by Dominic Dromgoole) and *Cymbeline* (directed by Sam Yates) and the lambent mystery of *The Winter's Tale* (directed by Michael Longhurst). *The Tempest* was Dominic Dromgoole's final production for the Globe and a fitting valediction to his ten years on Bankside. In all, the season drew an audience of over 77,000.

New work reclaimed the Playhouse in the summer, with Emma Rice's first productions on our indoor stage. Daniel Jarnieson's *The Flying Lovers of Vitebsk*, which told the extraordinary story of Marc and Bella Chagall, proved a wonderfully fresh first airing for Kneehigh in May. In September, our touring production of *The Two Gentlemen of Verona* (directed by Nick Bagnall and co-produced with Liverpool Everyman & Playhouse) landed in the Playhouse for a short but warmly received run. Also in September, the Playhouse provided the venue for *The Inn at Lydda*, John Wolfson's intriguing account of an imagined encounter between Jesus Christ and the Emperor Tiberius.

Audience for Late
Shakespeare of
over **77,000**

98% capacity
audiences in the
Sam Wanamaker
Playhouse

Niamh Cusack in *The Winter's Tale*. Photo: Marc Brenner

At the close of the Globe's Wonder Season, we launched Wonder Noir, a twilight, festive continuation of the Wonder theme transferred to our indoor space. First came a rare revival of *Comus*, John Milton's great masque for Ludlow Castle, given a thrillingly sensuous treatment under the direction of Lucy Bailey. Just beyond the period under review, we provided two wonderfully atmospheric candlelit offerings for late autumn and the Christmas season: *The Little Matchgirl and Other Happier Tales*, adapted by Emma Rice and Joel Horwood, memorably reimagined four of Hans Christian Andersen's best-known stories. Shortly afterwards, *All the Angels* revived our 2015 production of Nick Drake's play exploring the background to the first performance of Handel's *Messiah*. At the time of writing we welcome the return of Jacobean drama to our indoor stage, with Webster's *The White Devil*, and our first Shakespeare tragedy in the Playhouse, *Othello*.

Concerts and events

As a curtain-raiser to our season of Shakespeare's late plays, we presented a three-week festival of four highly distinct but complementary productions. Jessica Swale's *Thomas Tallis*, featuring the life and tumultuous times of one of Tudor England's greatest composers, made a welcome return to the stage of the Playhouse, supported by, once again, members of The Sixteen. At the same time, we were delighted to further our association with the Royal Opera House, who brought their enchanting production of Luigi Rossi's *Orpheus* to the Playhouse. These two musical highlights were followed by two very different responses to Homer's *Odyssey*: the return of *Omeros*, Derek Walcott's epic of Caribbean life, and a new production by English Touring Theatre of Simon Armitage's play *Odyssey: Missing Presumed Dead*.

Over the 2015 Christmas season, audiences were treated to a reprise of Aiden Gillen's reading of James Joyce's haunted and beautiful tale, *The Dead*, previously heard at our Winter's Tales storytelling festival in 2014. Another welcome returnee was *Ellen Terry with Eileen Atkins*. Throughout the autumn and winter, we also continued our well established series of candlelit concerts and special events, with performances by classical groups which included the

English Concert, the City of London Sinfonia and the Chilingirian Quartet, the folk group Show of Hands and a collection of world-class musicians such as Courtney Pine, Alfredo Rodriguez, Andreas Scholl, Tamar Halperin, Avi Avital and Roderick Williams.

Over the summer we opened a dazzling new chapter in the Playhouse, with the advent of *Wonder Women: Live Music at the Globe*. In addition to two great events in the main house, we welcomed a series of amazing performances curated by Lauren Laverne by women who have altered the complexion of contemporary popular music, including Camille O'Sullivan, Becca Stevens, Flo Morrissey, Billie Marten, Rachel Sermanni, Gwenno and Ibibio Sound Machine.

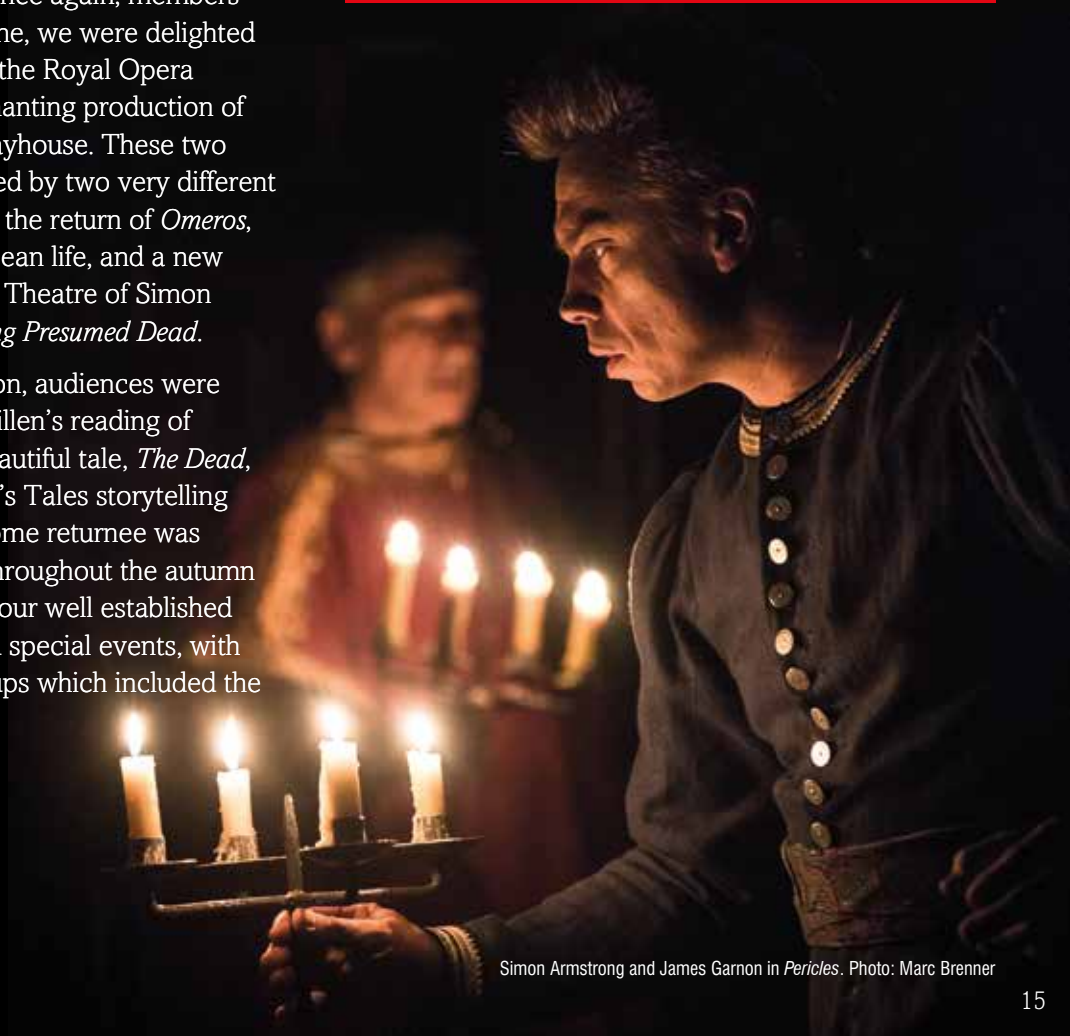
August also saw the Globe host its first BBC Prom, when the Baroque ensemble Arcangelo, under the direction of Jonathan Cohen, performed a programme of Shakespeare-themed works by Purcell, Blow, Locke and Draghi in the Playhouse.

Awards and Nominations

Broadway World UK Awards 2016

Best Actor in a Play – James Garnon, *Pericles**

*Nominated **Won



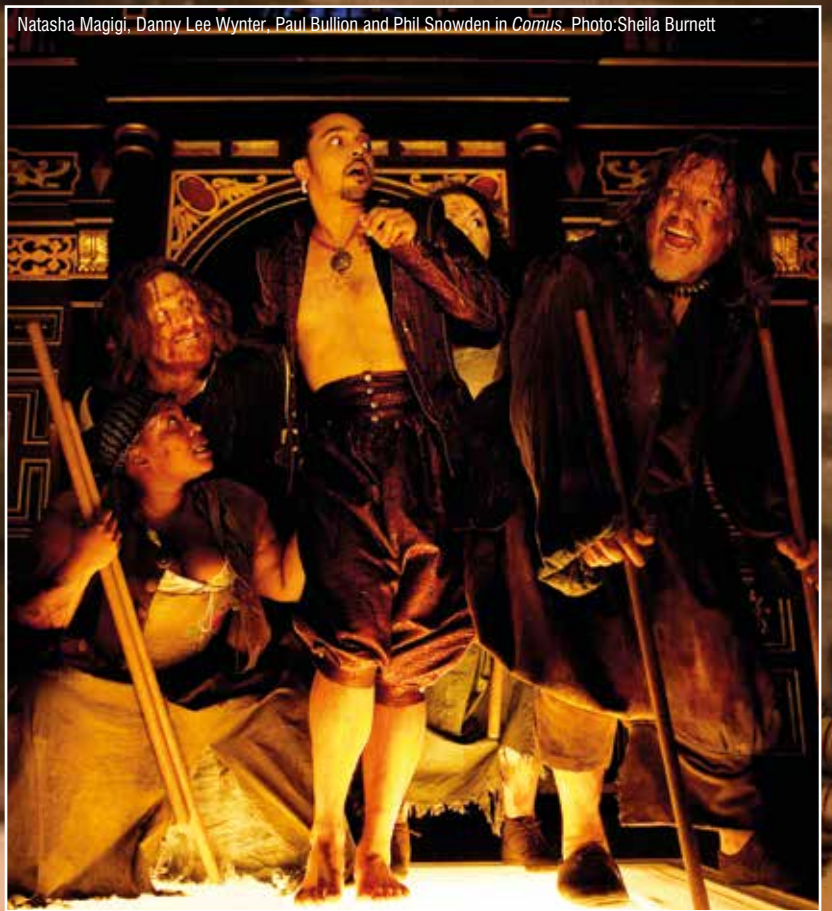
Simon Armstrong and James Garnon in *Pericles*. Photo: Marc Brenner



John Light in *The Winter's Tale*. Photo: Marc Brenner



Dennis Herdman, Rachel Stirling and Jessica Baglow in *The Winter's Tale*. Photo: Marc Brenner



Natasha Magigi, Danny Lee Wynter, Paul Bullion and Phil Snowden in *Comus*. Photo: Sheila Burnett



Joseph Marcell in *Cymbeline*. Photo: Marc Brenner



Jonjo O'Neil in *Cymbeline*. Photo: Marc Brenner



Fisayo Akinade in *The Tempest*. Photo: Marc Brenner



Kyle Lima and Bettrys Jones in *The Little Matchgirl and Other Happier Tales*. Photo: Steve Tanner

WHAT THEY SAID

Pericles

★★★★★

'Dominic Dromgoole's poignant, beautifully staged production'

The Guardian

★★★★★

'It's tragic, it's comic, it's epic...this peculiar triumph makes you greedily wonder if more marvels might come from them here too'

The Times

★★★★★

'Ridiculously good fun...genuinely touching'

Time Out

★★★★★

'The humorous scenes fizz and the more intimate ones are genuinely moving'

Evening Standard

Cymbeline

★★★★★

'Affectionate and engaging'

The Daily Telegraph

★★★★★

'Fast-moving and never flagging'

The Stage

★★★★★

'Sam Yates's spry, immensely engaging production... Pauline McLynn is a joy as the queen... Emily Barber's posh, brave and funny Innogen is wonderful'

Financial Times

★★★★★

'Full of surprises'

WhatsOnStage

The Winter's Tale

★★★★★

'A must-see production'

The Times

★★★★★

'Immensely moving by glowing candlelight'

Financial Times

★★★★★

'Michael Longhurst's production emerges keen and intimate...with three scorching actors who have never been better'

The Sunday Times

★★★★★

'A darkly magical production'

Time Out



The Tempest

★★★★★

‘Moving and intelligent’

The Guardian

★★★★★

‘A delight to watch’

The Telegraph

★★★★★

‘Impressively fun’

The Stage

Comus

★★★★★

‘Lush and sexy reframing of Milton’s chastity play’

The Guardian

★★★★★

‘Highly entertaining and extremely funny’

The Telegraph

★★★★★

‘A bold statement of female empowerment’

Broadway World

The Little Matchgirl and Other Happier Tales

★★★★★

‘An out-and-out triumph. Endlessly inventive, gloriously silly, poignant, topical, edifying’

WhatsOnStage

★★★★★

‘Theatre to snuggle down into on a frosty night’

The Guardian

★★★★★

‘An exquisite spell of a show... irreverent and funny’

The Telegraph

All the Angels

★★★★★

‘A genuine Christmas treat’

The Telegraph

★★★★★

‘A beautifully performed exploration of the relationship between life and music’

The Stage

★★★★★

‘One of the loveliest evenings in London this winter’

Culture Whisper

Gwenno

★★★★

‘A surreal and beautiful evening at Shakespeare’s Globe’

The Guardian

Flo Morrissey, Billie Marten and Rachel Sermanni

★★★★★

‘The candlelit quiet, with 340 audience members hunched knee-to-knee, demanded total immersion’

Evening Standard

Becca Stevens Band

★★★★★

‘Becca Stevens’ limpid, luscious and artful fusion of Appalachian folk, jazz and indie rock found a perfectly empathetic setting in the Sam Wanamaker Playhouse’

Arts Desk

CELEBRATING SHAKESPEARE'S 400TH ANNIVERSARY

The Anniversary Weekend

Shakespeare's Globe was at the heart of *Shakespeare Lives*, the British Council-led national and international festival marking the 400th anniversary of Shakespeare's death. An explosion of celebrations accompanied the anniversary weekend itself – including the final performances of the Globe to Globe *Hamlet* on Bankside. We were honoured that the first performance was preceded by an early morning visit by President Obama, who was given a private tour of the theatre and treated to a selection of scenes by the company.

On 23 April itself, scenes from Shakespeare's late plays then running at the Playhouse formed part of a service in Southwark Cathedral, which was the only major civic event marking the anniversary in London. We were delighted that the service could be attended by our Patron, HRH the Duke of Edinburgh.

The Globe was at the centre of the BBC's coverage of the celebrations, which were broadcast live from Bankside and Stratford-upon-Avon. Over the course of the weekend we revealed *The Complete Walk* – 37 specially commissioned short films showing extracts from every Shakespeare play on massive screens along the Thames between Westminster and Tower Bridge. Employing a generous handful of young directors, the films drew on some stellar acting talent, including Simon Russell Beale, Eve Best, James Norton, Lindsay Duncan, Dominic West, Gemma Arterton and Peter Capaldi. Highlighting Shakespeare's exotic range, the films were shot on locations which suggested the real settings for each play: the Venetian Ghetto for *The Merchant of Venice*, the Red Pyramid at Dahshur for *Antony & Cleopatra*, the Villa dei Quintili in Rome for *Julius Caesar*, the Chateau de Lourmarin for *All's Well That Ends Well*, the Villa Businello-Morassutti in Padua for *The Taming of the Shrew*...



Gemma Arterton filming on location in Navarre for *The Complete Walk*.

Audience of **40,000** for *The Complete Walk*

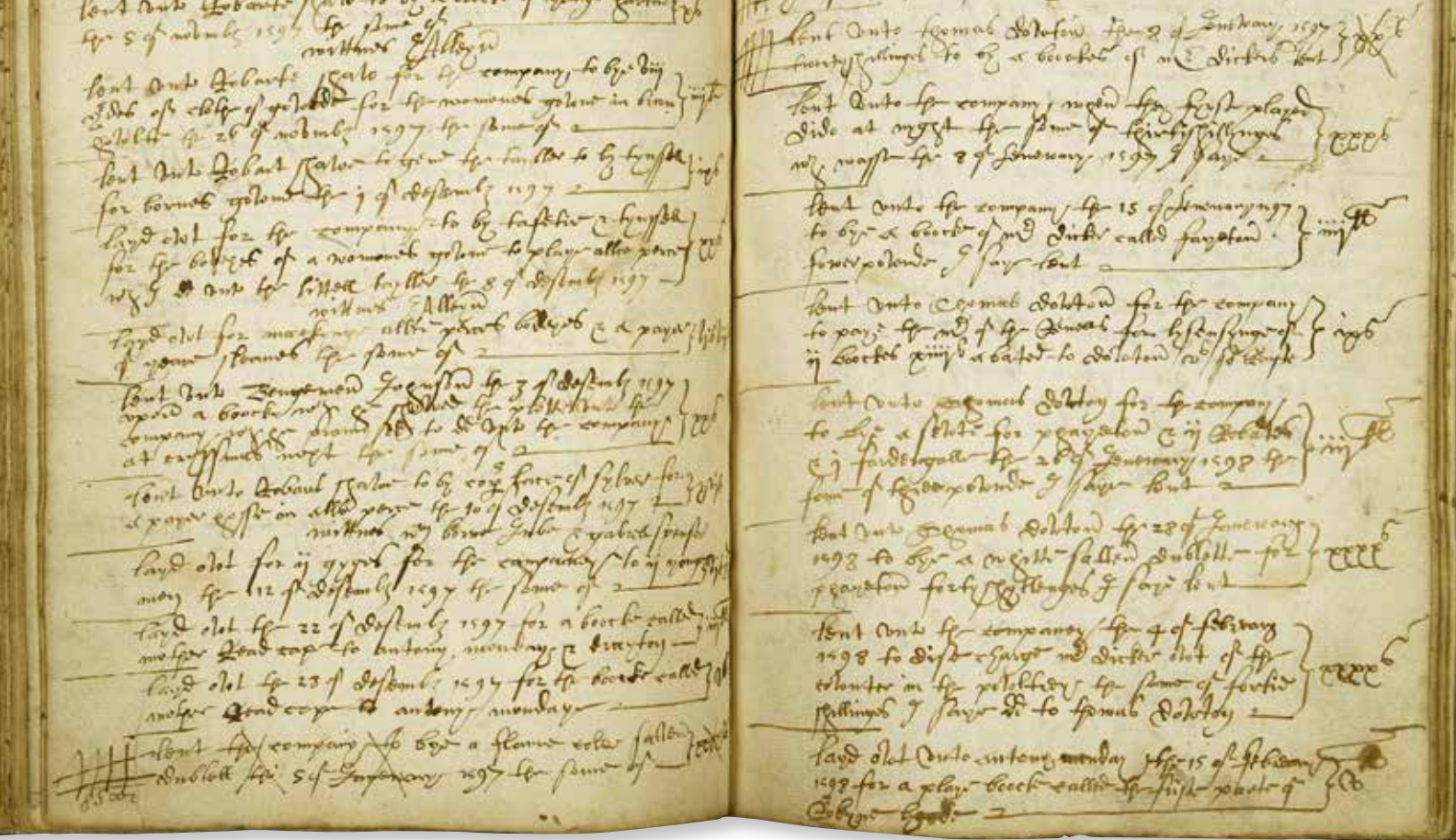
The Complete Walk, which was very well received by audiences and, like the rest of the anniversary weekend, enjoyed excellent media coverage, triumphantly realised its aim to celebrate Shakespeare's imagination on stage and film and to bring his language to the places themselves – 'creating something', in Dominic Dromgoole's words, 'brand new in the confluence of place and poetry'.

We are grateful to the support of the GLA and the British Council in producing the series. The films were viewed by approximately 40,000 spectators over the weekend and were later made available to view for a month on the BBC *Shakespeare Lives* website and are now available on the Globe Player. They have also been shown in 25 cities around the world, including cities in the USA, India, China, Spain, Peru and Mexico and at the British House at the Rio Olympics.

1616: A Momentous Year

Beyond the anniversary weekend itself, Globe Education ran a wonderfully varied year-long programme of events marking not just the Bard's quatercentenary, but also a number of other important anniversaries which fell this year: the deaths of the theatrical impresario Philip Henslowe, of Shakespeare's co-playwright, Francis Beaumont, of his great Spanish contemporary, Cervantes and of the great Chinese playwright and poet Tang Xianzu. Also commemorated in 1616 was the publication of Ben Jonson's great Folio – a landmark in the history of theatrical publishing and an important precedent in the publication of Shakespeare's own Folio seven years later. All these provided the inspiration for an inspiring programme of staged readings, lectures, courses, exhibitions, courses and conferences aimed at families, scholars, students and members of the general public.

As always, we accompanied both theatre seasons with a first-class programme of associated lectures, Q&A sessions and staged readings of early modern plays complementing the productions on the main stage. Two commemorative highlights were a keynote lecture on what it means to remember (and forget) Shakespeare given by Professor Gordon McMullan, this year's Sam Wanamaker Fellow, and the British Academy Shakespeare Lecture on the subject of his offstage 'scenes' given by Professor Lorna Hutson. Among the many staged readings were three plays by Ben Jonson, including *Sejanus his Fall* and *Every Man Out of His Humour* and two by Beaumont and Fletcher, including *The Scornful Lady*, which was given at the great hall at Gray's Inn.



Henslowe's Diary. Courtesy of Dulwich College. Photo Pete Le May

We were pleased to continue our excellent long-standing relationship with Dulwich College through the legacy of Edward Alleyn and his father-in-law Philip Henslowe with a major display in the Globe Exhibition. *Henslowe's Rose: Theatrical Treasure from Dulwich College* ran from 11 May until 29 June. The exhibition coincided with a lecture by Professor Grace Ioppolo on Henslowe the court networker and property magnate and Original Pronunciation performances of *Dr Faustus* (marking another milestone, the 400th anniversary of the publication of Marlowe's great play) and of Henslowe's *Diary* by David and Ben Crystal and the Passion in Practice theatre company.

This was followed in early July by an exhibition dedicated to original folios, including those collecting the works of Ben Jonson, Samuel Daniel and King James I and the First Folio of Shakespeare's plays stumbled across in the library at St Omer in 2014. The exhibition was complemented by a lecture by Professor Eric Rasmussen on the media storm which surrounded that book's extraordinary discovery. The publication of Jonson's Folio was celebrated with a lecture by Professor Martin Butler exploring the story of its publication and the image of the writer that it projects.

The remarkable influence of *Don Quixote* on the English stage was explored in a lecture (with illustrations performed by Globe actors) at the Instituto Cervantes London and by a number of staged readings in Globe Education's ongoing Read Not Dead series.

Beyond the Globe site, we also contributed to a number of events which formed Shakespeare 400, including two major exhibitions. At the British Library, *Shakespeare in Ten Acts* included a room dedicated to the Globe's Original Practice productions of *Twelfth Night*. Dr Farah Karim-Cooper, the Globe's Head of Higher Education and Research, was a formal advisor to the Library's curatorial team. Other items from our collection were included in *By me: William Shakespeare – A Life in Writing*, an exhibition jointly created by King's College London and the National Archives at Somerset House.

The events unrolled throughout *1616: A Momentous Year* benefited from some innovative and imaginative marketing in print and online, including a series of short videos featuring contributions from a range of actors and academics.

World Shakespeare Congress

Every five years since 1971, the World Shakespeare Congress has brought together the most distinguished names in the ever-extending field of Shakespeare studies. This year, the emphasis was naturally focused on Shakespeare's memory and the global legacy of his works, and was hosted for the first time in Stratford-upon-Avon and London. The Shakespeare Institute, the Shakespeare Birthplace Trust and the RSC hosted delegates in Stratford. We were honoured to join forces with King's College London in hosting the Congress in the capital, and welcomed 700 delegates to the first two plenary sessions, followed by a number of seminars in the Sam Wanamaker Playhouse on 5 and 6 August.

BEYOND THE GLOBE

Worldwide: Globe to Globe *Hamlet*

This year, our amazing ambition to perform *Hamlet* before every nation on earth was finally accomplished after an extraordinary, not to say exhausting, two years on the road. In total, the company played in a dazzling variety of different venues – from theatres to temples and public squares to refugee camps – travelled 193,000 miles, and played 293 performances at 202 venues in 197 countries. The last six months of the tour took an incredibly varied course, taking in the whole of central Asia, the Middle East, Madagascar, Mauritius, West Africa and Morocco – not to mention the Balkan States and Greece, Malta, France, Belgium and Ireland.

It is impossible to do justice here to the variety and reach of even the last leg of the tour, but highlights from its final months must include N'Djamena in Chad, Erbil in northern Iraq (where it played to 1500 Kurdish students), Kabul in Afghanistan and Tashkent in Uzbekistan.

Some of the most memorable (and challenging) performances for the company were to people from nations displaced in refugee camps – to Yemeni refugees at the Obock camp in Djibouti, Central African Republic refugees in the east of Cameroon or (as mentioned in last year's review) to Syrian refugees in the camp at Zaatari.

For its final overseas performance, and as a fitting conclusion to this long theatrical odyssey, the company brought place and play together at Kronborg Castle in Helsingør (Elsinore), in the presence of HM Queen Margrethe of Denmark. Never has any theatre production, anywhere in the world, reached a broader audience.

A book telling the story of this extraordinary tour is in progress by Dominic Dromgoole, while some of the fascinating variety of audience responses to the production around the world were collected and published by the Globe Education Research Fellow, Dr Malcolm Cocks, as part of the Global Audiences Research Project.

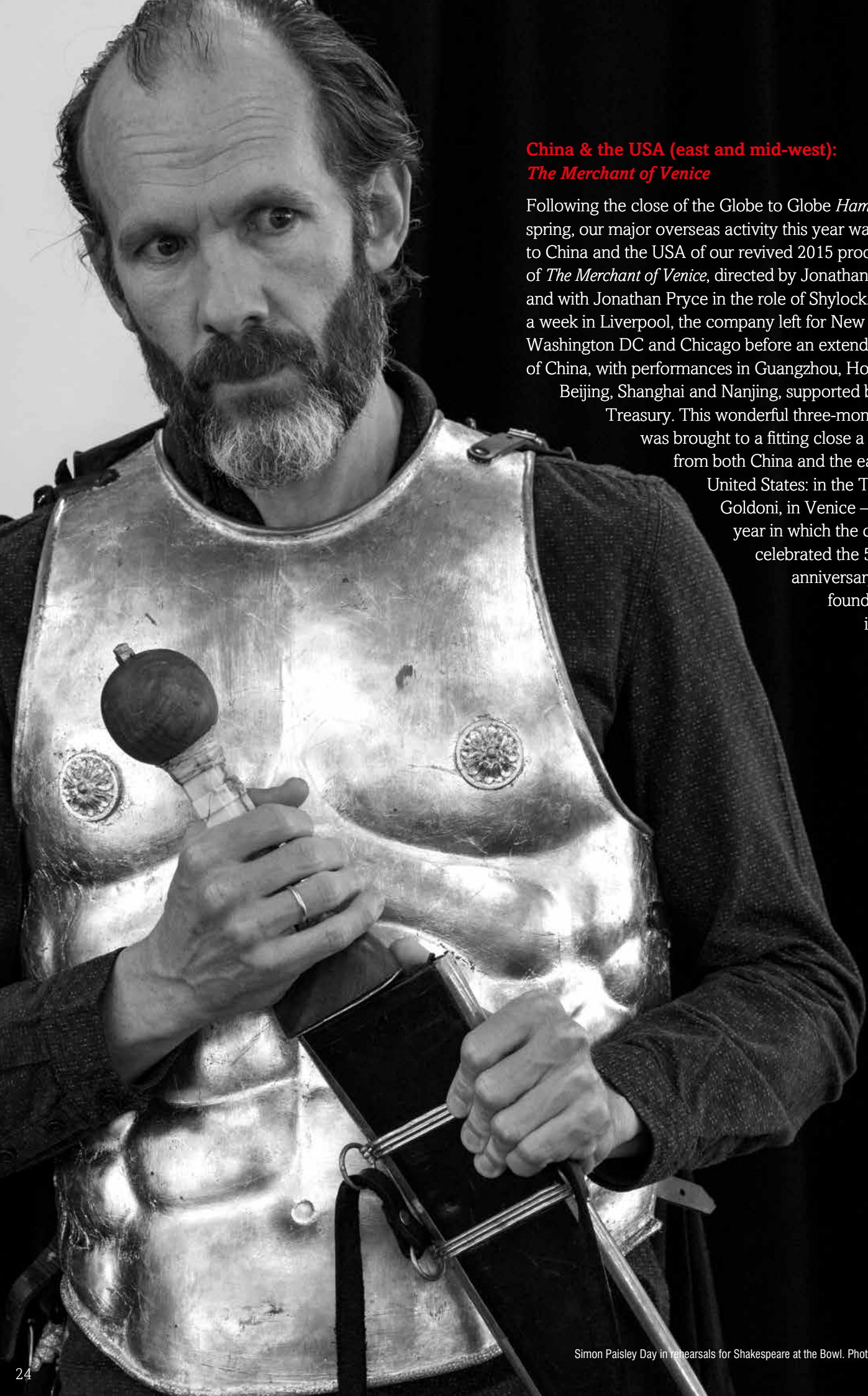
193,000
miles

293
performances

202 venues

197
countries





China & the USA (east and mid-west):
The Merchant of Venice

Following the close of the Globe to Globe *Hamlet* in the spring, our major overseas activity this year was the tour to China and the USA of our revived 2015 production of *The Merchant of Venice*, directed by Jonathan Munby and with Jonathan Pryce in the role of Shylock. After a week in Liverpool, the company left for New York, Washington DC and Chicago before an extended tour of China, with performances in Guangzhou, Hong Kong, Beijing, Shanghai and Nanjing, supported by HM

Treasury. This wonderful three-month tour was brought to a fitting close a long way from both China and the eastern United States: in the Teatro Goldoni, in Venice – in the year in which the city celebrated the 500th anniversary of the foundation of its Ghetto.

The production provided an opportunity to engage with some of our long-standing patrons and networks in the USA and to open up a number of important cultural and educational partnerships in China. A trio of very successful social events were held in New York, Washington and Chicago, while in China the emphasis was on education, and we were pleased to be able to offer a full programme of Globe Education workshops and other teaching at each venue for school students. These were extremely well received.

These activities provided us with an excellent opportunity to test the demand for our work in China and we were encouraged to start developing our plans for a Globe Education Centre in China (with the support of £0.5million of UK Treasury funding).

In advance of the tour itself, the Globe was represented (with the Royal Opera House, National Theatre and Sadler's Wells) at the Performing Arts Skills Exchange in Beijing, measuring the kind of professional expertise the country will need if it is to realise its ambition to offer international programmes at its growing number of theatres now built and in development – which now stands at over 1500.

We also explored the possibility of creating an Anglo-Chinese centre for cultural exchange with the Guildhall School of Music and Drama and the Royal Opera House. We hope this will enable us to share knowledge, contacts and the management of projects and to collectively broker cultural partnerships in China.

USA (west): The University of California, *Much Ado About Nothing* & the LA Philharmonic

On the other side of the United States Globe Education's work continued with the School of Education at the University of California Davis (UC Davis), where we developed our Continuing Professional Development programme for teachers at several different levels. We continue to work towards the establishment of the Center for Teaching Shakespeare in the American Classroom, extending the influence of our work in US schools.

First delighting audiences on tour in the UK and Europe in 2014 and then revived in the summer of 2015, *Much Ado About Nothing* (directed by Max Webster) also crossed the Atlantic for a season in California in the late autumn of 2015. The production retained all the trademark characteristics of Globe touring in recent years, employing a pared-down Elizabethan-style stage and a handful of hugely energetic players.

At the end of the summer, Globe actors joined the Los Angeles Philharmonic under the baton of Bramwell Tovey, for an evening combining readings from Shakespeare with orchestral music by Tchaikovsky, Berlioz, Schmitt and Korngold at the enormous Hollywood Bowl, Los Angeles (capacity 17,500). The programme was adapted by the Globe's Director of Music, Bill Barclay.



Phoebe Pryce in *The Merchant of Venice* Photo: Marc Brenner

266 touring performances

8,742 participants in UK educational outreach projects

5,350 participants in overseas educational outreach projects

Overseas touring audience of over **75,000**

UK & Europe: *The Two Gentlemen of Verona*

The pop and rock culture of the 1960s – specifically 1966 – provided the youthful backdrop to our summer touring show this year, a highly entertaining co-production with Liverpool Everyman & Playhouse of *The Two Gentlemen of Verona* – a first outing for this play since the Globe’s Prologue Season back in 1996. Under Nick Bagnall’s direction, Shakespeare’s evergreen early comedy travelled throughout the UK (stopping at the Sam Wanamaker Playhouse) and made trips to Norway, Sweden, Serbia, Hungary, Denmark and Austria.

In the West End

We were also delighted with two outstandingly successful West End transfers of recent Globe productions. Claire van Kampen’s play, *Farinelli and the King*, which was so warmly received by audiences in the Sam Wanamaker Playhouse in 2015, enjoyed a spectacularly good run at the Duke of York’s Theatre between September and December 2015 in association with Sonia Friedman Productions, for which a detailed replica of the interior of the Playhouse itself was commissioned. This was followed in February by a five-star revival of Jessica Swale’s *Nell Gwynn* in association with Nica Burns, Eleanor Lloyd and Paula Marie Black, which ran at the Apollo Theatre for 16 weeks, this time with Gemma Arterton in the title role. Both productions garnered a total of ten Oliver Award nominations, with *Nell Gwynn* winning the Best New Comedy Award. They were a testament to the strength and popularity of new writing at the Globe, and we look forward to welcoming *Nell Gwynn* back to Bankside in 2017.

UK & beyond: Globe Education Outreach & Work with Teachers

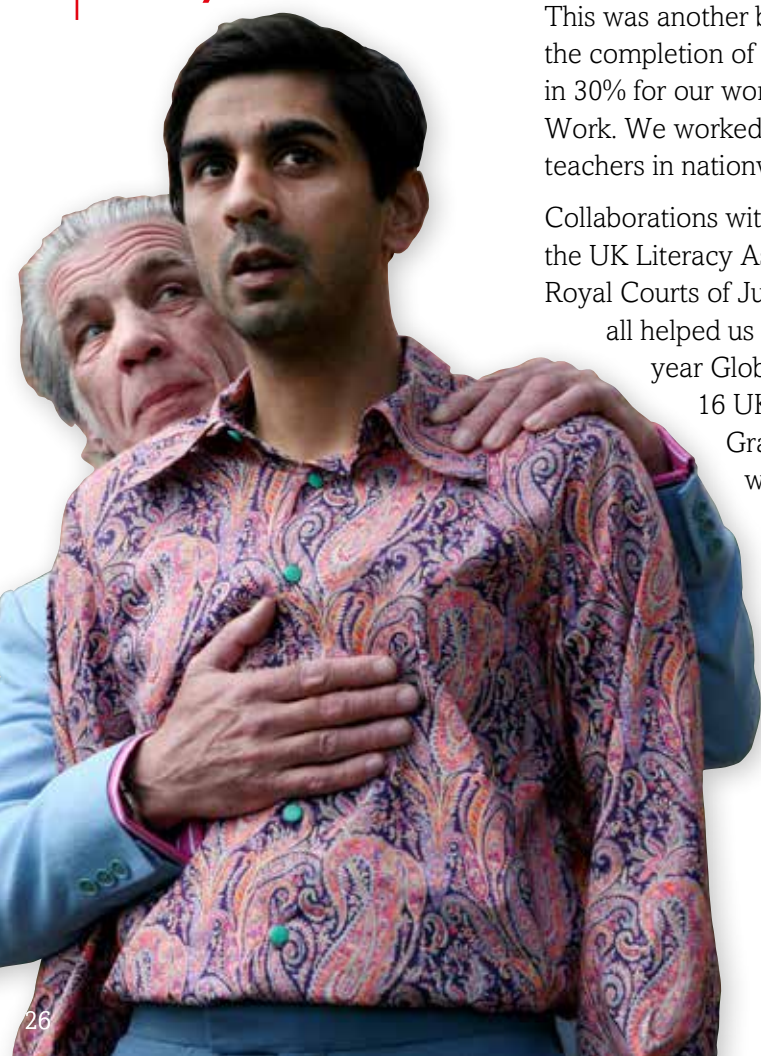
This was another busy year for Globe Education’s outreach work, which saw the completion of our National Outreach Manager’s first year in post and a rise in 30% for our workshops, projects and Continuing Professional Development Work. We worked with 285 teachers on the Globe site and trained a total of 520 teachers in nationwide projects.

Collaborations with the National Union of Teachers, the National Literacy Trust, the UK Literacy Association, Excellence in Scotland, The British Library, The Royal Courts of Justice, Westminster Abbey, Canterbury Cathedral and St Paul’s

all helped us to extend our reach within the UK and in the course of the year Globe Education Practitioners presented outreach work in over 16 UK towns and cities, including Cardiff, Leeds, Newcastle,

Grantham, Canterbury and Glasgow. Special storytelling sessions were given in schools throughout the country, including York, Halifax, Cambridge, Southend and Folkestone. In all, we worked with some 8,742 pupils and students across the primary and secondary sectors.

Further afield, Globe Education Practitioners took workshops to schools in Belgium, Ukraine, India, Botswana and Singapore. We worked with 5,350 overseas teachers and students in the course of the year.



Awards and Nominations

Olivier Awards 2016

Farinelli and the King,

Duke of York's Theatre transfer

Best Costume Design - Jonathan Fensom*

Blue-I Theatre Technology Award for Best

Set Design – Jonathan Fensom*

Virgin Atlantic Best New Play*

Best Actor – Mark Rylance*

Autograph Sound Award for Outstanding

Achievement in Music – Claire Van Kampen*

Best Actress in a Supporting Role – Melody Grove*

Nell Gwynn, Apollo Theatre transfer

Best Costume Design – Hugh Durrant*

Best Actress in a Supporting Role – Michele Dotrice*

Best New Comedy – Nell Gwynn – Jessica Swale **

Best Actress – Gemma Arterton*

Broadway World UK Awards 2016

Nell Gwynn, Apollo Theatre transfer

Best Actress in a Play – Gemma Arterton*

Best Direction of a New Production of a Play

or Musical – Christopher Luscombe*

*Nominated **Won



BEYOND THE GLOBE

Touring productions and outreach work

Abu Dhabi, United Arab Emirates
Antananarivo, Madagascar
Antwerp, Belgium
Ashgabat, Turkmenistan
Athens, Greece
Austin, USA
Bangalore, India
Banjul, The Gambia
Beijing, China
Beijing, China
Beijing, China
Beirut, Lebanon
Belgrade, Serbia
Bishkek, Kyrgyzstan
Brighton, Sussex
Brussels, Belgium
Budapest, Hungary
Calais, France
Carnuntum, Austria
Carnuntum, Austria
Chicago, USA
Chicago, USA
Cincinnati, USA
Chilham, Kent
Conakry, Guinea
Dakar, Senegal
Davis, USA
Delhi, India
Doddington, Lincolnshire
Doha, Qatar
Douala, Cameroon
Dubai, United Arab Emirates
Dublin, Ireland
Dundee, Angus
Dushanbe, Tajikistan
Erbil, Iraq
Exeter, Devon
Freetown, Sierra Leone
Gaborone, Botswana
Geneva, Switzerland
Guangzhou, China
Guangzhou, China
Helsingør, Denmark
Helsingør, Denmark
Hong Kong, Hong Kong
Hong Kong, Hong Kong

Istanbul, Turkey
Kabul, Afghanistan
Kiev, Ukraine
Kuwait City, Kuwait
Lahore, Pakistan
Libreville, Gabon
Liverpool, Merseyside
Liverpool, Merseyside
Ljubljana, Slovenia
London, Greater London
London, Greater London
Los Angeles, USA
Los Angeles, USA
Luanda, Angola
Luxembourg, Luxembourg
Mahé, Seychelles
Malabo, Equatorial Guinea
Manama, Bahrain
Mandjou, Cameroon
Moka, Mauritius
Monrovia, Liberia
Monte Carlo, Monaco
Moroni, Comoros
Mumbai, India
N'Djamena, Chad
Nanjing, China
Nanjing, China
Napa County, USA
New York, USA
Obock, Djibouti
Oslo, Norway
Oxford, Oxfordshire
Paris, France
Paris, France
Portsmouth, Hampshire
Praia, Cape Verde
Rabat, Morocco
Richmond, Yorkshire
Salisbury, Wiltshire
San Marino, San Marino
Sant Julià de Lòria, Andorra
Santa Barbara, USA
St Austell, Cornwall
Schaan, Liechtenstein
Shanghai, China
Shanghai, China

Sliema, Malta
Tashkent, Uzbekistan
Tehran, Iran
Tel Aviv, Israel
Tianjin, China
Venice, Italy
Washington, USA
Xiamen, China
Ystad, Sweden

Hamlet
The Merchant of Venice
The Two Gentlemen of Verona
Much Ado About Nothing
Globe Education outreach programmes

GLOBE ON SCREEN

2016 was another expansive year for our work on screen.

In September we broadcast our first worldwide live-stream of a Globe production, with the final performance of *A Midsummer Night's Dream*, which was relayed on the *Shakespeare Lives*, BBC and Facebook web platforms. The performance enjoyed over 90,000 views, making it the most viewed online content over the entire six-month festival.

We released our Globe on Screen films of *Measure for Measure*, *Richard II*, and *The Merchant of Venice* in 300 cinemas across eight territories around the world, reaching an audience of around 24,000. The top three performing countries were the USA, the UK and Canada. We are now exploring the possibility of screening our work in China outside the usual Western film quotas.

This year the Globe Player was accessed from 13 territories which previously had never visited the platform (Tajikistan, Sint Maarten, Somalia, Sierra Leone, Mauritania, Martinique, Mali, Lesotho, Anguilla, Timor-Leste, French Polynesia, Suriname and Yemen), taking our total number of countries to 196 since launching the Globe Player two years ago. We also created a new function, making music downloads available to buy through the Player for the first time. Some 13,000 films were downloaded in the course of the year.

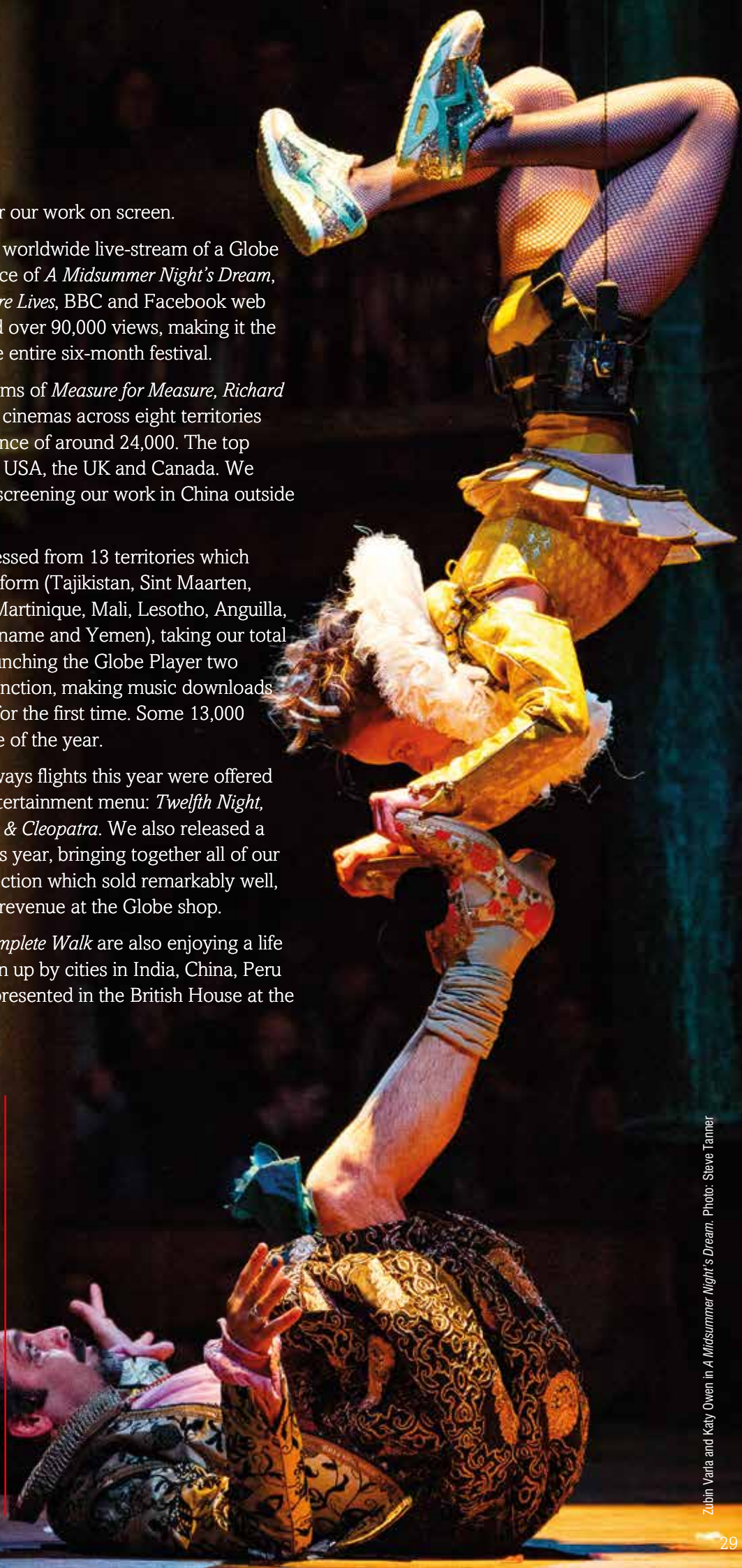
Passengers on long-haul British Airways flights this year were offered three of our titles on their inflight entertainment menu: *Twelfth Night*, *Much Ado About Nothing* and *Antony & Cleopatra*. We also released a special anniversary DVD box-set this year, bringing together all of our Globe on Screen titles into one collection which sold remarkably well, accounting for a quarter of all DVD revenue at the Globe shop.

The 37 films which make up *The Complete Walk* are also enjoying a life beyond London and have been taken up by cities in India, China, Peru and Mexico. The films were also represented in the British House at the Rio Olympics.

90,000 web
views of *A Midsummer
Night's Dream*

300 cinemas
screening Globe
work worldwide

13,000 films
downloaded worldwide

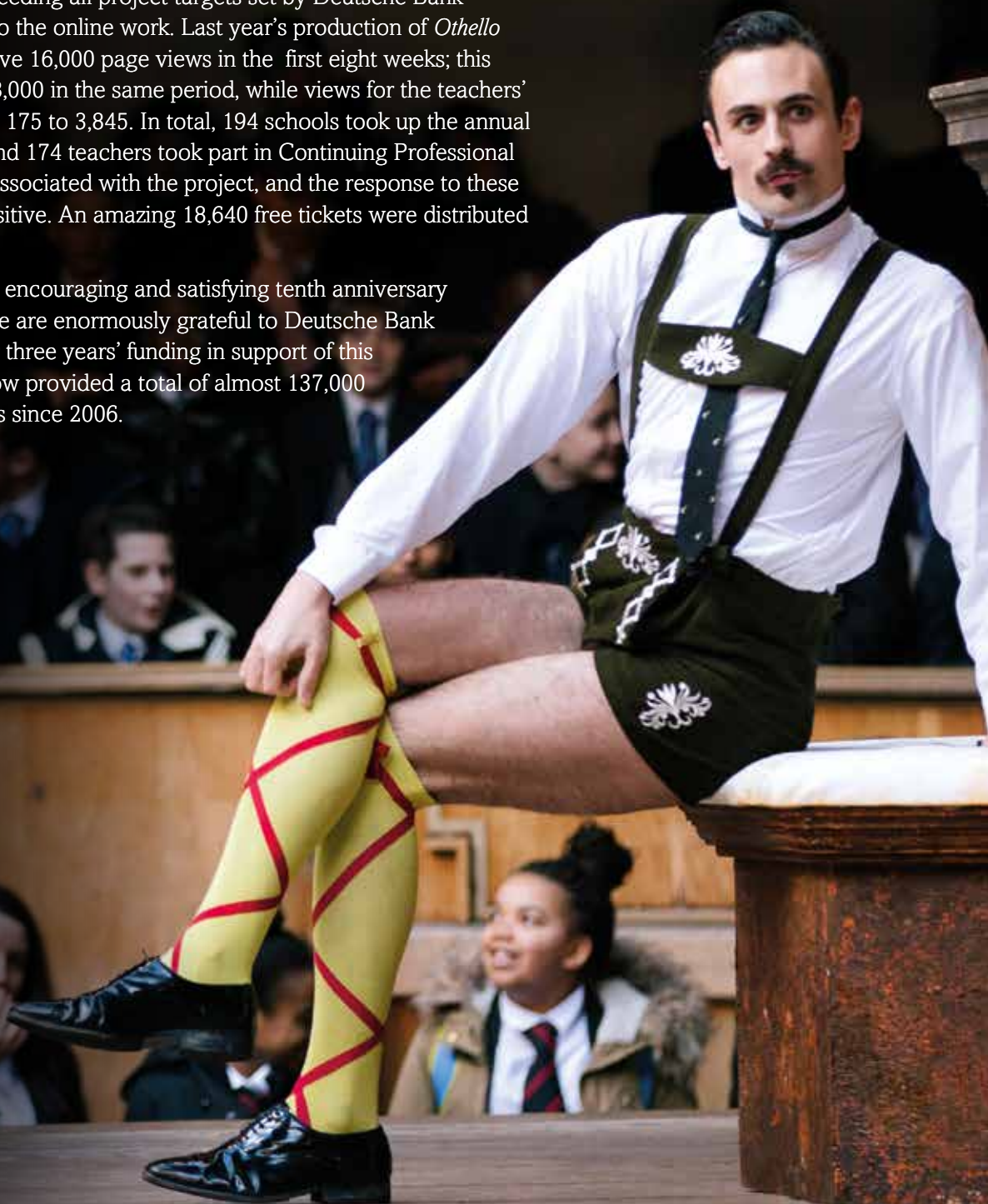


INSPIRING YOUNG PEOPLE

Playing Shakespeare with Deutsche Bank

Globe Education celebrated ten years of partnership with Deutsche Bank and this year's *Playing Shakespeare with Deutsche Bank* production was *Twelfth Night*, directed by Bill Buckhurst. It ran for three wonderfully life-affirming weeks and proved incredibly popular with students and teachers alike, meeting or exceeding all project targets set by Deutsche Bank – especially in regard to the online work. Last year's production of *Othello* attracted an impressive 16,000 page views in the first eight weeks; this year, the total was 48,000 in the same period, while views for the teachers' notes increased from 175 to 3,845. In total, 194 schools took up the annual offer of free tickets and 174 teachers took part in Continuing Professional Development work associated with the project, and the response to these was resoundingly positive. An amazing 18,640 free tickets were distributed to schools.

In all, it was a hugely encouraging and satisfying tenth anniversary for the project and we are enormously grateful to Deutsche Bank for pledging a further three years' funding in support of this project, which has now provided a total of almost 137,000 free tickets to schools since 2006.





Our Theatre. Photo: Cesare de Giglio

83,119 students
attended Lively
Action workshops

18,640 free
tickets for *Playing
Shakespeare with
Deutsche Bank* from
194 schools

BEST VENUE
for English Learning
in the 2016 Schools
Travel Awards

Lively Action

Lively Action, our continuing programme of workshops, lectures and active tours of the theatre to explore the Shakespeare's plays, remains at the heart of Globe Education's work.

We had an uncertain start to the year, but later enjoyed some of our busiest months on record and in the course of the year welcomed over 83,000 students to *Lively Action* workshops (of which some 40,000 came from UK schools). We refreshed the programme for 16 to 17-year-olds and introduced new offerings for exam revision and GCSE History and we enrolled nine new Globe Education Practitioners, bringing the total regular teaching staff to 60. We were delighted to win the Best Venue for English Learning in the 2016 Schools Travel Awards.

Work in Southwark

The annual *Concert for Winter* in December was, as always, an uplifting event and involved a range of community groups of all ages. Later, *Shakespeare on Theatre* was the subject of a witty and accomplished performance on the Globe stage by 49 members of the Southwark Youth Theatres.

Over 120 students from nine local schools took part in this year's *Our Theatre* production of *Richard III* on 10 June in the Sam Wanamaker Playhouse. After 19 years – a remarkable record in the world of corporate support – PwC has decided to bring to a close its support of *Our Theatre*. We are enormously grateful to PwC for their loyalty towards our longest-running project, which has done so much to cement our relations with local schools and embed our work in the local borough.

WHAT THEY SAID

‘The Globe is unlike any theatre in the world, and the architecture informs a student about the plays as much as any scholar can.’

The Stage

‘*Playing Shakespeare with Deutsche Bank* creates the most vibrant atmosphere you’re likely to experience anywhere for a Shakespeare play... the audience is part of the production in every sense.’

Sardines

‘The [*Playing Shakespeare with Deutsche Bank*] production was fast paced and full of action... I am looking forward to seeing future productions at the Globe.’

Ink Pellet (quoting a teenager who came and reviewed the play)





Shakespeare's Telling Tales. Photo: Cesare de Giglio

10,377

people attended
public events

520

teachers trained
on CPD courses

1,969

students

attended **83**

higher education
courses

2,500

attend family
storytelling events

LEARNING FOR ALL

Drama Training

The 2016 Sam Wanamaker Festival was an uproarious success. Forty-six actors from 23 drama schools and four countries played to a packed Globe Theatre. We were particularly pleased to welcome two students from Poland and (once again) two students from China to the Festival again this year. The Chinese students presented a scene in Mandarin from *The Peony Pavilion*, a play by the 16th-century poet Tang Xianzu, who shared with Shakespeare the 400th anniversary of his death this year.

Once again BFA and MFA Acting majors from Rutgers, the State University of New Jersey, celebrated their year-long residency in classical acting at the Globe with a public performance at the Globe, which this year was *A Midsummer Night's Dream*.

We also offered a new series of weekend studio courses, offering professional directors and actors the chance to join Globe experts in a series of masterclasses focusing on approaches to preparing Shakespeare's plays in the Globe and the Sam Wanamaker Playhouse.

Family Events

In June, Globe Education teamed up with the London Philharmonic Orchestra to present *Bottom's Dream*, an enchanting FUNharmonics version of *A Midsummer Night's Dream*, a magical combination of words and music. In July we celebrated the art and excitement of storytelling with *Shakespeare's Telling Tales*, our first family literary festival, in which leading authors, illustrators and storytellers – including Marcia Williams, Chris Riddell, David Almond, Anthony Browne and Michael Morpurgo – gave talks and workshops, told tales and fielded questions in the Sam Wanamaker Playhouse, the Tent of Peace and other venues throughout the Globe site. The weekend – which attracted over 2,500 – was a delight and we hope to make this an annual event.



Special events and courses

Hamlet in Japan and Germany

In July, we celebrated Japan's over century-long fascination with *Hamlet* in an evening of talks and performances, which included a rendering of two translations of 'To be or not to be' and Aki Isoda's celebrated Kabuki-inspired one-woman show, *Visions of Ophelia*. Germany's association with *Hamlet* goes back to the early 17th century, as audiences discovered at *Brudermord: The Puppet Hamlet*, an hilarious slapstick marionette show, performed in English in the Sam Wanamaker Playhouse by The Hidden Room Theatre from Austin, Texas.

New Zealand

We were particularly pleased to welcome back the Shakespeare Globe Centre New Zealand Young Company, who presented scenes on the Globe stage on 21 July.

Short Courses

A range of over 30 courses were held at the Globe over the summer, including 'Shakespeare into the Woods', 'Shrew or not Shrew? Shakespeare's Women' and four Saturday Study Days all dedicated to the plays chosen for the Wonder Season.

Higher Education and Research

The King's College/Globe MA, which in 2016 reached its 16th year, is still the most popular Shakespeare MA in the UK and 21 full-time and 12 part-time students were enrolled on the course this year. We were delighted to welcome Professor Gordon McMullan as this year's Sam Wanamaker Fellowship lecturer and to honour him in June with the Sam Wanamaker Award in recognition of his work in establishing the King's College/Globe MA and for his role in initiating this year's Shakespeare400 celebrations throughout the capital.

We were pleased to be able to establish a permanent Lecturer and Research Fellow this year. Dr Will Tosh's teaching has helped us maintain the highest quality throughout our undergraduate and graduate courses and he has continued to run the Research in Action workshops, exploring stagecraft in the Sam Wanamaker Playhouse, in association with scholars from a number of universities.

Dr Tosh's research into indoor stagecraft contributes to our long-term ambition to establish Shakespeare's Globe as an Independent Research Organisation (IRO), which would make us eligible to receive funds for research, postgraduate training, and associated activities, and join the likes of the British Library, the British Museum and the Royal Botanic Gardens, Kew. We are grateful to Professors Peter Holland and Margreta de Grazia, who have joined a panel in support of our application to IRO status, led by Dr Farah Karim-Cooper. We look forward to strengthening our case to the Research Councils over the coming years.

Books

Two important works of scholarship were published by Research staff in the course of the year. Dr Farah Karim-Cooper's *The Hand on Shakespeare's Stage* was published by Arden in April, and Dr Will Tosh's *Male Friendship and Testimonies of Love in Shakespeare's England* was published by Palgrave in May.

In October we held the biennial Shakespeare's Globe Book Award, given to a scholar whose first monograph has made an outstanding contribution to our understanding and appreciation of the theatre of Shakespeare and his contemporaries. This year, amidst stiff competition, the award went to Dr Gwilym Jones for his brilliant study, *Shakespeare's Storms*, published by Manchester University Press.

WHAT THEY SAID

‘The Globe is always a vibrant place, but never have I seen it packed so full to the thatched roof and pulsating with so much enthusiasm and warmth.’

Susan Elkin, *The Stage*, at the Sam Wanamaker Festival

‘I’ll definitely take all the insights from the course with me as I start applying to drama schools.’

Quote from Emma Clayton, summer school participant



EXHIBITION & TOUR

333,000

visitors to the
Exhibition & Tour

Nearly **3,000**
demonstrations

In common with other year-round offerings at the Globe (as well as a number of other London attractions), the Exhibition & Tour suffered from a general downturn in business following the terrorism in Europe and a falling euro between November and February. In the early spring, technical work in the Globe also curtailed the usual guided tours. However, some vigorous outdoor and digital marketing over the spring and summer, in addition to a series of excellent temporary exhibitions, helped to redress the balance in the second half of the year. In total, we welcomed around 333,000 visitors this year.

Two of these temporary exhibitions – *Henslowe's Rose: Treasure from Dulwich College* and the exhibition centred upon the First Folio discovered in St Omer – formed part of *1616: A Momentous Year*. *Late Leaves* featured items from John Wolfson's superb collection of early modern theatre books, while an exhibition complementing *Ellen Terry with Eileen Atkins* drew upon items from the Gielgud collection in the Globe's own archive. Also from the archive came the ingredients of *Most Rare Visions: Bottom at the Globe*, showing the varying responses by the Globe's theatre designers to one of Shakespeare's most immediately recognisable characters. *Shakespeare through the Ages* showcased some of the work with children and adults developed by Globe Education.

We also ran a series of contemporary work celebrating the 400th anniversary of Shakespeare's death. Visitors in the spring could enjoy a display of portraits by Ralph Heimans depicting novelists commissioned by Random House to rewrite a Shakespeare play. Each portrait conveyed something of the nature of the writer and the play they chose to retell. The sitters included Margaret Atwood, Tracy Chevalier, Anne Tyler and Howard Jacobson. Throughout the summer, we collaborated with the Royal Watercolour Society and the Royal Society of Painter-Printmakers on an eclectic and ebullient visual response to aspects of Shakespeare's life and work. The watercolours and prints ran in conjunction with a display of costumes and accessories from the 2015 feature film of *Macbeth*, starring Michael Fassbender.



Photo: John Wildgoose



RETAIL, CATERING & HOSPITALITY

Retail

In common with the Exhibition, trading in the shop was down in the first months of the year, but picked up again in the spring. Throughout the year we offered an imaginative range of merchandise tied in with the theme of the theatre seasons in the Globe and the Sam Wanamaker Playhouse, including clothing featuring imagery by Dan Hillier, the artist behind the identity for the Wonder Season. In addition, we developed a range of products related to a Shakespeare tube map in association with Transport for London and the London Transport Museum.

We were also proud to launch *Songs from our Ancestors*, our first Globe Music release, a collection of largely English and Chinese songs performed by Ian Bostridge and Xuefei Yang, which is on sale on site and online. We were also pleased to launch the publication of *The Globe Guide to Shakespeare*, a revised, refreshed and repackaged reprint of the highly acclaimed and accessible *Rough Guide to Shakespeare*.

The central shop space was greatly improved in the autumn with the arrival of new display tables and sales – particularly of high-end items such as jewellery – have increased.

Catering & Hospitality

We were pleased to extend the contract with our longstanding caterers, Swan, this year. Following a major refurbishment of the east stairwell, linking the bar and the restaurant, and of the restaurant itself, we were delighted to work with Swan on a major relaunch of the Globe Restaurant in February.

This was also an excellent year for events hospitality. We were finalists in the Best Venue Caterer of the Year at the London Venue Awards, while the Balcony Room, overlooking the Globe Piazza, was shortlisted in the UK Wedding Awards for Best City Venue. In all, we entertained nearly 34,000 guests at events over the course of the year.

Awards and Nominations

London Venue Awards**

Best Venue Caterer of the Year

**Won

34,000
attend **388**
weddings and
other events

WIDENING ENGAGEMENT

Access

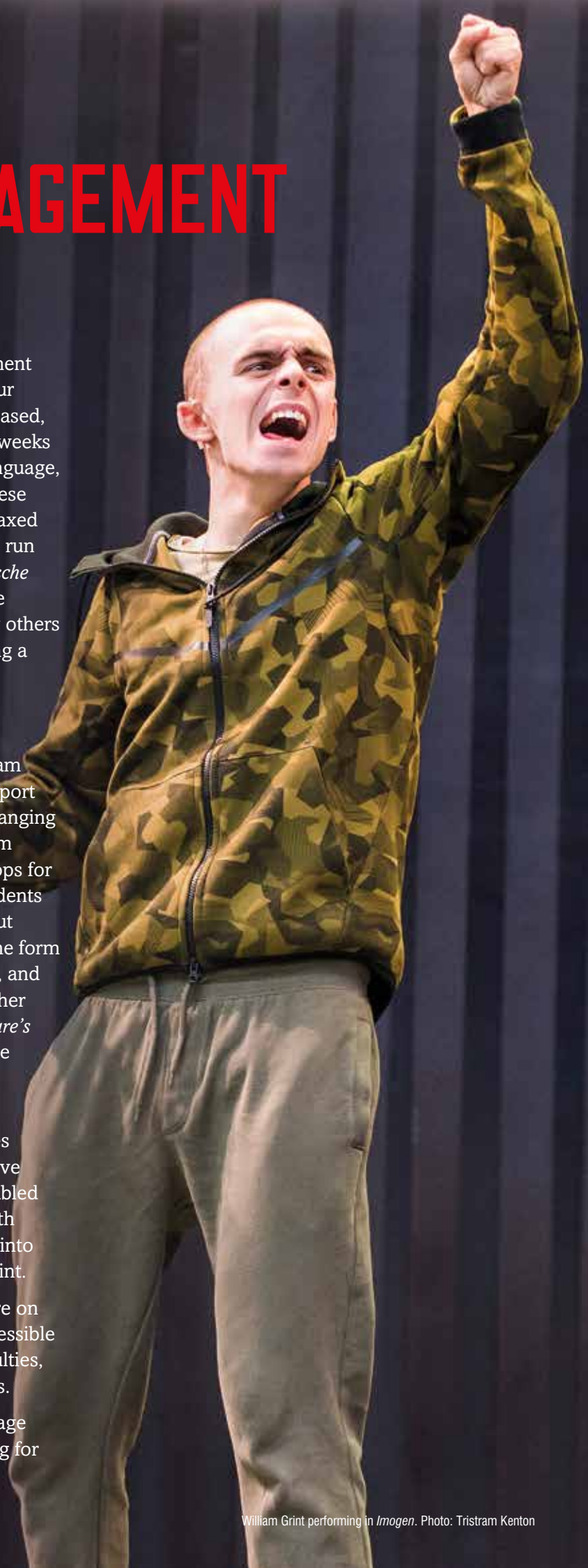
This year we continued to develop our engagement with disabled, Deaf and neurodiverse people. Our commitment to assisted performances has increased, meaning that any production with a run of four weeks or longer will be supported with British Sign Language, Captioning and Audio-Description. On top of these provisions, the theatre season now includes Relaxed Performances (following those which have been run every year during *Playing Shakespeare with Deutsche Bank*), which opens up our work to neurodiverse patrons, patrons with young children, and many others who find the traditional etiquette of theatre-going a barrier to Shakespeare's works.

This commitment means that both Relaxed Performances and Sign Language Interpreted performances have been programmed for the Sam Wanamaker Playhouse for the first time. To support this work, training has been organised for staff ranging from British Sign Language lessons, training from Tourettes Hero on relaxed venues, and workshops for Globe Education Practitioners working with students on the autism spectrum. Globe Education has put together remarkably engaging programmes in the form of the Story Telling and Wonder Boxes projects, and ensured (through working with the RNIB and other stakeholders) that the literary festival, *Shakespeare's Telling Tales* was fully accessible to young people with specific sensory requirements.

We are employers of disabled people, and have started to explore opening our volunteering roles to disabled and learning disabled people. We have seen an increase in the number of Deaf and disabled performers employed for Globe productions, with the part of Arviragus in *Imogen* being translated into British Sign Language for Deaf actor William Grint.

We have also implemented accessibility software on our website, making its content more easily accessible to people with dyslexia and other reading difficulties, visual impairment and English language learners.

Combined, we hope these projects send a message to patrons that the Globe is dedicated to working for and with Deaf and disabled people.

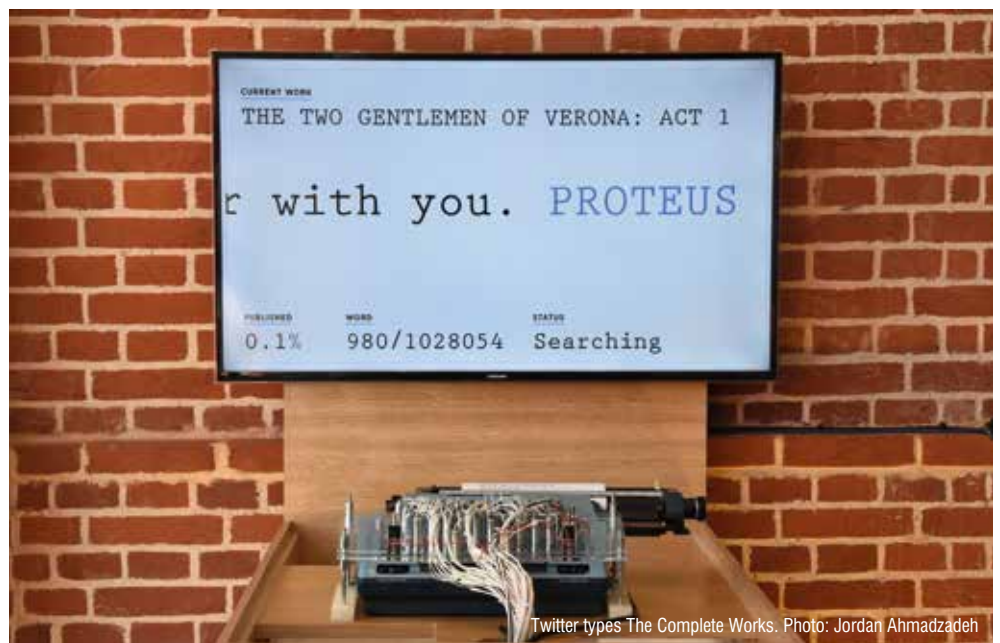


William Grint performing in *Imogen*. Photo: Tristram Kenton

5 MILLION
website visitors

326%
increase in
engagement
on Instagram

82%
increase in
engagement
on Twitter



Digital

The Globe continues to embrace all things digital. At the heart of our online communities, websites, videos and digital engagement lies our passion for storytelling and creativity.

Five million people visited the Globe website this year and we worked hard to deliver an improved user experience, including a mobile responsive microsite for *Imogen* and a new translation service, Browsealoud, making our content more accessible than ever before.

The Globe Player iOS app was launched in time for the 400th anniversary weekend celebrations, and included a digital map to accompany *The Complete Walk* in what turned out to be our largest ever day online, with 46,000 website visits on 23 April 2016. This was part of a general trend throughout our work and especially our social media communities, which continue to provide the litmus test for all we do online.

New storytelling techniques were embraced as we embarked on our first live broadcasts using Periscope and Facebook Live during the *Shakespeare Lives* festival, with 20,000 views for the pre-performance broadcast on 11 September 2016.

Sharing our stories and reaching new audiences requires collaboration and this was key to delivering many of our 400th anniversary digital projects. We partnered with the BBC and the British Council on the year-long digital festival, *Shakespeare Lives*. As reported above, this culminated in the first live stream from the Globe stage, with *A Midsummer Night's Dream* broadcast online worldwide and on BBC iPlayer in the UK. With hundreds of thousands of views to date, the Globe's content was at the heart of the festival's success.

In the spring we teamed up with Twitter UK, Pixie Labs and W.W. Norton to install a special typewriter capable of typing out every word Shakespeare wrote sourced from the Twittersphere. This installation proved popular with visitors to the Globe foyer and on Twitter, who combined to type all 1,028,054 words in just 216 days, and so created a unique version of *The Complete Works*. Another project to culminate in 2016, the two-year world tour of *Hamlet*, was celebrated in an online exhibition with Google's Cultural Institute.



500 words

This summer we were delighted to host the 2016 finale of BBC Radio 2's 500 Words competition. The brainchild of Chris Evans, 500 Words is now one of the world's most successful story-writing competitions for children.

Entrants write an original story on any subject in 500 words or fewer and submit it online. On 27 May, fifty finalists from the 123,436 entries received from writers between the ages of 5–9 and 10–13 were invited to a special ceremony at Shakespeare's Globe, along with competition judges Malorie Blackman, Charlie Higson, Francesca Simon and Frank Cottrell Boyce, and honorary judge HRH the Duchess of Cornwall.

From these 50 stories, six winners were selected and had their work read aloud by celebrity readers Warwick Davis, Raleigh Ritchie, Tom Hiddleston, Andy Serkis, Nick Jonas and Julie Walters. The stage was filled with music thanks to performances from One Republic, All Saints, Foxes, the BBC Concert Orchestra and the London Community Gospel Choir. The event was a very happy collaboration with the BBC and everyone participating in the competition and the Globe was honoured to have been dubbed 'the home of British storytelling' in the year of Shakespeare's 400th anniversary.

HOW WE MADE IT

			2016	2015
Income	Unrestricted	Restricted	Total Funds	Total Funds
	£000	£000	£000	£000
Voluntary income				
Donations and legacies	679	1,873	2,552	1,743
Income from other trading activities				
Commercial trading operations	3,713	–	3,713	3,537
Income from charitable activities				
Operations of Theatre, Education and Exhibition	20,723	–	20,723	17,624
Investment income	63	–	63	135
Total income	25,178	1,873	27,051	23,039

HOW WE SPENT IT

			2016	2015
Expenditure	Unrestricted	Restricted	Total Funds	Total Funds
Costs of raising funds:				
Cost of fundraising activities	843	–	843	770
Commercial trading operations	1,936	–	1,936	1,656
Expenditure on charitable activities				
Operations of Theatre, Education and Exhibition	18,972	4,057	23,029	19,461
Preservation of the Globe Theatre & Playhouse	779	–	779	850
Total expenditure	22,530	4,057	26,587	22,737

LOOKING FORWARD

NEW SPACES

Project Prospero

Our supporters share with us our passions and ambition to become the first point of reference for Shakespeare in performance anywhere in the world.

In the course of the year, we made some excellent progress towards the realisation of Project Prospero, the final stage in Sam Wanamaker's vision for Shakespeare's Globe. The new building will comprise the Globe Library – housing, among other resources, the collection of rare early modern playtexts pledged 2016 was a positive year for capital project fundraising. We took great strides towards our target, and have now secured pledges of £12 million towards the costs of the project. Thank you to all who have given and pledged their support during the year for this transformational project.

Throughout 2016 we further developed our plans for the scheme, which will combine contemporary design with some aspects of the traditional aesthetic of the Globe Theatre. We completed stage 3 of the RIBA

design process and submitted our plans – including architectural designs, consultants' reports, energy and sustainability reports and a design and access statement – to Southwark Council in July 2016. We are now working through stage 4 of the RIBA process and awaiting planning permission.

In the coming year, fundraising efforts will escalate and we will finalise a detailed plan that will ensure that during the construction phase of the buildings we will continue to welcome visitors. If you would like more information about the project or would like to donate then contact Anthony Hewitt on **020 7902 1458** or **Anthony.h@shakespearesglobe.com**

Teaching and Rehearsal Spaces

For some years our educational and rehearsal spaces have been working at capacity. This year we came closer to securing some long leasehold accommodation in the Empire Warehouse building, adjacent to our Sackler Studios on Bear Gardens. We look forward to completing negotiations for the lease and fitting out the building in 2017.



Architect's impression of the Library and Archive from Bankside. Photo: Allies & Morrison

SUMMER OF

Theatre

In December 2016 we were thrilled to launch our 2017 Globe Theatre season, Summer of Love, dedicated to 'love, imagination, freedom, bravery, endurance, celebration and hope'. Two Shakespeare comedies and two Shakespeare tragedies lead the season. Emma Rice will direct *Twelfth Night* and Matthew Dunster *Much Ado About Nothing*, while two directors new to the Globe will dramatically reimagine *Romeo and Juliet* (Daniel Kramer) and *King Lear* (Nancy Meckler).

In June, Kneehigh returns to the Globe with their critically acclaimed production of *Tristan and Yseult*, and we continue our commitment to new writing with *Boudica*, a powerful new play written by Tristan Bernays and directed by Eleanor Rhode, and the return of Jessica Swale's *Nell Gwynn*, following an extensive UK tour in association with English Touring Theatre, directed by Christopher Luscombe.

Planning continues for next year's season in the Sam Wanamaker Playhouse, which, following her resignation in October 2016 will be Emma Rice's last season at the Globe.



Education

2017 marks the 20th anniversary of the opening of the Globe Theatre and we look forward to offering a range of public events to celebrate this landmark in our history.

In honour of John Wolfson's pledge to donate to the Globe all of Philip Massinger's plays published in quarto before 1642, we will present a series of events relating to the work of this great satirist and realist and one of the best playwrights to write for the King's Men after Shakespeare's death. We also look forward to furthering and renewing our acquaintance with two of Shakespeare's older contemporaries – the satirist Thomas Nashe and the great epic poet of the English Renaissance, Edmund Spenser – with some of the plays written before Shakespeare came on the scene and, at the other end of the spectrum, with Shakespeare in the Restoration period. In support of this, a new digital *Read Not Dead* staged readings resource will be launched to promote early modern plays and playwrights.

Other highlights in our calendar next year include our eleventh *Playing Shakespeare with Deutsche Bank* production, which in 2017 will tackle the perennially

challenging *The Taming of the Shrew*. The impact of the project will be evaluated by a postgraduate student jointly funded by Globe Education and the Open University.

2016 was a strong year for the Globe/King's MA in Shakespeare Studies and next year will be a record-breaker, with 31 full-time and 7 part-time students enrolled. Numbers are expected to grow for a widening range of undergraduate and MA courses and we look forward to devising an equivalent MA in classical acting. Overseas, with support from Shakespeare's Globe USA and Sage Publications, we look forward to developing further our Center for the Teaching of Shakespeare in the American Classroom with UC Davis School of Education, promoting Globe Education's teaching practices to elementary, high school and trainee teachers across the USA. Similarly, the launch of our Teaching Shakespeare online resource will provide teachers around the world with invaluable performance-based teaching materials.

LAST WORDS

As our artistic, educational and commercial ambitions continue to grow, so too have the demands upon our greatest asset – our extremely committed and talented staff. And 2016 was exceptionally busy, even by the Globe’s standards.

In the course of the year we addressed many of the challenges raised in the organisation-wide staff survey we undertook in 2015. The all-staff meetings we have routinely held were supplemented by a staff consultation group to discuss employment policies and procedures, internal communications and training. In the course of the year, we developed our Human Resources department, undertook a salary benchmarking process, revised our appraisal process and refreshed our staff handbook – to include, among other improvements, new arrangements for maternity and other parental leave. We remain committed to developing the talent throughout our organisation, from training members of our executive team to introducing junior apprenticeships. We are also considering the potential impact of Brexit on our staff from the EU and are committed to supporting them in the coming months.

One area highlighted for improvement in the staff survey was internal communications – a growing challenge as we continue to grow (this year, we employed 382 full and part-time members of staff). This included enhancing communication between the different Globe departments and, more generally, reinforcing an organisation-wide understanding of the Globe’s mission. The introduction of a lively staff intranet, updated daily, and of regular in-house newsletters available to volunteers and other staff without daily access to a computer has gone a long way towards addressing this.

In 2017, we will commission a second survey to assess the impact of the improvements we made in the course of this year. We hope to be able to report some excellent progress in staff relations, communications and training, and a better organisational awareness of the Globe’s strategic goals. We also aim to implement a better developed recruitment strategy to create a more diverse workforce amongst full-time roles and volunteers.

The most important role we will need to fill, of course, will be that of Artistic Director. Our search for a successor to Emma Rice begins in spring 2017.



55 members of the Globe’s full and part-time staff of 382 on the stage for Christmas Jumper Day, 2016, in aid of Save the Children. Photo: Hannah Yates

THANK YOU!



OUR STEWARDS

The 650 stewards at Shakespeare's Globe are all volunteers. They perform a vital role as the public face of the Globe during our performances and events, making sure that our visitors are happy and safe.

Over the last year our volunteer stewards contributed an incredible 60,763 hours of their time across theatre and education events, which is a huge donation to the charity.

We are proud of our record in looking after this huge team and every year we conduct a volunteer satisfaction survey. This year, 92% of our stewards said interacting with our visitors was the most rewarding aspect of their role and 99.5% said they felt appreciated and rewarded.

We are hugely grateful to all our volunteers for their enormous contribution to the day-to-day running of Shakespeare's Globe. We couldn't do it without them.



OUR SUPPORTERS

Shakespeare's Globe is an independent charity and receives no direct Government support. We rely on the patronage of our visitors, members, donors and supporters.

During the year our Corporate Partnership programme continued to flourish, with a number of new and exciting partners. We are also thrilled that our existing supporters re-affirmed their commitment to the organisation, most notably Deutsche Bank, who confirmed their support for our flagship education project for a further three years.

During the year we launched our new-look membership magazine *Globe*. If you would like further information about any of our membership programmes please contact: friends@shakespearesglobe.com or call 020 7902 5972.

DIRECTOR'S CIRCLE

Andrew & Elizabeth Brown
Bruce & Jane Carnegie-Brown
Dominic Christian & Kate Birch
Dr Martin Clarke
Robert & Sara Erith
Peter J Hall
Dina & Stephen Lucas
Brian Mitchell

NOBLES

Anonymous Supporter
A Million Freds Productions
Adrian Babbidge & Rosemary Ewles
Gail Beer
Douglas Connor
Micheline Dubois
David Dutton & Mave Turner
David Fein
Deborah Fisher
Martin Gill
Elizabeth Glyn
James Harvey
David & Eleanor Holloway
Marion G Jagodka
David & Sarah Kowitz
The Loveday Charitable Trust
Beth Madison
Anne & Robert Mass
Guillaume Molhant Proost
Rhona & Tim Pearson
Steven & Emma Penketh
Sir Michael & Lady Perry
Patricia Ranken
Yann Samuelides
Jeremy & Kiran Sandford

Philippa Seal & Philip Jones QC
Rosamund & Stephan Shakespeare
Andrew Simmonds & Kathy Moyses
Frederick Smith
Dr David Speller
Tony Swinnerton
Brian Symons
Davis L Taggart
Robert & Olivia Temple
John & Madeleine Tucker
Kit & Anthony van Tulleken
Mark & Manda Turner
Chris & Vanessa Turpin
Nicholas Vetch
Toby Wallis
Lucinda & Matthew Webber
Ailsa White
Jo Windsor
Susan Witherow & Jeffrey Culpepper
Danny & Spinny Witter
Andrew & Jacqueline Wright

COURTIERS

AMJ Aubry
Sir Nicholas & Lady Bacon
David & Beverley Banks
Bill & Pat Barritt
The Bell Family
Dr Nick Benson
Miriam & Richard Borchard
Julie Bozza
Lord Browne of Madingley
Clive Butler
David Butter
JMT Callaghan
Iain Clark & Jan Share
Nance Coleman

Marcus Coles
Neil Constable & Chris Martin
Ian Jones & Virginia Crum-Jones
Anthony & Lawrie Dean
Dr Diana Devlin
Mary Jane Donaldson
Tim Everett
Colin Foster
Andrew & Jane Fraser
Jane & Philip Haysom
Malcolm Herring
Robert & Hollie Holden
Dame Denise Holt
John & Pauline Hunter
Andrew Jackson
Peter & Sarah King
Clive & Julia Lampard
John Leonida
Calvin & Patricia Linnemann
Michael & Catherine Loubser
Josephine & Andrew MacCormack
Selina & David Marks
Tod Masters & Family
Andrew McIntyre
Rev Neil McNicholas
Carlos & Katharina Mendez de Vigo
Brian & Sheila Morris
Gary Morris
Georgia Oetker
Joe O'Neill & Kate Costello
Martin Payne & Trudy Lowe
Lynn & Lionel Persey
William Pidduck
Andrew Pitt
Adam Pollock & Allan Watkins
M Rosie Rees
Alison Reeve
Michael Rich
Jacqueline Roe
Brian Rudd
Christopher Shawdon
Colin & Brenda Soden
Claire Thorogood & Family
Sandi Toksvig
X N C Villers
Katherine Ward
Simon Weil
George & Patti White
Gail Wiegman
Martin Williams
Dr John Wright

AND ALL OUR BEST FRIENDS

PATRONS OF SHAKESPEARE GLOBE CENTRE USA

Anonymous Supporter
Ron & Cynthia Beck
Carol & John Boochever
Alice Boyne
Katherine & David Bradley
Mark & Simone Bye
Audre D Carlin
Gerald H Cromack
William & Sandra Davis
William & Donna Eacho
Bradford Edgerton
Amy Falls
Barbara G Fleischman
John Forlines III
Beth Glynn
Joseph Goffman & Dr Antonia Fondaras
Charles & Jane Goldman
Leslie, Claire & John Goosey
Michael & Mercedes Hoffman
Maxine Isaacs
Alan Jones & Ashley Garrett
Wayne S Kabak
Susan Kaplan
Michael Lebovitz & Ana Paludi
Roy & Jill Levien
Ken Ludwig
Stephen McGrath
Roger & Robin Millay
Sara Miller McCune
Susannah Millonzi
Richard & Pamela Mones
Halsey & Alice North
Greg & Lynne O'Brien
Natalie Pray
Daniel L Rabinowitz & Ann F Thomas
Roy & Virginia Richards
Carolyne Roehm
William Ryan
Jon & NoraLee Sedmak
George B Stauffer
Stephen & Carla Hahn Foundation
Donald & Norma Stone
Kimberley Van Der Zon
Christie-Anne Weiss
Jo Weiss
Warren Whitaker
Alan & Irene Wurtzel

TRUSTS & FOUNDATIONS

Anonymous Trusts
Andrew Lloyd Webber Foundation
The Boris Karloff Charitable Foundation
The Boshier-Hinton Foundation
The Brian Mitchell Charitable Settlement
The Chear Foundation
The Deborah Loeb Brice Foundation
The D'Oyly Carte Charitable Trust
Edgerton Foundation
The Eranda Foundation

The Finzi Trust
The Golden Bottle Trust
The Harold Hyam Wingate Foundation
The Ian Mactaggart Trust
The John Coates Charitable Trust
Joyce Carr Doughty Charitable Foundation
John Lyon's Charity
The Richard Reeves Foundation
St Olave's & St Saviour's Foundation
Sidney E Frank Charitable Foundation
United St Saviour's Charity
Westminster Foundation

MAJOR PARTNERS

Deutsche Bank
PwC

SEASON PARTNERS

AIG
American Express
Autograph Sound

CORPORATE SUPPORTERS

Delancey
Goldman Sachs Gives
Haddenham Healthcare Limited
Maviga UK Limited
Sapphire Systems plc
Spotlight

IN-KIND SUPPORTERS

Ford
M.A.C. Cosmetics
White & Case LLP

OFFICIAL LONDON HOTEL PARTNER

Grange Hotels

MEDIA PARTNER

Financial Times

CORPORATE MEMBERS

Bates Wells & Braithwaite London LLP
Bloomberg LP
Cenkos Securities plc
Chubb
Delancey
IG
Levison Meltzer Pigott
Montblanc
Morgan Lewis
SAGE Publishing
Sapphire Systems plc
Virtus Contracts Limited
White & Case LL

THE MERCHANT OF VENICE TOUR OF CHINA SUPPORTER

Arts Council England

EDUCATION MEMBER

Walker Books

LEGACY GIFTS

Al Cohen
Diana Denley
Marian Jolowicz
Mary Lancaster
Margaret Nicholson
Mary Tribe
Roy Albert Vickery

WHO'S WHO

THE SHAKESPEARE GLOBE TRUST

Shakespeare's Globe is the vision of **Sam Wanamaker CBE**, 1919 – 1993

New and Retiring Trustees

This year saw the retirement of Bruce Carnegie-Brown, who in recent years has played a central part in the Globe's fundraising. The realisation of the Sackler Studios in 2010 and the Sam Wanamaker Playhouse in 2014 owe a large part to Bruce's energy, expertise and wide range of contacts. We thank him very warmly for his dedication and support as a Trustee.

We also welcomed two new Trustees. Dame Anne Pringle, the UK's former ambassador to Russia, brings a wealth of expertise in international diplomacy and emerging economies. Lady Cynthia Hall, former Head of Wycombe Abbey School, and a past President of the Girls' School Association, brings twenty years' experience of leading high-achieving schools.

HRH The Prince Philip Patron

Zoë Wanamaker CBE Honorary President

TRUSTEES

Lord Bichard of Nailsworth
KCB Chair

Iraj Ispahani Deputy Chair

Emma Stenning
Deputy Chair

Danny Witter Treasurer

Lord Blair of Boughton

David Butter

Bruce Carnegie-Brown
[retired April 2016]

Dr Martin Clarke

Neil Constable
Chief Executive

Lord Falconer of Thoroton

Lady Cynthia Hall

Daniel Heaf

Philip Kirkpatrick

Joanna Mackle

Prof. Laurie Maguire

Dame Anne Pringle

Dame Rachel de Souza

Jenny Topper OBE

US BOARD

Audre D Carlin Life President

Jo Weiss Chair

Gerald H Cromack II
Treasurer

Jim Dale MBE

Barry Day OBE

Joseph Marcell

Stephen McGrath

Sara Miller McCune

Roger Parry

Natalie T Pray

Daniel L Rabinowitz

Tom Smedes

George B Stauffer

Christie-Anne Weiss

G Warren Whitaker
Secretary

Neil Constable
Chief Executive

EXECUTIVE TEAM

Neil Constable
Chief Executive

Ian Dixon
Chief Finance &
Operations Officer

Anthony Hewitt
Director of Development

Emma Rice
Artistic Director

Patrick Spottiswoode
Director, Globe Education

Mark Sullivan
Commercial Director

THE SHAKESPEARE GLOBE COUNCIL

Lord Bichard of Nailsworth KCB

Chair

Dr Diana Devlin

Deputy Chair

Lyn Williams

Convenor

Mrs Gene Andersen

Adrian Babbidge

Lucy Bailey

Merrick Baker-Bates CMG

Robert Banks

Keith Baxter

Linda Beaney

Lucy Beevor

Henry Beltran

Christina Blair

Lyle Blair

Rudi Bogni

Liz Brewer

Tony Britton

Robert Brooke

Bill Bryden CBE

Alan Butland

Lord Butler of Brockwell GCB CVO

Deborah Callan

Audre D Carlin

Bruce Carnegie-Brown

Jeremy Child

Alan Cox

Brian Cox CBE

Kenneth Cranham

Jonathan David

Gordon Davidson

Barry Day OBE

Sir Evelyn de Rothschild

Prof. Alan Dessen

Tom Deveson

Stephen Dingle

Joe Dowling

Mark Engelman

Robert Erith

Rosemary Ewles

Paul Farnsworth

Anton Franks

Andrew Fraser CMG

Barbara Gaines Hon.OBE

Peter Gill OBE

Anne Gilmour

Emma Gilpin-Jacobs

Julian Glover

Charles Goldman

Kenneth Grange CBE

Jon Greenfield

Prof. Andrew Gurr

Daniel Hahn

Jackie Haighton

Patrick Haighton

Sir Peter Hall

Rosemary Harris

Sue Harrison

Sandra Hepburn

Prof. Frank Hildy

Valerie Hill-Archer

Anastasia Hille

Peter Hilton

Thelma Holt CBE

Jeffrey Horowitz

Rt. Hon. Lord Howell of Guildford

Lady Clare Howes

Sir Simon Hughes

Graham Jackson

Lennie James

Jean Jayer

Peter Jolly

Michael Kahn

Ken Kelling

Peter Kent CMG

Norbert Kentrup

Alan King

Geoffrey King

Nancy Knowles-Kolden

Peter Kyle OBE

Jane Lapotaire

Robert Leaf

Jerome Link OBE

Christopher Luscombe

Peter McCurdy

John McEnery

Prof. Gordon McMullan

Joseph Marcell

Valerie Mitchell

Lady Belinda Morse

Dominic Muldowney

Maureen Murdock

Philip Murphy

Heather Neill

Lady Rupert Nevill

Richard Olivier

Roger Parry CBE

Sir Michael Perry GBE

David Pickard

Ian Plenderleith CBE

Natalie Pray

Prof. Richard Proudfoot

Velma Pursehouse

Dr Martin P Read CBE

Dame Mary Richardson

Nelson Skip Riddle

Sue Robertson

John Rodwell

Anne Rowley

Dawn Sanders ONZM, QSM

Prunella Scales CBE

Stuart Sessions MBE

Barry Shaw

Jack Shepherd

Robert D Smith CMG

Tom Stephens

Prof. Ann Thompson

Jenny Tiramani

Patrick Tucker

Claire van Kampen

Yolanda Vazquez

Abby Wanamaker

Zoë Wanamaker CBE

Matthew Warchus

Jo Weiss

Prof. Stanley Wells CBE

Martin Westwood

Prof. Martin White

John Whitney

Spencer Wigley

Michael Willcox

Alan Williams

Annie Wolfe

Michael York CBE

Franco Zeffirelli

All current Trustees are also members of the Council.

