



**SHAKESPEARE'S
GLOBE**

PRESS RELEASE

TUESDAY 27 OCTOBER



MICHELLE TERRY TO STEP DOWN AS ARTISTIC DIRECTOR OF THE GLOBE IN 2027

Michelle Terry will be stepping down as Artistic Director of the Globe at the end of 2027. As part of her final summer season, she will be **returning to the Globe stage to play one of theatre's most iconic female roles, Mother Courage**, described as 'a service to the public and to the theatrical canon' (The Standard) and 'a brave piece of programming that reaffirms Terry's inspired leadership as an actor and artistic director' (Arts Desk).

2027 marks 10 years of Michelle Terry's tenure as Artistic Director, 20 years of her acting on the Globe stages, and 30 years since the Globe Theatre was opened.

Her tenure has been defined by inclusion and representation, driven by The Globe's vision to make Shakespeare and The Globe available and accessible for all. Everything has been curated and created with the art, artists and audience in mind, in the hope of expanding who Theatre, Shakespeare and The Globe are for.

Across her tenure, **over 2,000 actors will have been hired to work with the Globe**. Despite a break in covid closures, the **77 productions** across her tenure will have been seen by over **2.3 million people and rising**, with audiences visiting from over **190 countries**. Over the past few years, **91% of audiences have given 4 or 5-star reviews** and the purchases of **access tickets** have more than **doubled in the last five years**.

New writing has remained at the heart of the Globe, with Michelle commissioning 25 new plays, 63% of these written by women and 26% by global majority writers. It began with Emilia, **conceived and commissioned by Michelle Terry**, written by Morgan Lloyd Malcolm, it transferred from Shakespeare's Globe to the **West End's** Vaudeville Theatre in 2019. Dubbed '*This is a landmark moment in the history of Shakespeare's Globe.*' (The Independent), it received 3 Olivier Awards in 2020 (including Best Entertainment or Comedy Play) and hosted West End history's first baby-friendly performance (Let Them Roar). The Globe Theatre remains baby friendly for all performances. This was followed by groundbreaking productions like *After Edward, I, Joan, Metamorphoses, Hakawatis, Princess Essex*, and *Deep Azure*, and the inaugural **Climate Playwrighting Prize in 2026**.

Michelle introduced the wider western canon into the Globe spaces, with Ibsen's *Ghosts*, Miller's *The Crucible*, Brecht's *Mother Courage*, Chekhov's *Three Sisters*, and the upcoming production of *The Seagull*.

A key focus across her tenure has been increasing access into the worlds and works of Shakespeare for the young and young at heart. The **Globe Theatre is now a fixture in the festive calendar** with *The Snow Globe*, *The Fir Tree*, *Hansel & Gretel*, and *Pinocchio*, and she has also introduced hugely successful partnerships with creative artists beyond the Globe. From the current sold-out **MakeBeth** (created by award-winning playwright **Hannah Khalil** and brought to life entirely with the recycled cardboard magic of designer **Sam Wilde**), to very young children enjoying the Globe space with the BBC's CBeebies *Twelfth Night*, and **BAFTA award-winning CBeebies As You Like It** (2025's TV BAFTA for Children's Scripted).

She has created innovative and extraordinary events and unique productions. She has expanded the visiting artists and events programme with over 63,000 people attending talks, music and comedy gigs, one-off shows. She has created key co-productions, partnerships and relationships and continued to expand the reach of The Globe's work beyond Bankside, both on tour and on screen. With artist development in mind, she has ensured the professional development and support of the unamplified voice, for all productions, a practical approach to Shakespeare's language is provided for all productions, and she has created both resident writers and resident directors' programmes to ensure the bespoke understanding of creating work for these spaces is nurtured.

Michelle has programmed the most famous of Shakespeare's plays, whilst enlivening the two theatre spaces with lesser-known jewels. Hundreds of thousands of **£5 tickets have been bought by audiences, with this unique ticket price making the Globe accessible to all since 1997**, championed by the organisation for 30 years.

Further background is at the bottom of this press release.

Michelle Terry Statement:

"Next year it will be ten years since I began this seminal role and 20 years since I first performed on that incredibly special stage.

2027 also marks 30 years since the Globe Theatre opened. So it is only at the beginning of its own "eventful history", and I can say in no uncertain terms that it has been the greatest privilege of my life to have been a part of these formative years. These theatres are the most extraordinary theatres in the world. We have the privilege of being able to ask: what can we do here that cannot be done anywhere else.

Throughout its 30-year history, 50% of The Globe's Artistic Directors have been actor-managers, which I don't think is accidental or incidental. The umbilical relationship between actor and audience is at the heart of every performance. There is no membrane, no fourth wall, only pure eye-to-eye connection. The democratic gesture of these theatres is a deliberate act of resistance against division, and it is needed now more than ever.

I inherited a vision that was to make Shakespeare and The Globe available and accessible for all, and I have dedicated my tenure to realising it, both in the work that we make and the ways that we make it. Everything we have done has been created and curated with the art, artists & audience in mind.

We have needed to find the balance between our clear charitable purpose and very real commercial imperatives. We have held onto the £5 ticket not just so everyone can afford to go to the theatre but because it is everyone's right to go to the theatre. We have put these plays and the spaces to work and addressed some of the most urgent issues facing people and the planet.

Every single day I have had the privilege to witness first-hand the benefits of theatre and Shakespeare on the young and the young at heart, to experience the socially cohesive power of arts engagement and the long-term impact this can have on the individual and the collective.

And every day I have had the privilege to work with artists practicing at the top of their game across all areas of theatre-craft. It is the alchemy of these people, the material of these plays, the deep understanding of our spaces and the unique presence of the audience that will always produce new interpretations and fresh perspectives.

I applied for this job because of my love of Shakespeare's plays and these spaces. It is because of the people who I have had the honour to work with that I leave more astonished by Shakespeare's plays, more excited about the potential of these playhouses, and more convinced than ever that Theatre is the most necessary of AI-proof art forms.

The ache I feel at saying goodbye is only equal to the love and pride I feel for having been here. I look forward immensely to the next year and to championing Shakespeare and The Globe forever.”

Stella Kanu, Chief Executive Officer, Shakespeare’s Globe, said: “Michelle Terry was one of the principal reasons I wanted to join the Globe, and working alongside her has deepened my admiration for her artistic courage, her rigorous thinking and her commitment to inclusion. Her extraordinary understanding of Shakespeare and humanity gives other artists the confidence and freedom to explore and opens the plays to audiences familiar and new. I congratulate her on all she has achieved and I am proud to work alongside her and look forward to everything we will continue to build together before she moves on at the end of 2027.”

The limited run of *Mother Courage and Her Children*, translated by Anna Jordan, plays in the Globe Theatre from 10 June – 17 July. Michelle’s magnetic performance as a mother confronting the incalculable costs of war in the 2026 summer season was ‘a **masterclass**’ (London Theatre Reviews), ‘**astonishingly good**’ (Time Out) and ‘**deeply moving**’ (Morning Star). In a production described as ‘**a service to the public and to the theatrical canon**’ (The Standard), Brecht’s epic masterpiece is a visceral and tender story of hope and resilience, survival and love.

Globe Associate Artist Elle While (*Richard III*, *A Midsummer Night’s Dream*, Globe) directs Anna Jordan’s ‘**astute adaptation**’ (Telegraph), with music by Globe Head of Music James Maloney and design by takis. Their production gracefully weaves comedy amongst the tragedy, where songs are at once cathartic and cabaret, and ‘**a whispering note of pain from Terry is a disarming gut punch that feels powerfully necessary**’ (Time Out). Reviving this searing production gives new audiences a chance to experience ‘**a brave piece of programming that reaffirms Terry’s inspired leadership as an actor and artistic director**’ (Arts Desk).

Director Elle While says: “Hope, joy and love were not the resounding emotions I expected to feel when directing a production of *Mother Courage and Her Children*. But that is what I felt thrumming through the Globe last summer with this production. That and a redoubled belief in the power of humanity coming together and theatres potential to move, motivate and inspire. To return to the production a year on is a total thrill- I am so excited that more people will get to be part of the mayhem and spend a night in the astonishing company of the insanely talented team helmed by the virtuosic Michelle Terry. Directing Michelle in her last performance on the Globe stage as the Artistic Director of this iconic cultural beacon is the honour of a lifetime. Michelle has had an impact on the theatre ecology that has spread, excellence, rigour, kindness and inclusivity and I hope sincerely that these ripples will be felt for years to come.”

★★★★ The Guardian
★★★★ The Telegraph
★★★★ London Theatre
★★★★ London Box Office
★★★★★ Theatre Weekly
★★★★★ Morning Star
★★★★★ West End Best Friend

★★★★ Time Out
★★★★ The Standard
★★★★ London Box Office
★★★★ London Theatre 1
★★★★ The Live Review
★★★★ Read About Stuff
★★★★★ Theatre & Tonic
★★★★★ The Recs

★★★★ The Stage
★★★★ WhatsOnStage
★★★★ Jackstage
★★★★ Plays International
★★★★ The Upcoming
★★★★ London Theatre Reviews
★★★★ Reviews Hub

‘The show belongs to Terry’
The Standard

‘A Mad Max cabaret’
Arts Desk

‘A gripping triumph’
Telegraph

‘Urgent, affecting and fierce’
The Upcoming

‘Her rare ability to slip into any part and seem born to play it is a superpower’
The Stage

‘Terry is astonishingly good as Mother Courage’
Time Out

The creative team also includes Samuel Tracy as Assistant Director, Maighread McGinley as Assistant Designer, Karen Hopkinson as Costume Supervisor, Rachel Bown-Williams as Fight & Intimacy Director, Lucy Cullingford as Movement Director and Choreographer, and Voice & Text by Nia Lynn.

Public Booking opens at 10am GMT on Friday 30 October. Pre-sale tickets available to Members now.

FURTHER BACKGROUND

MICHELLE AS ARTIST

Whilst Artistic Director, Michelle has played: **Adam** and **William** in *As You Like It*, **Biondello** in *The Taming of the Shrew*, **Cordelia** and the **Fool** in *King Lear*, **Hamlet** in *Hamlet*, **Hotspur** in *Henry IV Part 1*, **Lady Macbeth** in *Macbeth*, **Mother Courage** in *Mother Courage and her Children*, **Olga** in *Three Sisters*, **Olivia** in *Twelfth Night* Cue Script, **Puck** in *A Midsummer Night's Dream*, **Richard III** in *Richard III*, **Titania** in *A Midsummer Night's Dream* Cue Script, **Viola** in *Twelfth Night*. She directed *The Fir Tree* in the Globe Theatre and done extensive script dramaturgy across her tenure.

KEY STATISTICS: 2018 - present

Total number of productions: 77

Individual performances: 3,236

Unique show titles: 51

Production Audience count: 2.3million from Summer 2018 to announcement

Number of countries audiences have come from: 190

Over 63,000 people have attended talks, music and comedy gigs, and one-off shows so far

First major theatre to introduce parent, carer and dependent friendly hours throughout rehearsals and repertory scheduling

N.B. Unique show title counts the play name, e.g. *Romeo and Juliet*, and productions is for the different production seasons, e.g. *Romeo and Juliet* 21, *Romeo and Juliet* 25.

Audience purchases of our access tickets have more than doubled in the last five years.

The Globe now hosts an average of **90 access performances a year across all major productions**, these include relaxed, captioned, audio-described and signed performances.

INNOVATIVE PROGRAMMING

Innovation across the Globe spaces has been a key part of Michelle's tenure, including:

- **'Cue Scripts' – these 'one night only' performances** brought together a host of brave actors who had never rehearsed the play but knew their cue and their own lines. Meeting at 9am on the morning of an evening performance, these productions have thrilled audiences as the company recreate the way of staging Shakespeare borrowed from 400 years ago.
- **'Audience Choice'** - an interactive theatrical format where the assembled audience votes live on the night to decide which play or role the ensemble would perform...also meaning the actors held three full Shakespeare plays in their mind ready to leap into whichever the audience shouted for the most. This was toured from the Globe stage to six countries and 20 cities.
- **One show across both theatres – *A Winter's Tale*** directed by Sean Holmes journeyed the audience between the aristocratic luxury of Sicilia in the Sam Wanamaker Playhouse to the pastoral playground of Bohemia in the Globe Theatre in a 'theatrical experience not to be missed' ★★★★★ (Broadway World).
- **An epic bilingual production - *Antony & Cleopatra*** used Spoken English and British Sign Language, thrilling audiences, and winning the UK Theatre Award for Excellence in Inclusivity
- **Bilingual Welsh and English production of *Romeo a Juliet*** from Theatr Cymru in co-production with the Globe ran across Wales and finished with its London debut in the Playhouse.
- **First ever company of women of colour in a Shakespeare play on a major UK stage – *Richard II*** starring and directed by **Adjoa Andoh** and co-directed by **Lynette Linton**.
- **Site-specific, immersive, verbatim theatre *Raleigh: The Treason Trial*** was written and edited by actor Oliver Chris; recreating Sir Walter Raleigh's infamous 1603 show trial. The production played at the Great Hall of Winchester Castle, where Sir Walter Raleigh was tried for treason.
- ***Burnt at the Stake, or The Whole of the Truth*** was a one-night-only special event of **uncensored, anonymous storytelling**. A kernel of an idea written by Timberlake Wertenbaker is now being staged in the Playhouse – *The Animals Come to the Table*
- **A festive theatrical film during covid of *Christmas at the (Snow) Globe***: the live production by **Sandi Toksvig** and Jenifer Toksvig. Cast included: **Olivia Coleman and Bonnie Langford**. Over Christmas 2020 we reached

4,000 households in 43 countries. The film was shared for free with residents from 182 Care Homes and patients from 23 Children's Hospitals.

- *Love in Isolation*: a **covid-closure partnership with the Guardian**, featuring **Stephen Fry, Gugu Mbatha-Raw and Michelle Terry** it received over 120,000 views.
- 8 Globe Player filmed **productions were released for free on YouTube during the Globe theatre closure**, gaining an incredible **2.7million views** amassed from the UK to the USA, India to Australia. Over lockdown closures, 400 online events were released for teachers, schools and families reaching six different continents and 31 different countries. The Playhouse was transformed into a recording studio with two full festivals released digitally packed with new writing and talks.
- 'Such Stuff' an **original podcast** from the Globe which ran for 8 seasons.
- **New ways of talking about the work**, including working on and off screen with **Rob Beckett and Romesh Ranganathan** in their 'Rob & Romesh Vs.' Award-winning Series, as the comedians discovered how to prepare for performing Shakespeare at the Globe.
- **First-ever Climate Playwrighting Prize**. Judges are Michelle Terry, Nancy Medina (Artistic Director Bristol Old Vic), Lucy Stone (Founder and Executive Climate Spring), Sir Lenny Henry (Actor, writer and philanthropist), Professor Pablo Mukherjee (Professor of Anglophone World-Literature), Lucy Kirkwood (Playwright) and The Walk Productions' Artistic Director, the award-winning playwright and director Amir Nizar Zuabi.

DIVERSIFYING AUDIENCES, ARTISTS AND REACH

Since 2019, over 63,000 people have attended talks, gigs, and one-off shows.

Live music is performed at every show in the theatres. Additionally, Michelle has programmed many live music events and gigs, including James Bay; Arlo Parks; Damon Albarn; Johnny Flynn & Robert MacFarlane; John Williams; Hip Hop Shakespeare; the Fourth Choir; Show of Hands; The Sixteen; Shabka Hutchins; Inua Ellams; Clara Sanabras; Xuefei Yang; and Bourgeois & Maurice.

Comedy has felt at home at the Globe with Comedy Store Players, Daniel Kitson, Tim Key, Phil Wang, Vittorio Angelone, Ania Magliano, Luke Kempner, Pierre Novellie, Chloe Petts, and Ahir Shah.

Across her tenure, there has been an incredible array of **special events**:

- Ramadan Tent Project joined at the Globe twice for their free event '**Open Iftar**', as part of the Ramadan Festival 2023 and 2025.
- BAFTA- and Olivier-nominated actor **Omari Douglas** performed a rehearsed reading of **James Baldwin's** profound 1957 short story, *Sonny's Blues* in 2025.
- 'Sonnet Sunday' was a special live event in 2018 celebrating **all 154 of William Shakespeare's sonnets** from professional and amateur performers to ensure this project supported the Globe's most local communities with groups including: The Dragon Café, Band of Mothers, Borough Market Choir as well as Globe staff and stewards.
- **20th Anniversary of Peace One Day** in 2021, with performances on the Globe stage from **Sting, Mark Rylance as the BFG, Jude Law, André Holland, Joely Richardson, Sinéad Cusack, Emeli Sandé, Jack Savoretti, Basement Jaxx, Will Young and Citizens of the World Choir**.
- The Globe played host to '**Moving Stories**' in support of **UNHCR, the UN Refugee Agency** in 2018, with sketches, short plays and songs focussed on the experiences of refugees. A company of actors including Omar Baroud, Mackenzie Crook, Simon Russell-Beale, and Caroline Sheen performed new work written and donated by some of British Theatre's leading playwrights and artists including Stephanie Dale, Toby Davies, Staten Cousins-Roe, David Edgar, Michael Morpurgo, Phil Porter, Alexander Rudd and Jenifer Toksvig.
- *Dark Night of the Soul* (2018) was a collection of **five short, contemporary plays**, subtitled *A Feminine Response to the Faustian Myth*, the series explored the prompt "What would you sell your soul for?" as a companion to Christopher Marlowe's *Doctor Faustus* (which ran concurrently that season). Another response element of programming was **Chekhov Short Stories** (2025), paired with the hugely critically acclaimed production of *Three Sisters*.
- *Notes to the Forgotten She-Wolves* in 2020 was a series of new writing to honour and **celebrate history's forgotten women**. Over covid closures, we released **three filmed monologues** from ground-breaking playwrights Nicôle Lecky, Winsome Pinnock and Amanda Wilkin.
- *Deep Night, Dark Night* (2019) presented a set of haunting **newly written stories from Jeanette Winterson, Morgan Lloyd-Malcolm, Sami Ibrahim, and Diana Evans**.
- **Deen & Dunya** have been a regular occurrence at the Globe, bringing **live Muslim poetry and performance** nights founded, curated, and hosted by actor and poet Azan Ahmed.

- In 2025, the Globe hosted a gathering in support of **COP30, the UN climate change conference** led by Brazil. In 2026, the Globe hosted a series of special events and a site-wide 'Open Day' for **London Climate Action Week** featuring community-led sustainability hubs, off-grid theatrical performances, and climate-focused talks.
- Hosted **Mawa**, the UK's first all-Black, all-female Shakespeare company, in the Sam Wanamaker Playhouse for a **Monologue Slam Night** (2023) of classic pieces from Black and Black Mixed Race female artists. Founded by Actresses **Maisey Bawden, Gabrielle Brooks, Danielle Kassaraté** and **Jade Samuels**.
- Started **The Globe Talks**: a series of essential conversations exploring the work we do in relation to the world we live in. Guests have included: Christopher Bailey, previously the Arts and Health lead for **The World Health Organisation**, and Professor **Daisy Fancourt** to discuss her book *Art Cure: The Science of How the Arts Transform Our Health* in the Playhouse alongside Michelle. Daisy's work is informing the UK Government of new ways to calculate the **impact of art on public health**.
- Marking Refugee Day with artists including Citizens of the World Choir, **Nanjing** (2018) written and performed by Associate Artist Jude Christian and directed by Elayce Ismail and making **The Strangers Case** film with the International Rescue Committee.
- Contributed two filmed Letters to the Earth (**Titania** and **O Ruined Piece of Nature**) demonstrating Shakespeare's 400-year-old letter to the planet (2021)
- Michelle has represented the Globe annually to contribute to the UN English Language Day for 'Shakespeare at the UN', streamed across the UN Global YouTube channel.
- The Globe welcomed **Little Amal** (a 3.5m Syrian refugee puppet) with Good Chance to the Globe, stunning hundreds on Bankside with her 8,000km journey across Europe.

Globe productions have been filmed to ensure the Globe can reach those who can't reach Bankside: *Hamlet* 2018, *The Winter's Tale* (live) 2018, *Two Noble Kinsmen* 2018, *Merry Wives of Windsor* 2019, *A Midsummer Night's Dream* 2021, *Metamorphoses* 2021, *Romeo and Juliet* 2021, *Twelfth Night* 2021, *The Merchant of Venice* 2022, *Othello* 2024, *Richard III* 2024, *Antony & Cleopatra* 2024, *Troilus & Cressida* 2025, *Cymbeline* 2025, *Love's Labour's Lost* 2026, and *As You Like It* 2026.

AWARDS

The West End transfer of *Emilia* by Morgan Lloyd Malcolm won three Olivier Awards at the 2020 ceremony: Best Entertainment of Comedy Play, Best Costume Design and Best Sound Design.

The 2024 bilingual British Sign Language and Spoken English production of *Antony and Cleopatra* won the UK Theatre Award for Excellence in Inclusivity. Nadia Nadarajah also won the Outstanding Stage Performance Asian Media Award for her performance as Cleopatra; Nadia previously won Best Supporting Actress the 2018 BroadwayWorld UK Awards, playing Celia in *As You Like It*.

Isobel Thom won the 2023 Stage Debut Award for Best Performer in a Play for the title role in *I, Joan*.

In 2025, *Princess Essex* was celebrated with numerous nominations and two wins at the Black British Theatre Awards, for Ingrid Mackinnon (Best Choreographer or Movement Director), and Anne Odeke (Best Playwright).

Also in 2025, our collaboration with CBeebies on their production of *As You Like It* won the BAFTA Children's Scripted award.

The Globe was shortlisted for the Stage Managers' Theatre of the Year 2026.

Michelle was listed in the Stage 100 across 2019, 2020, 2024, 2025, 2026.

Time Out recognised us as 'London Theatre of the Year' in their 'Best of the City' 2021 Awards. We also received several acting nominations in the UK West End Theatre Broadway World Awards.

MICHELLE TERRY BIOGRAPHY

Arriving at the Globe an Olivier Award winning actress, and a leading Shakespearean actor, Michelle has worked extensively across theatre, TV, and radio.

Whilst Artistic Director, Michelle has played: **Adam** and **William** in *As You Like It*, **Biondello** in *The Taming of the Shrew*, **Cordelia and the Fool** in *King Lear*, **Hamlet** in *Hamlet*, **Hotspur** in *Henry IV Part 1*, **Lady Macbeth** in *Macbeth*,

Mother Courage in *Mother Courage and her Children*, **Olga** in *Three Sisters*, **Olivia** in *Twelfth Night* Cue Script, **Puck** in *A Midsummer Night's Dream*, **Richard III** in *Richard III*, **Titania** in *A Midsummer Night's Dream* Cue Script, **Viola** in *Twelfth Night*. She directed *The Fir Tree* in the Globe Theatre and done extensive script dramaturgy across her tenure.

Prior to joining as Artistic Director, her previous roles at the Globe include: The Princess of France in *Love's Labour's Lost*, Rosalind in *As You Like It*, Titania In *A Midsummer Night's Dream* and directed some of The Complete Walks films in 2016.

Her other Shakespearean roles include: Helena in *All's Well That End's Well*, *Luciana in The Comedy of Errors*, (*National Theatre*), Beatrice in *Much Ado About Nothing*, Rosaline in *Love's Labour's Lost*, Perdita in *The Winter's Tale*, Philemon in *Pericles* (RSC), Henry V (Regents Park Theatre), Celia in *As You Like It* (*The Young Vic*, *Newcastle-Under-Lyme*).

Other theatre credits include: *An Oak Tree* (The Young Vic), *Privacy* and *The Man Who Had All the Luck* (Donmar Warehouse – **Manchester Evening Standard Award for The Man Who Had All The Luck**); *Cleansed*, *50 Years of the National Theatre*, *London Assurance*, and *England People Very Nice* (National Theatre); *The Crucible* (The RSC and West End), *Before the Party* (Almeida); *In the Republic of Happiness and Tribes* (Royal Court – **Offie Award Winner** and **Oliver Award Winner: Best Supporting Actress for Tribes**); *Light Shining in Buckinghamshire* (Arcola); *War on Terror*, *Two Cigarettes*, and *50 Ways to Leave Your Lover* (Bush); *The Promise* (New Wimbledon Theatre); *Beautiful Thing* (Sound Theatre); *Burial at Thebes* (Nottingham Playhouse); *As You Like It* (New Vic Theatre, Newcastle-Under-Lyme); and *Blithe Spirit* (for The Peter Hall Company on UK tour / Savoy Theatre).

TV credits include *Marcella* (S2); *The Café* (S1, S2 as writer and performer); and *Extras*. Film includes: *Five Truths* for the V&A. Writing includes: *My Mark* and *Becoming* (writer and performer) The Donmar; *Sudden Loss of Dignity*, The Bush Theatre.

Radio various across Radio 3 and Radio 4. She is a regular panellist and speaker. Michelle is an Honorary Fellow of Cardiff University, Patron of Front Room Theatre and The Blakehay Theatre and a Trustee of Pentabus Theatre Company.

ENDS

EDITOR'S NOTE

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IMAGES

Michelle Terry Images: <https://we.tl/t-AydRntX3SO2TJvEL>

[Mother Courage production photos](#)

[Globe Theatre](#)

"London's best-value theatre ticket" – Time Out

SHAKESPEARE'S GLOBE SOCIALS

Instagram: [@the_globe](#)

Facebook: [/ShakespearesGlobe](#)

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TikTok: [@ShakespearesGlobe](#)

YouTube: [@ShakespearesGlobe](#)

Julius Caesar

Press Night: 17 November 2026

Sam Wanamaker Playhouse

Pinocchio

Press Night: 5 December 2026

Globe Theatre

The Animals Come to the Table

Press Night: 17 December 2026

Sam Wanamaker Playhouse

The Seagull

Press Night: 27 January 2027

Sam Wanamaker Playhouse

King John

Press Night: 5 March 2027

Sam Wanamaker Playhouse

ASSISTED PERFORMANCES

Patrons who are members of the [free access scheme](#) are eligible for adjusted ticket prices.

Julius Caesar

Captioned: Sunday 13 December 6:30pm, Monday 4 February 7:30pm

Audio Described: Saturday 5 December 2pm, Thursday 7 January 2pm

BSL: Friday 4 December 7:30pm, Sunday 31 January 1pm

Relaxed: Friday 18 December 2pm, Wednesday 27 January 2pm

The Animals Come to the Table

Captioned: Monday 4 January 7:30pm, Saturday 23 January 7:30pm

Audio Described: Sunday 17 January 6:30pm,

BSL: Friday 22 January 2pm, Saturday 23 January 7:30pm

Relaxed: Friday 8 January 7:30pm, Sunday 17 January 1pm

Pinocchio

Captioned: Sunday 20 December 1:30pm, Wednesday 30 December 6:30pm

Audio Described: Saturday 19 December 2:30pm, Saturday 2 January 2:30pm

BSL: Thursday 17 December 6:30pm, Sunday 27 December 1:30pm

Relaxed: Thursday 3 December 11am, Wednesday 23 December 2:30pm

The Seagull

Captioned: Sunday 27 February 7:30pm, Saturday 6 March 2pm, Monday 15 March 7:30pm, Tuesday 30 March 7:30pm

Audio Described: Tuesday 9 March 2pm, Saturday 13 March 2pm

Relaxed: Wednesday 13 February 2pm, Wednesday 24 March 7:30pm

King John

Captioned: Thursday 11 March 7:30pm, Sunday 28 March 1pm

Audio Described: Sunday 14 March 6:30pm, Friday 2 April 2pm

BSL: Thursday 25 March 7:30pm, Sunday 4 April 1pm

Relaxed: Friday 12 March 2pm, Sunday 21 March 1pm

SHAKESPEARE'S GLOBE

Website | [Shakespearesglobe.com](https://www.shakespearesglobe.com)

Globe Player | [Player.shakespearesglobe.com](https://www.shakespearesglobe.com/player)

Our Cause

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

'And let us ...on your imaginary forces work' Henry V, Prologue

Shop

Our award-winning shop at Shakespeare's Globe features an enticing selection of hand-picked gifts, stationery, posters, books, and more. Both our in-house and online shop are full of Shakespeare and theatre gifts you can't get anywhere else. Over 80% of our clothing, bags, and homeware are exclusive to us! There's also 10% off your first online order when you sign up to the shop newsletter.

Supporting Shakespeare's Globe

Be part of something inspiring with Membership and support our productions, education work and community outreach from £5 a month. Members also enjoy backstage exclusive content, special events and discounts throughout the year as a thank you for their support.

For more information on how to become a Member, or gift a Membership, you can visit our website

<https://www.shakespearesglobe.com/join-and-support/membership> or call on 020 7902 5970

Swan Bar & Restaurant

Swan Bar is open 7 days a week. Situated at the theatre on London's bustling Bankside, we serve morning coffees to evening cocktails and everything in between, including breakfast and brunch, lunch, afternoon tea, pre-theatre and a la carte dining. From craft beers, local artisan gins and creative cocktails to classic dishes, summery salads, and delightful puddings. Opening times and menus can be viewed here: [swanlondon.co.uk](https://www.swanlondon.co.uk)

Background Information: Shakespeare's Globe

Shakespeare's Globe strives to make Shakespeare accessible for all. It is a registered charity and has operated independently since opening in 1997.

Shakespeare's Globe is a world-renowned theatre, education centre, and cultural landmark on the bank of the River Thames in London, UK. Founded by the pioneering American actor and director Sam Wanamaker, our site is home to two venues – the iconic open-air Globe Theatre (1997) and the candlelit indoor Sam Wanamaker Playhouse (2014).

The Globe Theatre is a unique full-scale replica of Shakespeare's original 1599 Elizabethan open-air theatre. Our indoor candle-lit Sam Wanamaker Playhouse is an archetype of an indoor Jacobean theatre.

Many of our productions also enjoy an extended life online through our video-on-demand service [Globe Player](#), in cinemas across the UK, and on television. We are also a major venue for visiting artists, comedy, concerts, and special events, and over our twenty-eight-year history have produced over 45 world premieres of new plays, several of which have gone on to enjoy success in the West End, on Broadway and beyond.

Our Education department has long been one of the most active in the UK. We offer a hugely diverse programme of workshops, public events, university courses, and community projects.

