Shakespeare’s Globe is looking for an Artistic Director to succeed Emma Rice, who leaves the Globe in April 2018. We are seeking an experienced and dynamic theatre professional with a love and knowledge of Shakespeare whose vision and commitment, both to the Globe’s history and to its artistic innovation, will play a vital role in its continuing success and development.
Thank you for your interest in the post of Artistic Director at Shakespeare’s Globe. Some background information, a job description and person specification are outlined below.

For a confidential discussion about the position please contact Chief Executive Neil Constable on 020 7902 1440.

To apply for the post, please send a CV; covering letter outlining your vision for the future of the artistic programme at Shakespeare’s Globe; and the attached Equal Opportunities Monitoring Form to:

Neil Constable  
Chief Executive  
Shakespeare’s Globe  
21 New Globe Walk  
London SE1 9DT

Applications must be received by 5.00pm on 24 April 2017.

First round interviews will take place on 11 & 12 May 2017.

We look forward to receiving your application and thank you for your interest in Shakespeare’s Globe.
GUIDANCE NOTES

JOB DESCRIPTION AND PERSON SPECIFICATION

Please read the personal specification and job description carefully. You should ensure that you meet the essential criteria before submitting an application.

DATA PROTECTION

The information given will be used to create a short-list 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.

EQUAL OPPORTUNITIES MONITORING FORM

To help us monitor equal opportunities policy at Shakespeare’s Globe, we would be grateful if you could complete the enclosed Equal Opportunities Monitoring Form. When your application is received, this form is removed and is not used during the short-listing process. The information submitted is kept in the strictest confidence, following Data Protection requirements and will only be used to monitor and analyse the Globe’s policies.
CONTEXT AND HISTORY OF SHAKESPEARE’S GLOBE
Shakespeare’s Globe was founded by the inspirational actor and director, Sam Wanamaker CBE, and the over-riding ambition of its Theatre Department, Globe Exhibition & Tour and Globe Education is to be recognised across the world as the first point of reference for the study and appreciation of Shakespeare in performance. In its 20th year the Globe is now reasserting this ambition.

The first Globe was built in 1599 but burned down in 1613. Its rebuilt successor was pulled down in 1644. The project to rebuild Shakespeare’s famous theatre was initiated by Sam Wanamaker after a visit to London in 1949, when he was disappointed to find the only memorial at the site of the Globe was a plaque on a brewery wall. In 1970, he founded what was to become The Shakespeare Globe Trust whose purpose was to reconstruct the first Globe Theatre and create an education centre and permanent exhibition dedicated to the exploration of Shakespeare in performance. More than two decades of fundraising and painstaking research into the design of the original theatre followed. Under the first Artistic Director Mark Rylance, the Globe and some of its ancillary buildings were completed and opened by Her Majesty the Queen in June 1997, though sadly neither Sam nor his architect Theo Crosby lived to see this day.

The Globe, a masterpiece of traditional craftsmanship and the ‘best guess’ at the appearance of Shakespeare’s original open-air theatre, is now one of the most recognised and best-loved buildings in London attracting actors, directors, designers and composers of national and international standing. Plays on this stage are performed from April to October seven days a week and seasons have traditionally been constructed around a central theme (in 2017 this is Summer of Love).
Plays are staged during the season most afternoons, as they would have been in the 16th and 17th centuries; and also in the evenings, using stage lighting that is a simulacrum of daytime light whilst actors’ voices are heard without the use of contemporary amplification equipment. Productions from the Shakespeare canon embrace a range of styles, including but not restricted to those employing staging, costume and music of the Elizabethan and Jacobean periods. In addition to the work of Shakespeare and his contemporaries, the Globe is an important venue for the production of new plays, premiering or co-producing with other major theatre companies, at least three plays every season, recently producing new work by Nick Drake, Joel Horwood, Claire van Kampen, Jessica Swale and Emma Rice. In addition, Globe productions are seen in cinemas across the world through Globe on Screen; through the online Globe Player, a first of its kind for any arts organisation; and the first live streaming last year with Emma Rice's *A Midsummer Night's Dream*. Other policies and principles that have become vital to the Globe include the adoption of a formal understudy system, greater gender parity, continued commitment to achieving ethnic diversity and better representation of deaf or disabled actors within our acting and creative teams.

The Globe Theatre has an audience of 1,500 people, over 600 of whom, known by the historic term of Groundlings, stand around the stage. Last year 40% of the nearly 5,000 people who saw a play at the Globe paid only £5 to stand as Groundlings in the Yard. The Globe enjoys one of the most diverse audiences of any UK theatre with 12% of all London play-going, taking place at the Globe.

Some outstanding recent productions have gone beyond the Globe to regional venues, to the West End and to Broadway. In recent years the touring of small and large scale productions throughout the UK and beyond became a large part of the organisation’s work. The Globe has also been a welcoming venue for visiting international theatre artists and non-English speaking Shakespeare companies, notably with 2012’s extraordinary Globe-to-Globe Festival. Our strong overseas relationships continued with the two-year Globe to Globe *Hamlet* which travelled over 193,000 miles visiting 197 countries. This year the international programme includes a Festival of Independence season of visiting Bangladeshi, Indian and Pakistani companies in the Sam Wanamaker Playhouse.
In January 2014, the organisation’s artistic range was greatly extended with the opening of the Sam Wanamaker Playhouse, a gem of an indoor theatre built according to 17th-century designs attributed to Inigo Jones’ protégé, John Webb. Seating 350, beautifully intimate and lit with beeswax candles, the Playhouse offers an entirely different theatrical environment to the Globe. Today it enables us to mirror the repertory structure of Shakespeare’s own troupe, which during the Jacobean period performed at the outdoor Globe in the spring and summer and at the indoor Blackfriars in the autumn and winter. The Sam Wanamaker Playhouse has quickly established itself as a thrilling space for the performance of Shakespeare and Jacobean plays. Furthermore, with a crystalline acoustic, it is a superb venue for the performance of a wide variety of music. A concert programme attracts world-class classical and contemporary performers, with the Globe recently launching its own recording label.
In the winter months the Globe Theatre is currently used by Globe Education and the Exhibition & Tour for classes, conservatory training, courses and events, whilst in the summer months the Sam Wanamaker Playhouse is now home to an additional Globe Education programme and also to frequent tours.

The recent technological installations in the Globe Theatre, and the Board’s subsequent decision to stage work beyond the 2017 season without any amplification and designed light, generated a lively debate and has clearly demonstrated that the Globe is held in a position of great national import. This debate has led us to reflect deeply on our mission and performance practices. A cross-organisational review is currently underway to ensure our mission, vision and values are better articulated and reflect more effectively our commitment to the unique architecture of the Globe and its unique place in theatre practice as a living laboratory to be enjoyed by actors, scholars and as large and diverse an audience as possible.
Globe Education, which is dedicated to the exploration of Shakespeare’s work and the theatres for which he wrote, plays an essential role in the Globe’s work. Globe Education has been active since 1989, some years before the completion of the theatre itself, and is now one of the largest education departments within any arts organisation in the UK, and the largest attached to any theatre. It has had a major impact on approaches to the teaching of Shakespeare nationally and internationally.

In addition to a daily programme of schools workshops attended by approximately 80,000 students annually, the department’s work includes running special projects for young people in Southwark and throughout the capital, 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. For the past eleven years, a full-scale professional production at the Globe has been provided free to London schools as part of the Playing Shakespeare with Deutsche Bank project.

Globe Education also includes a distinguished research Faculty, with responsibilities for dramaturgy, academic research and teaching and a long-running MA course run in association with King’s College, London. In addition to its role in underpinning Higher Education, academic programmes and events, the Research programme plays an essential part in the development and conservation of our historically-informed buildings through the Architecture Advisory Group; in supporting and contextualising the theatre productions; and in the preservation of performances through digital recording and archiving.

The final major element of the Globe operation is the Exhibition & Tour, which operates throughout the year welcoming over 350,000 visitors annually. It provides an accessible and entertaining account of 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 and the Sam Wanamaker Playhouse.
In addition, Shakespeare’s Globe runs, both independently and in partnership, a number of successful commercial activities, including catering, retail and publishing. It also maintains an excellent and very active online presence.

Shakespeare’s Globe now welcomes over a million visitors a year and, with a £27 million annual income, operates without any regular public subsidy. This independence will be retained as the Globe continues to develop and grow. Any financial surplus generated by its 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, an extensive Friends membership scheme, and generous contributions from a wide range of companies, charitable trusts and foundations as well as private individuals throughout the world. In recent years these supporters have contributed to the creation of the Sackler Studios, a suite of education and rehearsal facilities nearby and to the £7.5 million fundraising campaign for the Sam Wanamaker Playhouse. The Trust now looks forward to their support in the realisation of Project Prospero. Planned to be completed by 2021, this £30 million final capital development will provide a fully integrated campus including a new Library and Archive in support of the Globe’s research and scholarship ambitions, a new Exhibition and improvements to backstage and production facilities and additional rehearsal rooms.

More details and the 2016 Annual Review can be found at shakespearesglobe.com/about-us/todays-globe

**CURRENT EXECUTIVE TEAM**

Neil Constable, Chief Executive
Ian Dixon, Chief Finance and Operations Officer
Anthony Hewitt, Development Director
Emma Rice, Artistic Director
Patrick Spottiswoode, Director Globe Education
Mark Sullivan, Commercial Director
**THE ROLE**

The post of Artistic Director has national and international impact.

The Globe presents plays from the Elizabethan and Jacobean periods, as well as commissioning new plays and programming international companies for our unique stages and auditoria. It also produces an extensive national and international touring programme. Its theatre practice is inspired by a sense of continuing experimentation and openness of approach together with an underpinning desire to reflect theatre practice of Shakespeare’s time. Access to the Globe and its performances has also been enhanced by transfers to the West End and Broadway, touring, the digital capture of the majority of the Shakespeare canon over the last ten years and with screenings in cinemas worldwide and online availability.

Shakespeare’s Globe has many roles: as a theatre, as an architectural attraction and exhibition space as well as being a highly regarded education provider. The Artistic Director will join an Executive team whose role is to enhance the way in which the Globe’s artistic, educational and interpretative endeavours are nurtured, as well as collaboratively supporting their individual strengths and inter-relationships.

We are currently working to review the dynamics of the current Executive and Senior Management leadership structure, alongside the mission and vision review, to ensure that the Globe continues to deliver its long term strategic goals, and that artistic creativity is fully supported across the whole organisation. It is understood that the next Artistic Director or joint Artistic Directors could come from a range of differing acting, directing or creative backgrounds. The governance and effectiveness review of the Executive and Senior Management team structures being led by AEA Consulting will make time to hear from, reflect and accommodate the structure needed by the new Artistic Director(s).
KEY RESPONSIBILITIES

• To provide all the services of Artistic Director in accordance with Shakespeare’s Globe policies, business plans and budgets, creating artistic plans, including productions, tours and filming, for approval by the CEO and Board of Trustees, and overseeing their successful delivery.

• Within these policies and artistic programmes, the Board and Chief Executive entrust to the Artistic Director approval and control of all performances presented by the Theatre Department on the stages of the Globe Theatre and Sam Wanamaker Playhouse and any other place or venue where a theatrical performance is to take place, as well as any filming and digital distribution of Globe productions.

• To ensure that the programming in the Globe Theatre, Sam Wanamaker Playhouse and on tour provide a satisfying and coherent balance of traditional, experimental and international work in line with the Globe’s mission and statement of playing conditions.

• To identify and work with key artistic associates, to commission inspirational artists and to provide advice and support to ensure they are maximising their creative potential whilst working at Shakespeare’s Globe.

• To work closely with and provide creative stimulus for the Director, Globe Education and team in respect of its public performances and programmes produced by Globe Education and with the Exhibition & Tour with regard to exhibitions and the management of space.

• Working with the Executive Producer to prepare budgets appropriate to the approved policies and programmes for the Theatre Department and to monitor performance against agreed budgets and ensure that costs are rigorously controlled and income targets and financial contributions are met.

• With the Director of Theatre, ensure that seasons are planned carefully given staffing imperatives and the needs of the entire organisation.

• With the Executive team to champion and ensure support for Shakespeare’s Globe’s diversity and inclusion ambitions on and off stage.

• Within agreed budgets, the Artistic Director, alongside the Director of Theatre and Executive Producer, shall appoint and be directly responsible for the effective and efficient line managements of Theatre and support staff whether engaged on full time or temporary contracts.

• Depending on the skills of the successful applicant, the Artistic Director will undertake the roles of actor and / or director for productions from time to time.

• To represent Shakespeare’s Globe in press, publicity, fundraising and other activities in the UK and overseas.

• To represent the Theatre Department at Board of Trustees meetings, fortnightly Executive Team meetings, regular Senior Management Team and all Globe staff meetings, annual Shakespeare Globe Council meetings and the Board’s advisory groups, including the Artistic Advisory and Architectural Research Groups, meetings.

• To be a champion for filming of theatre performances.

• With the Executive Producer, to actively seek touring opportunities across the UK and wider world for Globe productions.
PERSON SPECIFICATION

The successful candidate must be able to demonstrate the following skills and experience:

• Visionary and charismatic leadership with the ability to command respect and loyalty from a wide range of volunteers and support staff
• A knowledge and love of the work of Shakespeare and his contemporaries
• A passion for the Globe as home for new work, as well as Shakespeare and his contemporaries
• An appetite for touring and an interest in international theatre and performance and the digital capturing of live work
• A genuine passion, commitment and care to the past and present story and its relationship to the future whole work of Shakespeare’s Globe
• The ability to collaboratively explore creative ideas with senior colleagues
• Considerable experience as an actor or director/producer or both
• A confident risk taker with a proven capacity to run a theatre company
• A proven reputation as a producer of theatrical work
• The ability to command the respect and allegiance of the theatre world
• A reputation that is known beyond the UK
TERMS OF APPOINTMENT

• An appointment package appropriate to the level of this position, with flexibility to accommodate some work away from the Globe, will be negotiated with the successful candidate in due course.

• The start date will be negotiated depending on the successful candidate’s availability and ability to programme future seasons.

• The successful candidate will be engaged as an employee and receive the company’s usual pension contribution, holiday allowance and other benefits.