

**SHAKESPEARE'S  
GLOBE**

MAY 2021

# TRUSTEE

CANDIDATE BRIEF



# OUR CAUSE.

We celebrate Shakespeare's transformative impact on the world by conducting a radical theatrical experiment. Inspired and informed by the unique historic playing conditions of two beautiful iconic theatres, our diverse programme of work harnesses the power of performance, cultivates intellectual curiosity and excites learning to make Shakespeare accessible for all.

***'And let us ... on your imaginary forces work'***

*Henry V, Prologue*

The Charitable Aims of The Shakespeare Globe Trust, as laid down in our founding instrument are as follows: 'The Trust's primary purpose is to promote, maintain, improve and advance education, by encouraging and stimulating public appreciation and understanding of the dramatic art in all its forms, but principally in relation to the works of William Shakespeare and his contemporaries. The Trust aims to fulfil this purpose through educational programmes, theatre performances, exhibitions and guided tours at the Globe Theatre.'

# FOREWORD.

Thank you for your interest in joining the Board of Shakespeare's Globe as a Trustee. This is an exciting time to join the Globe whilst we develop our recovery business plan in response to the challenging Coronavirus pandemic and look to reopen our theatres after a year's closure.

We are looking to recruit a Trustee with proven strategic knowledge of the performing arts sector, to provide guidance and support to the Board and leadership team. Our Nomination Committee, chaired by Nell Leyshon, is leading the process. Candidates will be expected to display many of the attributes and commitments listed and supplement the skills and experiences of our existing Board of Trustees.

Our Board of Trustees is the governing body of Shakespeare's Globe. As a charitable company, the Trustees have duties under charity law and company law. While operational responsibility is delegated to the Chief Executive and Directorate team, Trustees are responsible for the governance and the strategic direction of Shakespeare's Globe in delivering its charitable objects. More information on being a charity trustee can be found at [gov.uk/guidance/charity-trustee-whats-involved](https://www.gov.uk/guidance/charity-trustee-whats-involved).

Board Meetings are normally held six times a year. In addition there is an annual Away Day which all Trustees are expected to attend. Meetings primarily take place on Bankside, though attendance via Zoom or other electronic media on occasion is likely to be acceptable.

In addition, there are a number of committees and advisory groups and all Trustees are all expected to take on additional roles on at least one of these committees as appropriate. Trustees are also encouraged to support theatre performances, education activities and fundraising events throughout the year. All Trustees are elected for an initial term of three years, which can be renewed for a further three years.

The Globe is embarking on an ambitious Diversity, Inclusion and Anti-racism strategy. We recognise the responsibility we have as a world renowned cultural organisation and the platform we have to be a visibly and meaningfully anti-racist organisation on the cultural landscape and we are proud of our record in making our spaces and performances accessible. We commit to create and promote an anti-racist culture in our organisation, and practise anti-racism in the making of all our work.

We encourage applications from people of the Global Majority and disabled people as we recognise that these groups are under-represented at the Globe and on our Board.

Please find background information and a Trustee job description outlined on the following pages.

For an informal discussion about the position, please contact [board.s@shakespearesglobe.com](mailto:board.s@shakespearesglobe.com).



# ORIGINS.

Shakespeare's Globe normally welcomes over a million visitors a year and, with an annual income of around £25 million, has operated until now without any regular public or Arts Council England subsidy. Of course, the events of 2020 have taken a heavy toll on the Globe, and we now look to recovering and rebuilding our revenue to historic levels .

After putting our case clearly to the Government, we were successfully awarded with the maximum grant available from the Cultural Recovery Fund Grant. There are still a multitude of challenges to face, but this lifeline allows us to plan confidently for the future. Any financial surplus generated by our activities is invested in the ongoing work of the Shakespeare Globe Trust, a registered educational and artistic charity supported by a large body of committed volunteers, a full-time staff of over 250, an extensive membership scheme, and generous contributions from a wide range of companies, charitable trusts and foundations, and private individuals throughout the world.

Shakespeare's Globe has a commitment to explore Elizabethan and Jacobean theatre in the playing conditions under which Shakespeare and his contemporaries originally worked. This principle underlies all our work with schools and universities and informs the experience offered to every visitor to the Globe site, shaping the way in which we present ourselves to the world. This commitment is nevertheless also vividly contemporary, because from this foundation, Shakespeare's Globe engages with the preoccupations of our own time and offers a platform for often challenging cultural debate.

We provide this platform through our education activities, performance programme and guided tour offer and collectively work in a 'one Globe' manner which enhances the ways our artistic, educational and interpretative offers are nurtured, as well as supporting their individual strengths.



# PERFORMANCE.

With productions of both Shakespeare and his contemporaries as well as commissioned new work from leading playwrights, plays on the Globe stage are usually performed from April to October seven days a week. The Globe Theatre has an audience capacity of 1,500 people, over 600 of whom, known as 'Groundlings', stand in the yard around the stage. In 2019, 40% of the 330,000 people who saw a play in the Globe Theatre paid only £5 to stand as a groundling – a price held since 1997. Shakespeare's Globe strives to make all areas of its work accessible to as many people as possible, and to break down the barriers that prevent or limit access to the Globe site. In 2019, the theatres achieved an 11% share of London's play-going audience and Shakespeare's Globe consistently welcomes one of the most diverse audiences of any UK theatre.

The Globe has also been a welcoming venue for visiting international theatre artists, notably with 2012's extraordinary Globe to Globe Festival in which every Shakespeare play was performed in a different language by companies drawn from all over the world. Our strong overseas relationships continued with the two-year Globe to Globe *Hamlet*, which between 2014 and 2016 travelled over 193,000 miles and visited 197 countries. In support of the Globe's commitment to accessibility, Globe productions tour throughout the UK and beyond every year. Productions also periodically transfer from the stages of the Globe or the Sam Wanamaker Playhouse to the West End and Broadway, with new plays such as *Emilia* by Morgan Lloyd Malcolm playing at the Vaudeville in 2019 and *Farinelli and the King* enjoying a highly successful award winning Broadway run in 2018.

The Sam Wanamaker Playhouse quickly established itself in 2014 as a thrilling space for the performance of Shakespeare and Jacobean plays. It has also proved itself an excellent venue for the performance of new work – in particular plays holding a sharp lens up to our 16th and 17th century past in order to challenge the assumptions of our own times. Furthermore, with a crystalline acoustic, it is a superb venue in which to perform and record a wide variety of music.

Since closing our doors to the public in March 2020, the Globe has been reaching audiences internationally. Filmed productions released over YouTube received over 3 million views across 137 countries. Over lockdown, we produced our first film in the Globe Theatre with Sandi Toksvig. *Christmas at the (Snow) Globe* was provided free to over 180 care homes and over 20 children's hospitals across the country, with audiences joining from 43 countries and 6 continents. Our audiences have also enjoyed Shakespeare's works via digital projects such as 'Love in Isolation' featuring Stephen Fry, Gugu Mbatha-Raw, and Sandi and Jenifer Toksvig, and festivals filmed from the Sam Wanamaker Playhouse, newly transformed into a broadcast studio; including our second *Shakespeare and Race* festival created by our Co-Director of Education, Prof Farah Karim-Cooper with curatorial support from Kobna Holdbrook-Smith.

Having announced our Summer Season we now move forward with our plans to reopen on 19 May for socially-distanced performances.

The iconic Globe Theatre and candlelit Sam Wanamaker Playhouse also played host to a livestream of James Bay in concert, BBC Sound of 2020 musician Arlo Parks performing on Sky Arts, and the coveted dance partner reveal on BBC's *Strictly Come Dancing*. New digital festivals featured a brand-new documentary on *Romeo and Juliet* with Alfred Enoch and Rebekah Murrell, and a semi-staged reading of *Macbeth* with Michelle Terry and Paul Ready, back in their critically acclaimed roles from 2018.



# EDUCATION.

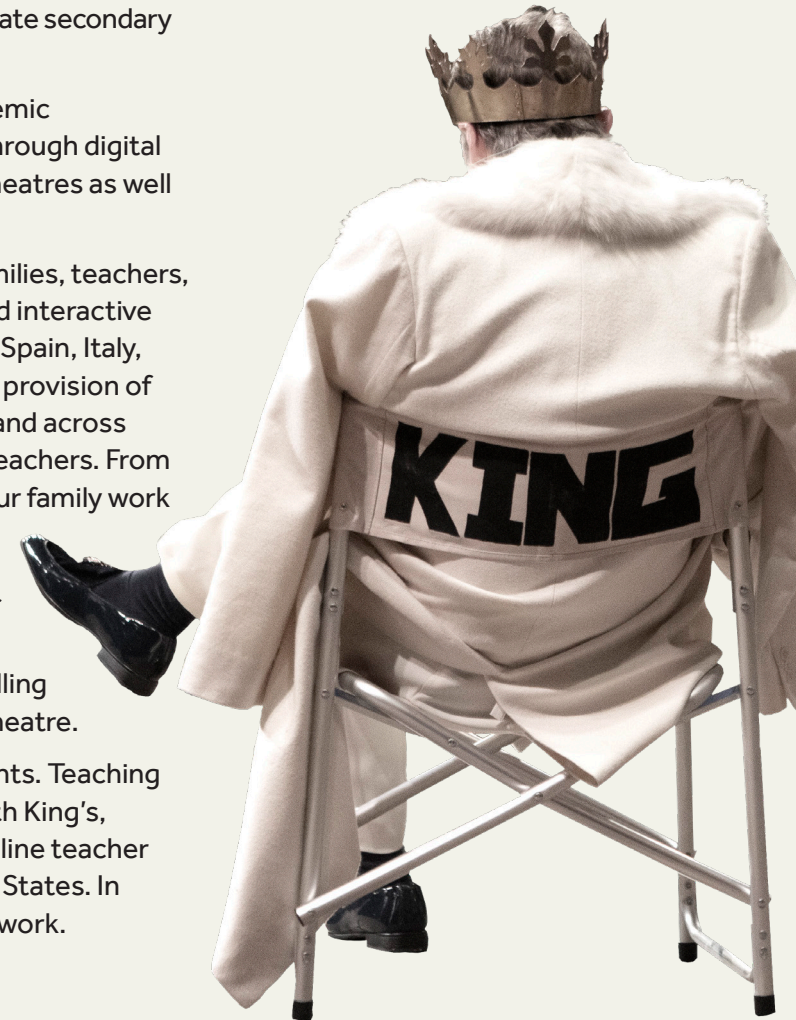
Operating throughout the year, our education department plays a pivotal role in the work of Shakespeare's Globe. Active since 1989, eight years before the completion of the Globe Theatre itself, it is now one of the largest education departments within any arts organisation in the UK, and the largest integrated with any theatre. Its work is informed by offering students access to the direct experience of the architecture and playing conditions of the Globe Theatre and the Sam Wanamaker Playhouse. Education at the Globe is dedicated to fostering a life-long interest in Shakespeare and the theatre and has had a major impact on approaches to the teaching of Shakespeare nationally and internationally.

In addition to a programme of Lively Action school workshops attended by over 80,000 students annually, the department's work includes running special projects for young people in Southwark and throughout London, offering courses for undergraduates, postgraduates and teachers, producing online teaching materials and publications, and providing a year-round programme of public events, staged readings, lectures, seminars and platform discussions. The annual *Playing Shakespeare with Deutsche Bank* project, now in its 15th year, provides free tickets to a bespoke schools' Shakespeare production to over 18,000 state secondary schools in London and Birmingham.

Essential to the development of education at the Globe is its research team, delivering and coordinating academic programmes and events, supporting and contextualising theatre productions and preserving performances through digital recording and archiving. Research also plays an essential part in overseeing the ongoing conservation of the theatres as well as co-creating and co-curating festivals including *Shakespeare and Race*.

Recognising the needs of these times, the Globe's education department moved online helping to support families, teachers, and students of all ages across the world. We launched online family sessions 'Telling Tales Together' as live and interactive events with families joining from Malta, Germany, Mexico, Australia, USA, Switzerland, The Seychelles, France, Spain, Italy, Hong Kong, Russia, Singapore, India, and many more. The Globe's Higher Education programme converted its provision of university and drama school courses to an online programme, working with students in the USA, Saudi Arabia and across the UK. Online study workshops helped support teenagers missing out on school and direct interaction with teachers. From March to December 2020, we averaged nearly one family, young person or teacher event per day of closure. Our family work has helped us reach six different continents, 31 different countries, and 1,890 families. Through our teacher newsletter, we deliver learning resources directly to over 11,000 teachers each month, and since August over 200 teachers have taken part in an online CPD session with the Globe. In Autumn 2020, we released the film of our *Playing Shakespeare with Deutsche Bank* production of *Romeo and Juliet* to support teachers and students throughout the term, and it has now been watched over 200,000 times. January 2021 saw a live online storytelling of *The Winter's Tale* reach more than 1,500 in over 10 schools, amounting to almost a full house in the Globe Theatre.

As part of anti-racist approaches to Shakespeare, there were newly created workshops for children and students. Teaching for the popular Globe / King's College London MA in Shakespeare Studies moved online, and the Globe has, with King's, received funding for a co-supervised doctoral student who is working on matters of race and Shakespeare. Online teacher training from the Globe's education department has worked with teachers from Greece, China and the United States. In December, the Globe launched a Scholars of Colour network, an important aspect to our on-going anti-racist work.







## GUIDED TOUR.

Our Guided Tour offer operates throughout the year and welcomes over 300,000 visitors annually. The tour provides an accessible and entertaining introduction to the conditions under which Shakespeare, his fellow playwrights and the theatrical companies of the time operated, as well as an insight into life behind the scenes at the Globe Theatre and the Sam Wanamaker Playhouse.

Over last summer the site was open to the public for a new socially distanced guided tour of the theatre, with over 3,600 visitors being invited up onto the stage for the very first time. Our guided tour reopened for 2021 on 12 April.

# THE FUTURE.

As part of our plans to Reopen, Rebuild and Recover the Trustees have endorsed the following four over-arching strategic objectives for the next 18 months:

## 1. CELEBRATING OUR UNIQUE SPACES

We will continue to cherish and develop the Globe's unique theatres and other key publicly accessible and visible spaces so that we optimise and facilitate our creative outputs in a safe environment whilst providing our audiences and visitors with a truly world-class experience. We will continue to pivot our work when possible to our third digital space, which has given the benefit of a wider reach and of enabling us to continue to reach our audiences even through lockdown periods, and is therefore part of our resilience. Our Education Department and research team play an essential role at the Globe, delivering and coordinating academic programmes and events, supporting and contextualising theatre productions and preserving performances through digital recording and archiving. Research also plays an essential part in overseeing the ongoing conservation of the theatres.

## 2. ONLY AT THE GLOBE

Anyone can do Shakespeare but no one else can practise and study Shakespeare truly informed by the playing conditions of our spaces, nor 'on the cobbles over which Shakespeare would have walked'.

We aspire to reflect diverse realities, explore our individuality alongside our place in the collective. Our theatres are a platform for cultural debate, and we are proud of our authority and institutional reputation, as demonstrated with how well our work has been regarded over the course of the COVID-19 pandemic. Even with short-term limited resources, we will continue to strive to address the preoccupations of our time and the impact of the crisis as we continue to put Shakespeare to work and ask the questions about who we were, who we are and who we could be?

## 3. SHAKESPEARE FOR ALL

Guided by the culturally democratic playing conditions of our spaces, we will continue to strive for equality of opportunity to participate in the creative and imaginative work that shapes our individuality and our culture.

## 4. ENSURING OUR SUSTAINABILITY

We have enjoyed significant financial growth over the last decade, but we recognise the crisis has exposed many weaknesses in our systems and put financial and social pressure on us all. With the Globe's current financial model unsustainable, we need to reassess and plan appropriately to ensure the organisation can rebuild after the pandemic and continue to flourish for generations to come.

We recognise that sustainable development means meeting the needs of the present without compromising the needs of the future. We recognise that climate justice and social justice are interconnected and that our economic and ecologic futures rely on the sustainability of both.

In addition to these overarching objectives, the following principles will continue to guide us:

### ONE GLOBE

With the completed restructure of our work force and the creation of new departments, hubs and proposed cross organisational ways of working, we will transform the organisation to programme as 'one Globe' and enhance the way in which the artistic, educational and interpretative outputs are nurtured to create a cohesive whole. We have recently defined new ways of working; 'supportiveness to others', 'thinking and problem solving' 'influencing and communication' and 'commitment to diversity, inclusion and anti-racism' – these will be brought to life over the coming 12 months as we champion and role model new ways of working as One Globe.

### GOVERNANCE AND LEADERSHIP

The pandemic crisis and recent changes in the senior leadership give us an opportunity to develop the future leaders of the organisation and will create confidence and purpose to work successfully together in leading the strategic direction and rebuilding of the organisation.



# TRUSTEE RESPONSIBILITIES.

As a charitable company, the Trustees' legal duties derive from company law and charity law.

The Charity Commission provides guidance on the six main trustee duties that apply to all charity trustees (including the trustees of charitable companies). The Charity Commission summary of the six main duties can be found [here](#).

The longer form Charity Commission guidance on trustee duties and responsibilities can be found [here](#).

**The six main duties as a Trustee are:**

- Ensure your charity is carrying out its purposes (charitable objects) 'for the public benefit' – see section on public benefit above.
- Comply with your charity's governing document (the Articles) and the law – see section above on the Articles. The duty for Trustees to comply with the law is wide-ranging as it relates to all areas of SGT's operations, including employment / HR, insurance, health and safety, financial reporting, data protection and fundraising.
- Act in your charity's 'best' interests – this includes the duty to manage Trustee conflicts of interest and to ensure a balanced and considered approach to decision-making.
- Manage your charity's resources responsibly – charity resources are defined widely and include the staff, the charity's reputation, intellectual property, staff, premises and buildings, cash and investments.
- Ensure your charity is accountable – this includes the obligation to comply with legal and reporting requirements, and to ensure staff are properly accountable to the Trustees (for example, under clear rules of delegation.)
- Act with reasonable skill and care – this is sometimes referred to as the duty to act prudently and includes a responsibility to properly prepare for meetings, and to take appropriate external advice where necessary.



# TRUSTEE ATTRIBUTES.

The Board of Shakespeare's Globe have adopted the [Charity Governance Code](#) for larger charities. The Code is designed as a good governance tool for larger charities, and it sets out seven governance principles:

- organisational purpose; leadership; integrity; decision-making, risk and control; board effectiveness; equality, diversity and inclusion; and openness and accountability.

Personal attributes expected of all Trustees:

- A commitment to the Globe and an enthusiasm for its work and respect for its values.
- An interest in or love of Shakespeare.
- An understanding and acceptance of the legal and fiduciary duties, and responsibilities of being a Trustee.
- A willingness and capacity to devote the necessary time and effort to their duties as a Trustee.
- Integrity.
- Strategic Vision.
- An ability to think creatively.
- A willingness to communicate openly with staff and Board Members whether pleased or displeased about an issue.
- The ability to work as a member of a team.
- A willingness to state personal convictions, be tolerant of the views of others and, equally, to accept a majority decision.





# CURRENT BOARD OF TRUSTEES.

**Zoë Wanamaker** Honorary President

**Margaret Casely-Hayford CBE** Chair of the Board

**Alex Beard and Nell Leyshon** Deputy Chairs

**Treasurer** Patrick Figgis

David Butter

Erica Crump

Lady Cynthia Hall

Robert Laurence

Matt Jones

Simon MacKinnon OBE

Dame Anne Pringle

Daniel Rabinowitz

Professor Julie Sanders

Jenny Topper OBE (retiring in 2021)

Biography details of our current Board of Trustees can be found on our website [here](#).

# CURRENT EXECUTIVE TEAM.

**Neil Constable** Chief Executive

**Lotte Buchan** Executive Director (Theatre)

**Amy Cody and Charlotte Wren** Co-Directors of Development

**Lucy Cuthbertson and Professor Farah Karim-Cooper** Co-Directors of Education

**Ian Dixon** Chief Operating Officer (retiring May 2021)

**Joel Moseley** Finance Director

**Michelle Terry** Artistic Director

**Becky Wootton** Director of Audiences



## **GUIDANCE NOTES**

### **Diversity and Inclusion**

The Globe is embarking on an ambitious Diversity, Inclusion and Anti-racism strategy. We recognise the responsibility we have as a world renowned cultural organisation and the platform we have to be a visibly and meaningfully anti-racist organisation on the cultural landscape and we are proud of our record in making our spaces and performances accessible. We commit to create and promote an anti-racist culture in our organisation, and practice anti-racism in the making of all our work.

We encourage applications from people of the Global Majority and disabled people as we recognise that these groups are under-represented at the Globe and on our Board.

### **Data Protection**

The information given will be used to create a shortlist for interviews. Any data about you will be held securely with access restricted to those involved in dealing with your application in the recruitment process.

### **Diversity Data Monitoring Form**

We would also be grateful if you could complete our [Diversity Data Monitoring Form](#). The survey is anonymous and not linked in any way to your application. Any information you provide will be used by the Globe to monitor the demographic of candidates applying for roles and make improvements in line with our diversity and inclusion ambitions. This data will be treated in accordance with the Data Protection Act 1998.

# HOW TO APPLY.

The closing date for applications is 14 June 2021.

To apply, please send a résumé and covering letter to  
[board.s@shakespearesglobe.com](mailto:board.s@shakespearesglobe.com).

We look forward to your application and thank you for your interest  
in joining the Board of Shakespeare's Globe.

# THANK YOU.

