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The Playing Shakespeare with Deutsche Bank production of Twelfth Night. Photo: Cesare de Giglio
The Little Matchgirl and Other Happier Tales. Photo: Steve Turner
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 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 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 standout 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.
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
The Amazing Story of Adolphus Tips. Photo: Steve Tanner
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.

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

**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

*Nominated **Won
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... st ingly 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
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 Jamieson’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 Wollfon’s intriguing account of an imagined encounter between Jesus Christ and the Emperor Tiberius.
At the close of the Globe’s Wonder Season, we launched Wonder Noir, a twilit, 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, Gwenny 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*
Nominated Fisayo Akinade in The Tempest. Photo: Marc Brenner

Jonjo O’Neill in Cymbeline. Photo: Marc Brenner

Joseph Marcell in Cymbeline. Photo: Marc Brenner

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

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

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

Egbare Akinade in The Tempest. Photo: Marc Brenner

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

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

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

Egbare Akinade in The Tempest. Photo: Marc Brenner
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

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

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
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...
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.
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.
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.
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 £0.5 million 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.
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*

*Nominate **Won

Michele Dotrice in Nell Gwynn. Photo: Tristram Kenton
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
Dodgington, 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.

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

300 cinemas screening Globe work worldwide

13,000 films downloaded worldwide
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.
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.
"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)
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.

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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
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
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.
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.
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.
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.
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 Cotterell 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

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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.
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.
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.
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.
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.
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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.

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