



OUR STRATEGY 2022 – 2025

**SHAKESPEARE'S
GLOBE**



OUR MISSION

Making Shakespeare accessible for all.

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.

Registered in England and Wales No. 1152238
Registered charity No. 266916

OUR VISION

Shakespeare's Globe aims to produce **bold, innovative and inspiring productions, experiences, and Education programmes** in which we put Shakespeare to work for this moment.

We see Shakespeare and his plays as vital and relevant spaces for experiential and active enquiry. This enquiry is a source of boundless imagination, play, and joy as we strive to inspire curiosity, excite learning, nurture independent thought, promote the power of debate & conversation, and create world class, exceptional, **ground-breaking work for and with all.**

Founded on exploring the plays through the organic, ultra-live, eco-playing conditions under which Shakespeare and his contemporaries originally worked, this unique principle underlies all of our work, informs the experience offered to all people who visit the Globe, and shapes the way in which we present ourselves to the world.

Our commitment for the next three years is to regenerate Shakespeare and The Globe, for now and for future generations.

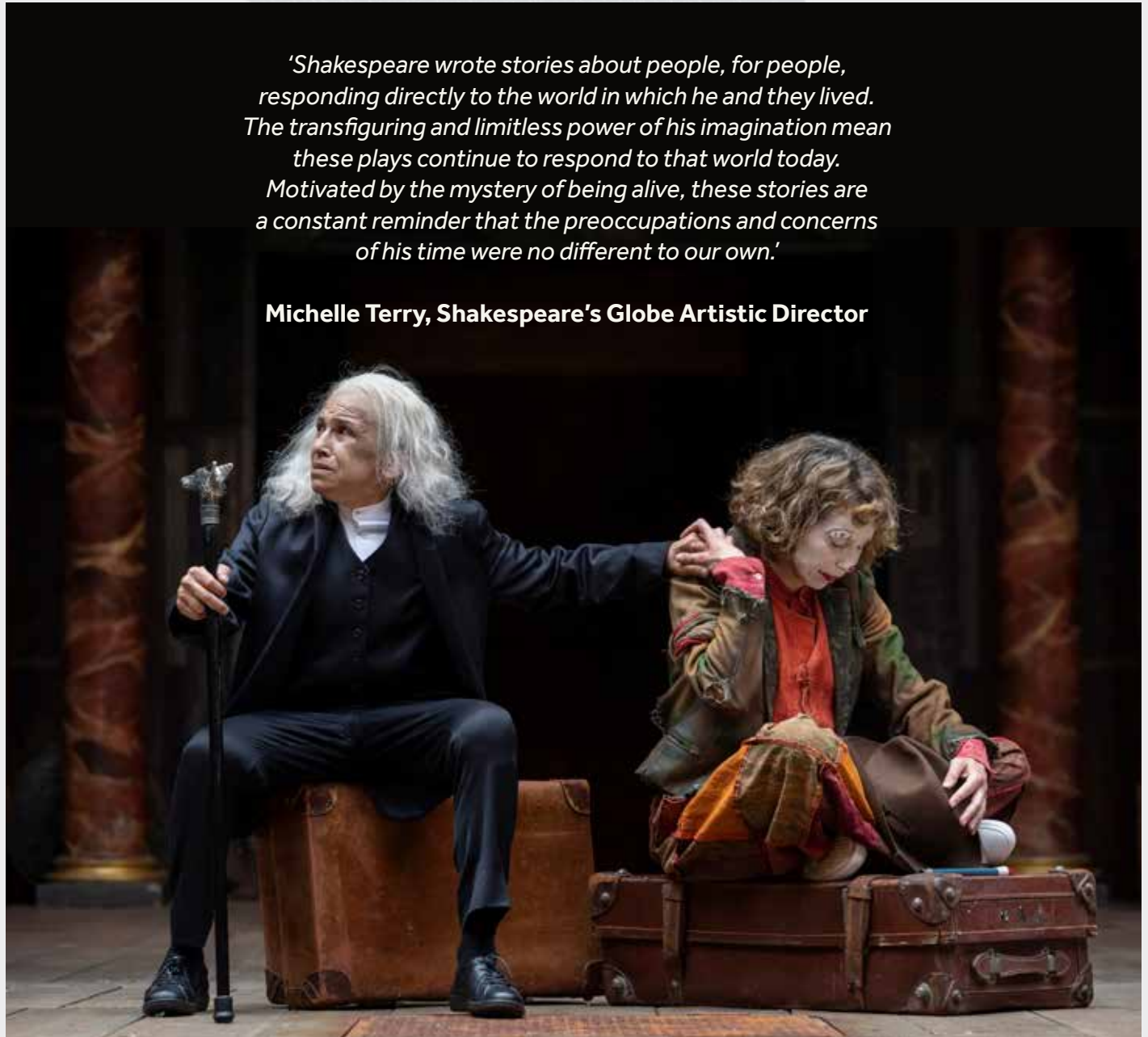


SHAKESPEARE

Shakespeare remains the most studied author in the world and the only named author on the national curriculum. Four hundred years after his death, he continues to be one of the most famous Britons in the world. His plays and sonnets have been translated into more than 100 languages and are studied by school children the world over. Shakespeare's works resonate across all cultures, continents and languages, deepening cultural ties between the UK and the rest of the world.

'Shakespeare wrote stories about people, for people, responding directly to the world in which he and they lived. The transfiguring and limitless power of his imagination mean these plays continue to respond to that world today. Motivated by the mystery of being alive, these stories are a constant reminder that the preoccupations and concerns of his time were no different to our own.'

Michelle Terry, Shakespeare's Globe Artistic Director



OUR PLACE IN THE CULTURAL ECOLOGY

Shakespeare's Globe is part of an international cohort of cultural institutions who celebrate and champion the work of William Shakespeare. Our peers include the Royal Shakespeare Company (RSC) and the Shakespeare Birthplace Trust in Stratford, the Folger Shakespeare Library in Washington DC, and renowned international festivals dedicated to his work.

Our performance is broadly **competitive** with that of other major theatres, like the National Theatre, RSC, and the Royal Opera House. We have 11% of the total London play going audiences; our commercial operations – notably, retail, catering and hospitality – perform especially well by comparison to other destinations.

The Globe's business model is entirely reliant on the income generated by ticket sales and commercial operations and the generosity of non-statutory grant-makers, individual philanthropists and corporate sponsorship. **The Globe receives no direct funding from the Government.**

More people engage with Shakespeare through the Globe than anywhere else in the world.

We are the only performing arts organisation that is also a significant worldwide cultural tourist attraction. We uniquely combine on one site: two world class theatres; an internationally renowned full-time research faculty; and one of the most popular visitor attractions in London

Pre-pandemic, we welcomed **over a million annual visitors** with one of the most affordable theatre experiences in the UK. Yard tickets at the Globe have been available for £5 since our opening 25 years ago. Although some theatres offer 'Pay What you Can' nights, at Shakespeare's Globe there are hundreds of tickets for just £5 available for every single performance – **the cheapest theatre ticket in the UK of major theatres.**

Our ground-breaking, award winning and pioneering Theatre programme is one of the few that continues to produce and tour repertory theatre. **In the 2021/22 season we delivered 510 performances across 21 venues, providing employment for 572 artists across 54 disciplines** from actors, to choreographers, to wig makers. Even in 2022, as the Tourism Market slowly recovers in London, **over 40% of our audiences are from outside the UK.**

We have a history of supporting and nurturing new and emerging talent from all areas of theatre making, honouring the unique craft it takes to make and perform work for the unique playhouses.

Alongside Shakespearean and Jacobean plays, we have produced 44 new full length plays over 25 years, with both West End and Broadway transfers.



We are Shakespeare's workplace

We are the only organisation to faithfully architecturally recreate the playing conditions under which Shakespeare and his contemporaries originally worked and are **custodians of the most authentic replica Elizabethan and Jacobean theatres in the world**, archetypes of the playhouses that Shakespeare would have used during his lifetime.

Our story began with diligent research into the design of the original Globe Theatre, an exemplar of traditional craftsmanship, that enabled us to produce the world's most accurate full-scale replica of Shakespeare's original Elizabethan open-air theatre. 16 years after building the Globe, and after meticulous scrutiny of the earliest known plans, we opened the Sam Wanamaker Playhouse - an archetype of an indoor Jacobean theatre. Shakespeare's Globe was built as close to the site of the old Globe as possible – just one street closer to the river. This third Globe stands 200 yards from its original site on the south bank of the Thames.

Educational Charity

While principally known for our theatrical output **the Globe is at its core an educational charity** and our mission is to educate through Shakespeare in performance.

We are **the only theatre in the world with full-time resident academics**, housing a diverse cohort of in-house distinguished scholars with an international reach. We have **the only dedicated Shakespeare Library in London** and alongside the prestige and accolades brought by our academics, we are considered an essential voice in the landscape consulted by national and international organisations for our perspective, demonstrating the calibre of research programme. Our research and in house academics are not only pioneering but continue to progress new approaches to the study of Shakespeare through our buildings, theatre history and archives, and contemporary performance.

Our performance archive and special collections are what define our institution as unique and are fundamentally what researchers, creatives, actors, students and the general public look to explore. The building of the theatres, the productions onstage, and our far-reaching education programme are all founded on, and informed by, our extensive research.

Our current Master's Degree programme, taught in conjunction with King's College London, and now in its 20th year, is **the most popular Shakespeare MA in the UK**.

Our Education department existed before the theatre itself was completed. Shakespeare's work is a cornerstone of the UK's national curriculum and it appears prominently in the curricula of countries throughout the world. With access to the unparalleled resources of the Globe Theatre and the Sam Wanamaker Playhouse, **the Globe offers unrivalled resources and expertise**. Over 140,000 people are welcomed each year into our Learning & Higher Education programmes with tailored projects, modules, workshops, resources, teacher CPD courses, and events for pre-school to postgraduate students. We are increasingly becoming a popular family venue due to the range of quality performance & workshops available throughout the year. During the pandemic, we were the only major UK theatre that offered online, live, interactive events and courses for the entire period.

We have distributed over £2million in free tickets and offered many students their first experience of live theatre through our 17-year partnership with Playing Shakespeare with Deutsche bank. Open to every state school in London and Birmingham, it offers more than 26,000 free tickets to students annually for a full-scale production of one of Shakespeare's works.

On representation

Over the last six years The Globe has made inroads to addressing the disparity of diversity represented on our stages. However, significant work still needs to be undertaken both on and off-stage to reflect the demographics of the Borough in which we reside.

Our continued ambitions on diversity are considered in detail in our strategic aims, goals and KPI reporting framework which considers wider organisational targets focused on Greater London representation.



CONTEXT

External Environment

The environment for planning in the UK cultural sector continues to be challenging, and one where the longer-term impact of COVID remains to be seen. We continue to work and creatively plan within a challenging landscape with changes in our audience patterns, significant reductions in international tourism and London still not returning as a priority location for domestic tourists. In addition, across our school audiences we are still seeing changes with more schools and students remaining in their local areas/countries or making changes to their pre-COVID calendars. These factors place a significant strain on our ability to generate income across our wide portfolio of mission or commercially led areas. At the same time our ability to further reduce our fixed cost base is limited as we continue to operate in the same complex regulatory and operational environment we did before COVID. The Globe also faces new challenges with changes to audience behaviours in a mid-pandemic world as well as changes in Government policy, inflation, the cost-of-living crisis, and the challenges posed by Brexit. There is an urgent need to replenish financial reserves that were used to save the organisation from longer term closure in 2020.

Internal Environment

In addition to volatility in the domestic and international economic environment, and the continued impact of COVID, other internal challenges face the Globe over the period. We are shaping the strategic direction for the future of the organisation in an uncertain environment. Staff vacancy rates continue to be higher than normal and the performing arts sector is recognising the competitive changes in remuneration levels to retain and attract staff. We additionally need to improve our staff morale after the strain of operating during the pandemic within a changing workplace and manage the risk associated with running our productions, including availability of freelancers and cost pressures. The Globe continues to rely on our Volunteers who are so generous in supporting our work.

We need to support investment in our capital plans to improve our infrastructure challenges and deliver on our original capital project principles in a realistic and inspiring way, serving both our audiences and protecting our unique assets. The Globe must also continue to manage security, building risks and access requirements. We naturally remain an ambitious organisation with a profile that requires us to deliver leading artistic and educational content worldwide which needs strong leadership, investment of time, and other resources.

Our headline risks, as detailed above, and in our risk register [appendix 6], are explicitly addressed through our goals and KPIs over the period of the plan.

THE STRATEGIC PLAN PRINCIPLES

The impact of COVID on our business model has been financially devastating. Following a loss of £6.3million in financial year 19/20, and a reported loss of £1.6million in financial year 20/21, we as an organisation are still in a state of recovery as we try to achieve our charitable objectives within a fragile post-COVID environment. Due to careful financial management and the lifeline of the Cultural Recovery Fund, as well as the generosity of corporate, trusts, and individual supporters we have emerged from the pandemic, but with extremely limited reserves.

Given this financial position, and the context detailed above, our strategy over the next three years is to build and sustain resilience across the organisation.

Our six strategic aims for 2022 to 2025 focus on improving resilience across all areas of the organisation with a focus on our financial health, infrastructure and workforce.



GOVERNANCE

The Shakespeare Globe Trust (the 'Trust') is a charitable company limited by guarantee incorporated in England and Wales and registered with the Charity Commission. The Trust is led by a Board comprising 17 Trustees with significant experience in world-leading arts institutions and business. Trustees are evaluated by the Chair annually and the Chair is appraised by the Deputy Chairs. There are six Board committees: Audit and Risk; Development; Digital; Nomination; Remuneration and Human Resources; Performance and Education. The Chair of each Committee is a Trustee who reports to the Trustee Board on that Committee's activities at each Board meeting. Some Committees include non-Trustees who are appointed for their specialist knowledge.

There is also an independent, but related, US charity, **Shakespeare Globe Centre USA**, that supports fundraising activities in the USA, which then donates to Shakespeare Globe. One of the Trustees of The Shakespeare Globe Centre USA is also a Trustee of the Globe.

The **Globe Council** serves as a custodian of Globe values and a repository of institutional memory and a possible resource of skills for co-option to Committees where necessary. The Globe Board and management may have regard to Council advice on strategy

Shakespeare Globe Centre New Zealand Trust was founded in 1991. As a life skill enhancing organisation, the Centre's core activities embrace education for all ages through Shakespeare including organising festivals, workshops, seminars and courses across New Zealand and a programme for a select group of students and teachers to visit the Globe each year.

LEADERSHIP

Day-to-day executive management of the Globe is delegated to the Chief Executive who is accountable and reports to the Trustees. They hold all powers not expressly reserved to the Board or delegated by the Board to Committees, subject to the policies and strategy set by the Trustees and within an annual operating plan and budget approved by the Trustees, and these powers may be exercised on his behalf by such members of staff as he determines. Senior leadership within the Globe is provided by the 10 department Directors who collectively form the **Directorate**.

STRATEGIC AIMS

BUILD AND
SUSTAIN OUR
**FINANCIAL
RESILIENCE**

CELEBRATE AND
CHAMPION THE
CONTINUED RELEVANCE
OF SHAKESPEARE'S
WORK THROUGH
**IMPACTFUL THEATRE,
EDUCATION AND
RESEARCH, GLOBE-
INSPIRED PROGRAMMING**

TAKE RESPONSIBILITY
TO CREATE A **DIVERSE,
INCLUSIVE AND ANTI-
RACIST**
ORGANISATION

CONSERVE AND
DEVELOP OUR
**UNIQUE THEATRES,
COLLECTIONS,
AND SPACES**

BY PUTTING
PEOPLE FIRST, ENLIVEN
OUR CULTURE AND
STRENGTHEN RESILIENCE
MAKING THE GLOBE A
GREAT PLACE TO WORK

OWN OUR UNIQUE
POSITION TO **RAISE
AWARENESS AND
RESPONSIBILITY FOR
CLIMATE CHANGE** AS
WE PROGRESS TO NET
ZERO



Build and sustain our **Financial resilience**

Rebuild, recover, and maintain our financial resilience

Increase audience income and loyalty, and local, national, and international reputation and reach

Reimagine our Cultural Tourist Offer to deliver increased income

Develop and grow partnerships, corporate, and individual giving

Build a refreshed commercial approach including increasing efficiencies and using spaces as income generators



Celebrate and champion the continued relevance of Shakespeare's work through **impactful theatre, education and research, Globe-inspired programming**

Programme impactful theatre, education, and research projects which embrace our unique playing conditions, values, and heightened commercial parameters

Increased understanding from all stakeholders in Globe playing conditions, cause, and rebuilding principles

Increase engagement of new communities and nurture existing relationships using the impact of theatre, cultural tourism, outreach, and learning



Take responsibility to create a **diverse, inclusive and anti-racist** organisation

Create an environment and infrastructure that better promotes EDI with the aim of recruiting, supporting, and retaining a more diverse workforce

Establish policies and structures that ensure equal and equitable opportunities for all, ensuring Access considerations are appropriately integrated

Set targets and develop plans to reflect Greater London both organisationally and in our audiences

Understand our audiences and work to develop those audiences who are currently underrepresented, removing barriers to engagement



Conserve and develop our **unique theatres, collections, and spaces**

Planning and delivery of a capital investment programme

Complete our Conservation Management Plan for our two theatres, including re-thatching the Globe Theatre

Remodelling and renovations to our Education and Rehearsal Studios

Housing and enabling access to our Collections, celebrating our previous productions, and sharing it with the widest and most diverse audience possible



By putting **people first**, enliven our organisational culture and strengthen workforce resilience, making the Globe a great place to work

Embed our values, sustainability, health & safety, and accountability into all of our work

Ensure that we have appropriate business systems and processes which are compliant, streamlined, collaborative, and support agile working

Drive a data-informed approach to improve planning processes ensuring multi-disciplinary involvement in planning

Develop production facilities and our working conditions ensuring they are fit for purpose



Own our unique position to **raise awareness and responsibility for climate change** as we progress to net zero

Improve understanding and interrogation of our practice and approach in sustainable ways of working

Improve our environmental impact by investing time and resources

Through climate conscious programming, amplify how Shakespeare speaks to the essential crisis of our time

Develop relationships and projects that amplify the raw and unique eco-conditions of the Playhouses.

KEY DATES

FOLIO YEAR 2023

GLOBE THEATRE

Theatre Performances
Education Perf and Activities
Capital Works/Thatch Project

SAM WANAMAKER PLAYHOUSE

Performances
Education Perf and Activities
Capital Works/Thatch Project

GLOBE ON TOUR

UK
International

EDUCATION PERFORMANCES AND ACTIVITIES

Education Programme
Special Programme

ESTATE/CAPITAL WORKS

Bankside site
Education & rehearsal Studios
Research and Collections Plans – NK, W1 & 2 and
Bullring 135 Park Street
Clink Street Lease Renewal

BOARD

Board Dates – Trustee, US, Council
Trustee Retirements

CORPORATE

Development of next 5yr Business Plan 2026 – 2031
Commercial Plan
Budget Dates
Swan at the Globe Contract

DEVELOPMENT

Fundraisers Gala – 8th November

