



2020-2021 The Last 12-Months

Shakespeare's Globe normally welcomes over a million visitors a year and shares 10% of London's play-going audience, with an annual income of around £25 million. It has operated, until now, without any regular public or Arts Council England subsidy. Of course, the pandemic and subsequent lockdowns have taken a heavy toll on the Globe, and we now look to recover and rebuild.

Our Summer Season opened with a re-mount of 2019's popular *A Midsummer Night's Dream*. The production was reworked to include social distancing. **Audiences reported feeling secure in the Globe**, with no intervals, timed entrances, temperature checks, social distanced seating (including seats in the Yard), and of course the open-air. We would normally welcome 1,600 audience members in per show, and this was reduced to 470. It has been important to reopen and get people back to live theatre, despite running at a loss of £1m a month. We look forward to increasing audience capacity over the following months, finally reaching **full capacity again in August 2021**. Also across the season is Ola Ince's *Romeo & Juliet*, the Globe on Tour ensemble are performing *The Tempest, As You Like It and A Midsummer Night's Dream* at the Globe before embarking on a London-based tour reaching our local communities who may otherwise not visit the theatre. *Metamorphoses*, a playful new piece of theatre inspired by Ovid's collection of myths, opened to critical acclaim in the Sam Wanamaker Playhouse, written by the Globe's first writers-in-residence: Sami Ibrahim, Laura Lomas and Sabrina Mahfouz.

Each show in the season was **livestreamed** to reach our audiences internationally (and those who could not travel to us), our ever-popular **'Midnight Matinees'** continued to provide London's nightlife with world-class culture, and our critically acclaimed access performances and provisions ensure we are providing Shakespeare for all.

With no ticket sales the Globe lost an estimated £2million a month during national lockdowns. Thanks to Government and significant public support, we managed to keep the Globe afloat.

- The Globe received a lifeline grant of £3million from the Government's Cultural Recovery Fund (CRF), set up to protect the nation's world renowned cultural, arts and heritage intuitions. The CRF was launched in July 2020 at the Globe by Chancellor Rishi Sunak and Secretary of State for Culture Oliver Dowden. We also received a £3m loan to support us as restrictions continued to threaten our survival. This is the first time we have received public funding of this scale since the original Lottery award to build the Globe in 1995.
- We received over £380,000 in public donations across web, text-to-donate, YouTube, Facebook and PayPal and attracted over 7,000 new supporters/donors to the Globe.
- The Garfield Weston Foundation significantly supported the Globe through a major grant of £750,000 from the Weston Culture Fund. Established in 1958, the Garfield Weston Foundation is a family founded charitable grant-making trust, which launched a £25million fund to support the cultural sector's recovery following the impact of Covid-19. The awarded grant predominantly supported the Globe's re-opening costs, and high-quality production filming and livestream of productions over the summer.
- Almost as soon as the theatre closed, the Globe played a central role in the conversations around the precarious future facing cultural institutions. By creating an alliance with non-funded independent organisations such as the Old Vic, Royal Albert Hall and Royal Academy, we were able to make a case to DCMS and Treasury for our significant contribution to the UK's cultural landscape, whilst also remaining a focus for national conversation around the international cultural crisis.
- Due to financial risks, we were not able to open theatre productions over the summer in 2020, however, the site was open for a new Guided Tour, proving popular with almost 4,000 visitors, and many of those taken up onto the stage for the very first time. We offered free tickets to NHS key workers, and also for the first time, had a 'pay what you can' timeslot, to ensure we truly were making the experience as accessible as possible.

When our doors closed to the public in March 2020, the Globe moved swiftly online and continues to reach audiences across the world.

- Filmed productions released over YouTube received over 3 million views across 137 countries with over 600,000 tuning in for our first release
- Our streaming platform and video-on-demand platform [Globe Player](#) increased new users by almost 500%

- We produced our first film in the Globe theatre. *Christmas at the (Snow) Globe* with Sandi Toksvig had audiences joining from 43 countries and was screened for free to over 200 care homes and children's hospitals across the country.
- Our audiences also enjoyed our online project *Love in Isolation* featuring Stephen Fry, Gugu Mbatha-Raw and Michelle Terry which received over 120,000 views and we worked with Compass Collective, with 3 young asylum seekers contributing monologues and partnered with The Guardian newspaper and Vivienne Westwood.
- With support from The Linbury Trust, the Sam Wanamaker Playhouse was transformed into a broadcast studio, producing digital festivals, including Michelle Terry and Paul Ready reuniting with the cast of *Macbeth* (2018) for a semi-staged reading. We also hosted a livestream of James Bay in concert, BBC Sound of 2020 musician Arlo Parks performing on Sky Arts, multi-award-winning musician, composer, songwriter and cultural pioneer Nitin Sawhney performed a one-off live streamed event in the Sam Wanamaker Playhouse to launch his new album 'Immigrants', and we welcomed in the BBC Strictly Come Dancing team for them to reveal a dance partner on the Globe stage.

The Globe's education department moved online helping to support families, teachers, and students of all ages across the world

- Over 600 live and interactive events have run online since March last year.
- Online storytelling sessions 'Telling Tales Together' were live and interactive events with families joining all around the world.
- Study workshops were launched online to help support teenagers missing school.
- Our family work has helped us reach 31 different countries, and nearly 2,000 families
- Over 200 teachers have taken part in an online Continued Professional Development session
- Our YouTube release of 'Playing Shakespeare with Deutsche Bank' production of *Romeo and Juliet* for students and teachers was watched over 340,000 times.
- January 2021 saw a live online storytelling of *The Winter's Tale* simultaneously reach more than 1,500 students in over 10 schools, amounting to almost a full house in the Globe Theatre
- 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.
- Teaching for the popular Globe/King's College London MA in Shakespeare Studies moved online into a virtual learning environment.

As part of anti-racist approaches to Shakespeare, there was a digital festival of work and newly created workshops for children, students, teachers and staff looking at ways to decolonise Shakespeare.

- Funding secured for a co-supervised doctoral student working on race and Shakespeare.
- Online teacher training for approaching Shakespeare in an anti-racist way had participants from the UK, Greece, China and the United States.
- In June, in the aftermath of the death of George Floyd and the BLM movement, we deepened our work on Shakespeare & Race and formed an Anti-Racist Taskforce. With representation from all areas of the organisation, including our Chair of Trustees, this task force authored an anti-racist statement of intent and action, and the Globe made a public commitment to become an anti-racist, pro-equality organisation.
- In December, the Early Modern Scholars of Colour Network launched to address the significant under-representation of faculty of colour employed in permanent positions in UK universities for Shakespeare and Early Modern Studies. Professor Farah Karim-Cooper and Research Fellow Dr Will Tosh form part of this team and the Globe is offering logistic and administrative support.
- 2020 saw our second *Shakespeare and Race* festival, which included: *Behind Closed Doors: Romeo & Juliet*, a documentary with cast members of our postponed 2020 *Romeo & Juliet* company, talking about race and mental health in the play. We filmed three stories from our *Notes To The Forgotten She Wolves* series focusing on forgotten women of colour. The festival culminated with *In Conversation: Reckoning with our Past*, a panel discussion looking at the history of race in Britain.

Shakespeare's Globe has been forced to adapt and restructure in order to survive without audiences

- The organisation has to use valuable and carefully built-up reserves in order to survive.
- After closing our doors on the 16 March 2020 over 200 freelance actors, musicians, stage managers and production staff were left without work. By transitioning to online education and entertainment we managed to employ nearly 100 freelancers before reopening the theatre in May 2021.
- Having made over £2million worth of savings in our core staff costs, our full-time staff has reduced with around 85% of staff being placed on furlough throughout the year.

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. 2020 was a very difficult year for all theatres, and as an organisation we are proud of the effort and sacrifices our colleagues, freelancers and volunteers have made. We remain very thankful to our dedicated Board of Trustees, our generous supporters, and our ever-loyal audiences as we look to recover and rebuild this year.