

ST GEORGE'S HOUSE



Annual Review 2015-16
nurturing wisdom

ST GEORGE'S HOUSE

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FOREWORD

by The Right Reverend David Conner KCVO
Dean of Windsor

Photographs: David Clare



Once again, it is my pleasure to write a brief Foreword to the St George's House Annual Review, to note that the House continues to flourish, and to try to convey something of the respect I have for those whose hard work and enthusiasm contribute to its being valued by many people.

Four times each year, at our quarterly 'Obit' services in St George's Chapel, we commemorate and give thanks for the Founder and Benefactors of the College of St George. As we do so, we remember all those "who helped to create and establish St George's House as a centre of learning and study". We are reminded at each 'Obit' observation of the significant part that St George's House has played in the history of the College.

During 2016, as you will see from what follows in this Review, we were delighted to mark the 50th anniversary of the founding of the House by HRH The Duke of Edinburgh and Dean Robin Woods. During the past year, we have been especially mindful of the vision, imagination, and profound concern to help build a better world that were at the beginning, and have remained through the years, the inspiration of the architects of the St George's House wide-ranging programme. As we celebrated the 50th birthday of the House, we gave thanks for the fact that it had not only survived for half a century but for its being in robust health and looking fit for many years to come.

Supported, guided and encouraged by the dedicated members of our Board, Council and distinguished Fellowship, we look to the future with confidence. The Warden, Programme Director and the enthusiastic and loyal members of the staff of the House are committed to welcoming each year a great number of people to inhabit a space within which they can engage with some of the most urgent issues of our time. But perhaps it is right that we should remind ourselves of one thing more.

The Warden's Report draws near to a close with words that express his wish that, from this Review, "you will get a sense of the quietly influential nature of our work". There is always something just a little bit 'behind the scenes' about St George's House; something discreet about the way we go about things. In an age when everything seems that it must be 'up front' and 'self-promoting', it is the "quietly influential nature of our work" that we most prize. As proud as we are of all that has been achieved through St George's House in the past five decades, we are content to understand that, although we might not be very widely known, our service to society has been for the good. I am thankful for that, and grateful to you for your interest and support.



The Warden's Report

When St George's House was founded in 1966 by HRH The Duke of Edinburgh and Dean Robin Woods, the intention was to create a safe physical and intellectual space where people of influence from all walks of life could gather privately to grapple with issues pertinent to contemporary society.



That vision has endured now for fifty years and it was with both pride and pleasure that we, as custodians of the House, celebrated our half century.

The occasion was marked in June with our *Festival of Ideas* which brought a range of speakers to the Chapel and the Vicars' Hall for a week-long programme of lectures and debates, all open to the public and all dealing with topics relevant to current public discourse. Patrick Derham, Headmaster of Westminster School and author Melissa Benn went head-to-head on contemporary education; Shami Chakrabarti spoke on *Liberty*; Lord King, former Governor of the Bank of England and Garter Knight, lectured on *Europe: Economics or Politics* the night before the UK referendum; and the week concluded with Dr Rowan Williams giving his *Reflections on Shakespeare* as the 2016 St George's House Annual Lecture. We were pleased to give people the opportunity to learn at first-hand about the work of the House.

Elsewhere in this Annual Review of the year 2015-16 you will find a summary of the Consultation programme. I hope you will be encouraged by the breadth of topics, social, ethical and clergy-focused therein. I am particularly gratified that our Clergy Courses, run by the Dean and Canons, go from strength to strength and I hope that we may soon find ourselves in a position to increase the number of Clergy Courses from two per year to three.

It is important to acknowledge that a great deal of the work of the House involves partnerships with a number of other organisations. Among those we have worked with this year are the Corsham Institute, the Senior Faith Leadership Programme, the Jubilee Centre of Birmingham University, Relate, the Royal Statistical Society, the Department for Communities and Local Government, Quilliam, the Electoral Reform Society, the Royal College of Paediatrics and Children's Health, and the Jane Goodall Institute. We are grateful to them for their empathy with our work and for their intellectual and often financial support.

It is also a pleasure each year to welcome a number of external organisations, many of them regular visitors, who bring their own work to St George's House. Among their number are Thames Valley Chamber of Commerce, Windsor Leadership, the Windsor Energy Group, the International Council for Caring Communities, the Gordon Cook Conversations, the Annual Windsor Leadership Dialogue, Christian Responsibility in Public Affairs, and Ideal Media. They are most welcome.

In September 2015 Philippe Sands QC delivered the Elson Ethics Lecture on the topic, *Britain, Europe and Human Rights: What Next?* The lecture pulled no punches in its analysis of the UK position regarding the European Human Rights Act. Broadcaster Martin Stanford greatly assisted proceedings and we are as ever indebted to Ambassador Edward Elson whose



ST GEORGE'S HOUSE ANNUAL LECTURE 2017

Justice without Ethics: a Twentieth Century innovation?

The Baroness O'Neill of Bengarve CH CBE FBA

Friday **23 June 2017** at 6.30pm
St George's Chapel, Windsor Castle



Onora O'Neill combines writing on political philosophy and ethics with a range of public activities. She comes from Northern Ireland and has worked mainly in Britain and the US. She was Principal of Newnham College, Cambridge from 1992-2006 and Hon. Professor of Philosophy in the University of Cambridge. She was President of the British Academy from 2005-2009, chaired the Nuffield Foundation from 1998-2010, and has been a crossbench member of the House of Lords

since 2000 (Baroness O'Neill of Bengarve). She chaired the UK's Equality and Human Rights Commission from 2012-2016, and is currently on the boards of the Medical Research Council and the Banking Standards Review. She lectures and writes on justice and ethics, and in particular on the work of Immanuel Kant. Recent publications also address questions about accountability and trust, justice and borders, the future of universities, the quality of legislation and the ethics of communication.

If Associates have not yet requested tickets to attend the 2017 Annual Lecture please contact us by email at house@stgeorghouse.org or 01753 848848.

Photograph by Martin Dijkstra

generosity ensures that this yearly autumn lecture goes from strength to strength.

The 2016 St George's House Annual Lecture was given in June by Dr Rowan Williams who took as his theme, *Reflections on Shakespeare*. A large audience relished Dr Williams' erudite, humane, and utterly engaging lecture in the 400th anniversary year of the playwright's death.

The year under review also saw the start of an ongoing Cultural Programme. Once a term, we host events in the Vicars' Hall which are open to the broader College community and their guests. In February 2016, Lay Clerk Tim Carleston's Windsor Jazz group gave a terrific performance of jazz favourites old and new. They were followed in May by the poet Imtiaz Dharker who held her audience spellbound as she read from her work. We look forward to many more such events in the coming years.

With regard to St George's House staff, we welcomed Charlotte Hall as our new Consultation Coordinator.

Let me conclude this brief report by offering once again my gratitude to all those members of the College community and beyond who give so generously of their time, expertise and financial support to enable the House to continue its work. Our Council, Board, and Fellows are exemplary in their commitment while the enduring assistance we receive in so many ways from members of the College community greatly enhances the House's position as a constituent part of the College of St George.

I do hope that within these pages you will get a sense of the quietly influential nature of our work. In such uncertain times and in such an uncertain world, the instinct to nurture wisdom through dialogue seems evermore pertinent. Your commitment, interest and support reinforce that mission. Thank you.





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'REFLECTIONS ON SHAKESPEARE'

BY DR ROWAN WILLIAMS

Your Royal Highness, Mr Dean and friends. It's an enormous honour to be invited to deliver this lecture and an enormous pleasure to be able to deliver it on this particular subject.

One of Shakespeare's earliest plays, *The Taming of the Shrew*, is among other things a play not only about the relation between the sexes but a play about plays. It's a play about the roles people adopt, and we're alerted to this from the very first moment when in the episodes sometimes cut from production, we see a drunken beggar, Christopher Sly, being taken up by an aristocratic group who pretend that he is one of themselves and made to sit through a play. From the opening moments of this drama we are warned that this is going to be a drama about dramas. That's one of the things which Shakespeare most distinctively brings into the literary consciousness.

If it's true as some people have unkindly said in recent years that most modern novels are novels about writing modern

novels, Shakespeare is certainly one of those who uses drama to reflect on drama, and uses this reflection on drama as a way of reflecting on who and what we are as human agents. Think of the number of times in Shakespeare's plays when drama occurs within the action – not only the entire plot of *The Taming of the Shrew*, but also of course the famous play within a play in *Hamlet*, and the much more entertaining play within a play in *A Midsummer Night's Dream*. Think of how the motif of theatricality is underlined in characters like Iago and Edmund and Richard III, those characters who compulsively keep turning to the audience to explain themselves, to invite the audience's complicity in their villainy. They know that they are enacting a role. Think too of those great speeches in *As You Like It* and *Macbeth*, where our entire human life is imagined as a stage performance: all the world's a stage, we hear in *As You Like It*; and much more bitterly and

darkly in *Macbeth*, we are seen as poor players who strut and fret their hour upon the stage and then are heard no more.

Shakespeare's dramas tell us among so many other things, why drama matters. The first theme I want to reflect on this evening is how and why that works in Shakespeare's plays. Shakespeare's looking at that dimension of our human understanding and interaction which has to do with the way we discover who and what we are by staging it. He confuses the boundaries between pretence and reality. He does it in *The Taming of the Shrew*, as I've already suggested, in a particularly marked form. And he does it of course in *A Midsummer Night's Dream* where the comic subplot of the rude mechanicals is a kind of reflection of the bizarre role-shifting and relationship-shifting which goes on in the magical night in the forest.

There is something about our humanity which has to do with discovering who we are by testing out our identities. That acting, that pretence isn't necessarily insincere, or hollow. It may be a way of discovering what most matters to us. There's an exchange between CS Lewis and his great friend Owen Barfield which bears on this. Barfield read a poem which CS Lewis had written and objected strongly to it. He said, 'This is pastiche, this is insincere. This is *the kind of thing a man might say*, not what *you're saying*'. And Lewis replied, 'Sometimes it's only by testing out the kind of thing you might say that you discover what you actually do want to say'.

So in this exploration of the nature of the theatrical which Shakespeare undertakes, he's reminding us of how in our development as maturing human beings, (and human beings failing to mature), we test ourselves out. We create our personalities. We *present* ourselves. And that's no evil or corrupt matter, but a matter of how we begin to discover something about ourselves. Yet

it becomes corrupt in ways that again Shakespeare shows us very clearly.

It's all very well to test out for ourselves the roles we might want to occupy, the personalities we might want to grow into, the things we might want to say. It's rather different to write the scripts for those around us and to draw them into our dramas and make them serve our ego. And that of course is where you have the malign theatricality coming in of Iago and Edmund, and Richard III. They speak to us across the footlights to say in effect, 'Watch me write the script for these other characters. Watch me pull the strings of these figures, and place them in dramas of my making'. In other words, Shakespeare recognises not only the positive exploratory side of the theatrical but the destructive as well. I can find out something about myself through dramatizing my situation. The problem comes in when I draw other people in to my dramas and tell them who they are in terms of me.

So theatre as Shakespeare explores it is a very ambiguous thing, deeply creative, deeply stretching of our humanity, and underneath it something deeply problematic. When we stage our conflicts, our struggles and our aspirations, we don't necessarily at once solve the problems that they carry. Very often we're simply externalising the conflict and the chaos we suspect or fear. We don't derive certainty from it, but with luck or grace we may derive *understanding*. We may be reacquainted with selves we'd forgotten or hadn't begun to discover.

And that of course is one reason why Shakespeare so often dramatizes extreme situations. *King Lear* is still a shocking play, shocking in its emotional and its physical violence; and it would have been shocking when it was first performed, shocking to the early 17th Century audience who knew the story of *King Lear* and knew that it ended happily. Those early audiences knew perfectly well that Cordelia became

queen and reigned peacefully, that Lear died in his bed – and Shakespeare very deliberately sets out to dismantle that story, to confront us with a level of unredeemed, unhealed pain and loss which still makes this the hardest of Shakespeare's dramas to watch. In the words of one remarkable American philosopher and critic, Walter Davis, Shakespeare takes us into the 'crypt' of human experience, acquainting us with the extreme, the unconsolated. It was later and more nervous generations that imposed happy endings again on dramas like *King Lear*.

If drama has this character, this curious double quality of exploration and danger, then of course the dramatist himself or herself is going to appear as a dangerous figure. In what's probably the last complete play he wrote, *The Tempest*, Shakespeare famously dramatizes not only drama but himself as dramatist. He portrays an all-powerful magician who does indeed draw other figures into the drama of his own concerns, an all-powerful magician who is able to manipulate the characters around him, to lead them towards the goal he wants, to place them one-by-one as he wishes. And yet, at the end of the play he is of course left solitary, penitent and indeed desperate. You'll be familiar with the haunting, concluding speech of *The Tempest*:

'Now my charms are all o'erthrown, and what strength I have's mine own, which is most faint. Now, 'tis true, I must be here confin'd by you, or sent to Naples. Let me not, since I have my dukedom got and pardoned the deceiver, dwell in this bare island by your spell, but release me from my bands with the help of your good hands.

Gentle breath of yours my sails must fill, or else my project fails, which was to please. Now I want spirits to enforce, art to enchant, and my ending is despair unless I be relieved by prayer, which pierces so that it assaults mercy itself and frees all faults.



As you from crimes would pardoned be
let your indulgence set me free.'

The dramatist here is trapped in his own creation. The audience must 'literally' put their hands together, in applause and in prayer, to set the dramatist free from the guilt of having created this world, manipulated these people, flexed the muscles of imaginative and personal and spiritual power in a way that is deeply dangerous.

From *The Taming of the Shrew* with its light-hearted and joking evocation of the blurred boundaries of rhetoric and reality, through to the darkness, even the anguish of that last speech in *The Tempest*, Shakespeare is reflecting again and again on the nature of drama; its constructive, enlarging role, its danger for dramatist and dramatized. The dramatist is complicit in human guilt. The dramatist is creating worlds – perhaps you might say, seeking blasphemously to rival God the creator of worlds. And yet that's what the dramatist does so that we may learn to inhabit the world we actually do

live in. What a very complex picture the dramatist paints and what a very complex person the dramatist has to be. Shakespeare doesn't spare us any of that complexity.

But that final point about the dramatist's complicity or guilt leads on to my second set of reflections which have to do with the nature of power. Shakespeare is profoundly interested in power; it's not just that he writes many plays about kings, he's fascinated at every level by the power we exercise over one another. But through all the great plays, issues run through consistently which have to do with how power is legitimately, you might even say 'blessedly', exercised in public. The earliest plays of course include his first experiments in historical drama. Those of you who watched the wonderful recent BBC dramatization, *The Hollow Crown* will have known from watching that how very skilfully Shakespeare can weave the complexities and detail of a historical story into a vivid drama. But *The Hollow Crown* of course did not

show us some of the more – what shall we say, 'journeyman' style passages of *Henry VI parts I, II and III*, those endless scenes beginning with what reads like a railway timetable of great British cities or counties; 'enter Gloucester, Exeter, Worcester' and so forth, and that rather desperate stage direction in *Henry VI Part II* beginning 'other plains in Picardy', after a scene set in 'plains in Picardy'. But even here Shakespeare is beginning a protracted exploration of some of the most complex areas of the political fault line of his day. These are plays – from the *Henry VI* plays right through to *Richard III* but also *Henry V* and *Richard II*, and *Lear*, and *Cymbeline* – plays reflecting on power and legitimacy. How is power grounded in society? Is it simply a matter of the sacred given authority of an anointed monarch? If that authority is abused, how is it challenged? If it is challenged, how is it reaffirmed? If it is reaffirmed, how is it justified and theologised and explained? And Shakespeare, very typically, doesn't give us one simple answer. What he does is to leave us with

a series of unforgettable royal figures, most of them agonised in various ways about the legitimacy of their power. The *Henry VI* sequence takes for granted that there has already been a great disruption in the kingdom. Richard II is the last Plantagenet monarch who can claim an uncomplicated legitimacy. Henry V in the play of that name, is still agonised over the rebellion which has displaced the legitimate monarch. The overthrow of Richard II has set in motion an uncontrollable train of events. The disillusion of order and loyalty, of connectedness, has begun, and once it has begun it is rather hard to halt. A reflection which is not entirely irrelevant on this particular day.

And yet, Shakespeare is not someone who simply maintains that the revolt of Henry Bolingbroke should never have happened. Richard II, (we sometimes forget this), in that singularly beautiful play, is a deeply unpleasant character. He becomes paradoxically royal, transparently authoritative as he is stripped of his arbitrary power. How is one to think about that? How is one to make sense of it in the society Shakespeare lives in? The great Shakespearean scholar Jonathan Bate points out that Shakespeare was close to circles in late Elizabethan England which were very fascinated by precisely this question, of how imperial or royal authority was morally justified and how it could be morally challenged.

It's as if in these long explorations of power in his plays, Shakespeare feels his way towards saying that power in a working and healthy society is neither an unchallengeable sacred thing, nor is it simply something which arises from popular pressure. It is rather something which establishes itself in very paradoxical ways, when those who believe they have power learn the shadow side of that power, learn how to give it away or to live without it and so strangely exhibit a kind of moral transparency.

King Lear in the storm tearing off his

clothes speaks about his own 'stripping', aware of the stripped vulnerable nature of the human beings around him, those 'wretches whereso'er you be who bide the pelting of this terrible storm'. And he cries to himself, 'O, I have ta'en too little care of this! Take physic pomp! Expose thyself to feel what wretches feel, that thou may'st shake the superflux to them'.

Lear becomes royal in the moment where he understands the depth of solidarity and compassion he has to enter, and the possibility that he has of changing how power works, and wealth and privilege are distributed. He has, throughout the first part of the play, been struggling desperately to hold on to the signs of power, the 'addition of a king' as he says. And when all that 'addition' has been taken away and he's left with his naked humanity, that's the point at which he understands something about authority.

I won't go at length here into the complex debates about Shakespeare's religious identity and convictions. I have a strong suspicion that they changed from week to week; but there's no mistaking the fact that what he has to say about power and royalty is very deeply and very subtly inflected by a Christian narrative of power resigned, power effective and transformative precisely at the point when the powerful let go of it. Lear is only the most stark example of that narrative but it can be found elsewhere in quantity.

This is part, as I've suggested, of the continuing conversation Shakespeare is undertaking. He doesn't begin with an ideology. True to his own interest in drama he sets out again and again 'the sort of thing a man might say'. Imagine yourself to be this kind of powerful person, imagine yourself to be Henry V, a man not without conscience and not without intelligence, who has been successfully manipulated into a futile, bloody and inhuman war, and is aware in the background both of the questions around the legitimacy

of the war, and questions about the legitimacy of his own royal position. He wants assurance: and, as you'll remember, in that wonderful scene on the eve of Agincourt, Henry disguised wanders around among his soldiers trying to persuade them to tell him that he's right. He wants legitimacy and he wonders whether his own common soldiers can give it to him. And in the bare prose of that scene (some of the most powerful prose dialogue that Shakespeare ever wrote), the extraordinarily patient, tough and thoughtful British soldiery tell him the truth. 'Not many die well that die in war'. What happens at the end of time when all the dismembered limbs and heads of those who've fallen in war are reassembled? Who's to blame? Henry is left complaining rather inarticulately to the heavens: 'upon the king', he cries, everyone piles their responsibility, their guilt, their hope, their fear, on the king.

Shakespeare is skilfully leading us to imagine the mind of those who are powerful and intelligent, those who know the ambiguity and the difficulty of the power they exercise. He's helping us to see from inside the dilemma of holding or abandoning power, clinging to it or sharing it. And he does it not by theoretical exposition but by that extraordinary intuitive flair that takes him inside so many different hearts, so many different minds. He will not leave us with the theory of how to run states, he will leave us with the important questions we have to ask of anyone who claims to run states.

So what Shakespeare has to say about power is connected, as I've suggested, with his own uneasy awareness of the dramatist's power, the ambiguity of drawing other people into your own fantasies; but it's connected also with his extraordinary and powerful sense of why theatricality matters. You dramatize in order to understand. You test out by empathy and imagination the mind of another to discover something of how power works in you as well as in your

society. Shakespeare lays out the case (you might say) both for and against sacred monarchy. He shows us why Richard II needs to go, he shows us the consequences of that going, he shows us, generation after generation, the chaos that's created. He shows us in those late plays the tragic, haunted and yet also sometimes, sometimes, absolved and healed figures who understand how to let go of the kind of power they've been used to.

One of the very last plays is *Cymbeline*. It has notoriously one of the most preposterous plots in the whole of Shakespeare; and as you know there's a lot of competition for that. Its final scene, as has often been pointed out, has 37 successive revelations of concealed facts and plots details, coming one after the other with such rapidity that audiences almost always find it hilarious. But it's a drama which ends, curiously, with Cymbeline King of Britain, accepting the position of a vassal of the Roman Empire. Now what exactly is going on here, how that connects with the complicated euro-politics of King James I, and indeed the ecclesiastical relationships of the Church of England and the Church of Rome at the time, who knows? But in the context I've just outlined, it's not accidental that this late play ends with a surrender of power into sharing. Britain and Rome will now work in harmony. Cymbeline to be royal does not need to be alone. And perhaps that's where the entire trajectory of Shakespeare's thinking about power and royalty prompts us.

But in what I've just said my third theme begins to appear; and that is the way in which, appropriately, the Shakespeare who thinks about drama and thinks about power, thinks about them in terms of dialogue and polyphony. We discover by dialogue, and what we discover is a many-voiced, symphonic rather than monodic story. These are plays which *talk to each other*; they're not only plays containing talk. *Richard II* and *Timon*

of Athens, *King Lear* and *Cymbeline*, *The Winter's Tale* and *The Tempest* talk to each other. And that's perhaps one of the rather frustrating things about Shakespeare; you learn very little about him by reading or watching one play only. Shakespeare's plays are set up to reflect light on and from one another, backwards and forwards, throughout his extraordinarily brief career (barely 20 years of writing). Within that period, it's as if, whenever Shakespeare has written something he needs instantly to explore what else might be said. He can't leave themes alone. I mentioned just now some of the late plays; and you'll have noticed one of their most poignant and haunting features; the recurring interest in the relation of fathers and daughters. *King Lear* is a play about fathers and daughters, and it contains of course one of the most moving of any of Shakespeare's scenes, the reconciliation between Lear and Cordelia as Lear after sleeping awakes to see Cordelia, not at first recognising her:

'Thou art a soul in bliss but I am bound upon a wheel of fire, that mine own tears do scald like molten lead'.

And Cordelia responds not in judgement, not in retribution, but with that extraordinary monosyllabic line, 'No cause, no cause'. 'Your sisters have, as I remember done me wrong. You had some cause, they had none'. 'No cause, no cause', she replies, a moment of absolution, as supreme and complete as any Shakespeare ever wrote.

And yet Shakespeare couldn't leave the theme alone. The reconciliation with or meeting with a lost daughter is something he returns to in *The Winter's Tale*, in *Cymbeline* and of course in that odd, but under-rated drama *Pericles*. When Pericles is meeting once again with his long-lost daughter Marina, it's like a reworking of Lear's reconciliation with Cordelia. Those of you who know the poetry of TS Eliot will recall that his Marina in the *Ariel poems* of 1927 represents one of the most intense

lyrical mediations in Eliot's entire work on some of these themes of loss and guilt and absolution.

Shakespeare can't leave themes alone. But, that of course is one of the things which sets him alongside every other serious poet. Poets don't characteristically write everything they know about a subject and move on; that's why (although there are some academics who are poets) they do have to keep their practical policies on different sides of a boundary. Poets don't say, 'I've now said all I have to say about fathers and daughters, let's think of something else'. Poets are quite rightly and quite properly obsessional people, they nag away at things. But that also means that poets are people who go on reinventing themselves, and reinventing their style, reinventing their music. Think of the greatest poets of the 20th Century alone; think above all of Yeats, and Yeats' three radically different voices at different stages of his poetic career. Think of the early and the late TS Eliot, not to mention the early and the late Geoffrey Hill. Poets work with a high style, a lyrical style, a musical style and then perhaps discover that it's become too easy and they need to make it difficult for themselves again. So they find another way of speaking, another music. Shakespeare is emphatically one of those great poets, who continues to re-invent. Once again, we can turn to the early history plays, and enjoy the slightly rollicking effect of fine, spirited, fresh and imaginative verse. But we need to listen to the Shakespeare who himself is listening to that verse and hearing what it doesn't say, to the Shakespeare who at moments of deep emotion and crisis and transformation, so often turns to the simplest, the most blindingly prosaic expressions. Rather like George Herbert, he knows how to use his monosyllables to good effect. 'No cause, no cause'. Or – in what I'm sometimes tempted to think is the greatest line he ever wrote – 'Oh she's warm', at the end of *The Winter's Tale*.



Repeatedly Shakespeare, as he matures, works with and in a language which doesn't seek to impress or distance, which seeks often to make things more difficult, and yet as a vehicle is more and more simple. Or he can, as he does at the beginning of *The Winter's Tale*, fracture people's language. The language of jealousy, both in *Othello* and in *The Winter's Tale*, is typically a language that is broken; as human trust and human love are broken, so the language reflects it and Shakespeare, with an exceptional sensitivity to the union of medium and message, delivers in terms of a fractured, pained, incoherent language for fractured and incoherent experience.

Shakespeare once again takes us inside. Any good dramatist will do that, any dramatist whose voice is credible, plausible, will take us inside an experience, inside somebody's idiom, somebody's words. But we go on returning to Shakespeare because of the distance inside he takes us, because of the variety of insides that he takes us to, and because of the way in which he draws out those insides in all their depth, to speak to one another. He's a dramatist who is still capable, as I've said, of shocking. *Lear* remains shocking, *The Winter's Tale* remains shocking in its strange way. There are shocks of another kind, the shock of recognising that a near-psychotic murderer may speak tenderly, Macbeth

to Lady Macbeth ('Be innocent of the knowledge dearest chuck, till thou approve the deed'). And if we've been paying attention while watching *Macbeth* we ought to be somewhat shocked that Macbeth can say to Lady Macbeth, 'Dearest chuck'; at that, – what should we call it? – that deflation of rhetoric, that sudden reduction to the human scale, the essential human voice, something he will do in so many contexts. That's one of the more startling ones. But famously of course in *Antony and Cleopatra* we once again have Antony saying casually to Cleopatra, 'Chuck', at one point, just as we have Charmion's epitaph on Cleopatra as 'A lass unparalleled'.

Shakespeare is not somebody who, as one or two scholars have ambitiously said, 'invents the idea of humanity', but in his capacity to manage the polyphony of prosaic local credible human voices as a way into the universal, shows us what drama is for. He is notoriously working in an age where there are a lot of dramatists around with notably better claims to education than he has. He is up against the Marlowes and the Jonsons, up against the intensely polished intellectual world of a drama which saw itself as poised between entertainment and intellectual game. Shakespeare draws on older traditions; it may be that indeed he draws on the medieval mystery plays, as some have suggested, and he obviously knew something about them. But he also draws on a whole long tradition of vernacular writing which in its simplicity, its earthiness, allows for more than just the polished exchange of epigrams, allows for conversation, allows for real insight to emerge in real dialogue. That no doubt is one of the reasons why he is himself interested in writing dramas about dramas. He wants us to understand why talking to each other matters, he wants us to understand why talking to each other is how we discover who we are. He wants us to understand that this is dangerous,

and that it is life giving. He wants us to understand that shot through all of this are the risks of power and power misused. He wants us to understand that in conversation we are always led to ask whether what we've just said is true, and to understand other ways of saying it. And somewhere in and through all this, – although I said I wasn't going to talk about theology – is what can only be called a pervasive sense of *grace*; grace effected in that willingness to let go, grace effected in the miracle of human conversation and listening, drama not as the performance of the dramatist but the dramatist sharing his or her listening with an audience so that they will know and listen more profoundly. The reason we go on listening to Shakespeare is that he is a good *listener*; a good dramatist has to be a good listener. Unless a dramatist is in that sense a good listener, why after all should we listen? We need to recognise what we hear, and as we recognise what we hear and recognise the problems emerging in dialogue, in conversation, through the trajectory of these plays, recognising these are our issues still. It would be a very rash commentator who suggested that these days we could absolve ourselves from worrying about the legitimacy of power, worrying about the manipulative use of words, worrying about the distortions of drama, and the self-dramatizing of some at the cost of others. We need perhaps as never before in modern culture to recover something of that sense, that paradoxical sense, in Shakespeare of the sheer sacredness of human exchange, vulnerable and immediate and sometimes monosyllabic. A Shakespeare who lasts and who continues to enlarge and challenge our hearts is not simply a Shakespeare who could coin a phrase like 'the multitudinous seas incarnadine', but the Shakespeare capable of holding us up, stopping us in our tracks, opening doors and windows simply by saying, 'Undo this button', 'No cause', 'Oh she's warm'.

Programme Report 2015-16

This fiftieth anniversary year saw a broad range of Consultations hosted at

St George's House. These combined our internal programme devised by the Programme Director, advised by a number of expert parties, our external programme whereby organisations sympathetic to the ethos of the House bring their own Consultations to the House, and two clergy courses, one of ten days duration, the other lasting five days, programmed by the Dean and Canons of Windsor. Thematically, the programme is deliberately eclectic in an effort to reflect the range of issues pertinent to contemporary society. In terms of meeting objectives, we strive to bring between 22 and 30 people to each Consultation. In this way we can make each Consultation financially viable, while the upper limit reflects the availability of accommodation on site. Below is an outline of the internal and clergy programme, the lecture programme and two new additions to the work of the House in the ongoing Cultural Programme and the one-off Festival of Ideas which marked the 50th anniversary of the House in a tangible way. By devising and delivering such a programme we meet the objectives of the charity in providing space and time to explore in depth topics relevant to contemporary society.

What follows is a snapshot of the internal Consultations we have hosted in the year under review.

CONSULTATIONS

Relationships and Wellbeing in Policy, 14 - 15 September 2015

Wellbeing has become an increasingly significant feature of public policy both nationally and internationally. The relationship between wellbeing and health is evermore entwined. Relationships too are central to wellbeing. As a new government settled in, this was an opportune moment to highlight the importance of couple, family and social relationships in policy development. The Consultation was a partnership with Relate.

On the Edge: Where is God in Chaplaincy? 5 - 9 October 2015

Canons Poll and Woodward led on this Clergy Consultation which saw a number of selected participants reflect on the nature of chaplaincy in today's church. The gathering attempted to cover a wide range of chaplaincies, thereby giving participants an opportunity to see where some of the similarities and differences may lie. The intention was to learn from each other and to do some theology together about the future prospects and shape of this important ministry.

The Ethics of Big Data, 26 - 27 November 2015

Our Consultation, in partnership with the Royal Statistical Society, focused on a range of issues to do with big data. Do existing ethical, regulatory and legal frameworks need to change or can they accommodate big data? Do professional bodies need to change their professional codes in light of the changing nature of data? How can we use the increasing amounts of data in society for public good and with public support? These were among the issues explored.

Redefining UK Health Services, 30 November - 1 December 2015

This Consultation sought to examine the sustainability or otherwise of an NHS faced with ever increasing use, partly as a result of an ageing population demographic with greater life expectancy. Long term health conditions now consume 70% of the NHS budget. Meanwhile, technological innovation allows more to be done (also at greater expense). Public expectation (and thus demand for treatment) is also rising. All this is set against a backdrop of an 'inverted population pyramid', with fewer young people earning monies to support this greater fiscal demand. When processes aren't sustainable, they may stop. For the first time, public health physicians are being joined by NHS executives and also by those 'in the high-tech end of medicine', in recognising the need for change. But what should this change look like? Our Consultation sought to find ways forward by bringing together a range of people from within the health sector and beyond.

Changing the Trajectory – Charting a new Course for Youth Services, 8 - 9 December 2015

A partnership with the National Council for Youth Voluntary Services, our Consultation sought to examine the future of youth services in light of the government's austerity agenda.

Cambridge Coexist Leadership Programme, 11 - 13 January 2016

The first of three Consultations in 2016 bringing together emergent leaders from the three Abrahamic faiths to explore leadership, collaboration and societal cohesion, all underpinned by attention to scriptural reasoning.

Electoral Reform, 15 - 16 January 2016

In October 2014, we hosted a Consultation entitled, *Changing Politics: Towards a New Democracy*. Partly as a result of our deliberations, the Economic and Social Research Council has agreed to fund research into piloting citizens' assemblies as a way of discussing new politics and new constitutional arrangements for England. These assemblies are now underway. Our Consultation acted as a summation of the process to determine next steps.

Local Leadership in a Cyber Society, 18 - 19 January 2016

A partnership with the Department for Communities and Local Government.

Technological advances have created opportunities for greater efficiency and effectiveness in the public sector. Digital services, remote working, the storage and transfer of data all contribute to this enhanced effectiveness. However, such advances also create opportunities for attackers. The networks and public-facing websites of every local authority are potential targets. Our Consultation explored the role of local leadership in dealing with such threats in order to develop a common understanding of what constitutes civic cyber resilience and what the implications are for public policy.

Upskilling UK Farmers to Improve their Competitiveness - Changing the Culture: Communicating the Technology, 4 - 5 February 2016

The latest Consultation in our longstanding Food and Farming series looked at the need for UK farmers to address issues of competitiveness. The inspiration for this theme was the 2015 Oxford Farming Conference report, *The best British farmers – what gives them the edge?*

A New Settlement: Religion and Belief in Schools, 15 - 16 February 2016

An outcome of the Westminster Faith Debates spearheaded by Professor Linda Woodhead and the Rt Hon. Charles Clarke was a report under the above title. It suggests that seven decades after the 1944 Education Act, the time is overdue for a new settlement in the relationship between religion and schools. The report makes a number of recommendations which the Consultation explored with educationalists, people from religious life, policy makers and others.

Digital Health: the Way Forward for Health and Care? 7 - 8 March 2016

A partnership with the Corsham Institute which looked at digital health issues, regarded by many as the next critical development in health and care. The key question for the Consultation was how we can help people to have a better quality of life by maximising the potential of digital health in their health and care. This is the first of four Consultations in partnership with Corsham.

Consultation for Her Majesty's Lord Lieutenants, 11 - 13 March 2016

An annual gathering for Lord Lieutenants at the invitation of the Dean of Windsor. This brought together a mix of experienced and recently appointed Lord Lieutenants to learn more about the role from each other and from specially invited speakers.

Cambridge Coexist Leadership Programme, 14 - 16 March 2016

The second of three Consultations in 2016 bringing together emergent leaders from the three Abrahamic faiths to explore leadership, collaboration and societal cohesion, all underpinned by attention to scriptural reasoning.

Cyber and Security: Digital's Role in Re-gaining Resilience in a more Uncertain World? 14 - 15 April 2016

Society's reliance on technology systems and processes makes it increasingly more vulnerable to the threat of cyber-attacks. Plenty of attention has been paid to the question of how to react to system-disrupting cyber-attacks as and when they occur. Far less attention, however, has been paid to the question of how to build resilience, which would mean that cyber-attacks are not able to disrupt systems to the same extent or that the systems are designed and constructed to be self-healing. This is seen by many as one of the biggest challenges in the modern digital age. The topic, building a digital resilience to new and existing cyber-threats, formed the basis of the discussion.

Stemming ISIS Financing – Current Policy Gaps and Urgently Needed Action, 12 - 14 May 2016

The self-proclaimed Islamic State in Iraq and Syria (ISIS) has been described as the wealthiest terror group in the world; its principal sources of finance are derived from its collection of the Islamic tax 'Zakaat', the control and sale of oil, extortion networks, criminal activities, and donations from individuals across the Middle East. Targeting and disrupting these financial streams and restricting ISIS' access to the international financial system must therefore be one of the top priorities of the global community. This will require a unified global strategy. Under the umbrella of Quilliam and EastWest Institute, the Consultation looked in depth at these issues in an effort to find practical ways in which they might be addressed.

Digital Living: Getting the most out of Digital Society? 16 - 17 May 2016

Digital technologies are omnipresent, both in terms of where we are and what we do – in the workplace, at home, in the local community, when purchasing goods, when travelling and across different social interactions. Undoubtedly, these digital technologies are having a profound impact on wider society, as the public increasingly uses them as part of

their day-to-day lives. However, it is important that these technologies are making a positive contribution to society and that any potential negative repercussions are identified and limited. Such was the context for the third Consultation in partnership with the Corsham Institute.

Teacher Supply: Recruitment, Retention, Shaping the Future, 19 - 20 May 2016

The House of Commons Select Committee on Education is, among other things, exploring the dual question of recruitment and retention with regard to the teaching profession. Recent media coverage suggests that there is a crisis in teacher supply, that the profession fails to attract the brightest and the best, and that the system is haemorrhaging skilled professionals. There is something of a cyclical quality to these arguments. Our Consultation looked in depth at the issues facing the teaching profession in an effort to find practical, innovative ways in which they might be addressed.

Cambridge Coexist Leadership Programme, 23 - 25 May 2016

The third of three Consultations in 2016 bringing together emergent leaders from the three Abrahamic faiths to explore leadership, collaboration and societal cohesion, all underpinned by attention to scriptural reasoning.

A Roadmap for Tackling Childhood Obesity: Co-ordinating Research on Prevention Within and Across Countries, 2 - 3 June 2016

The prevalence of obesity and related chronic health conditions, including diabetes, cardiovascular disease and some cancers, continues to increase worldwide, despite widespread recognition of their enormous humanitarian and economic costs. Attempts to combat the epidemic in adults have met with disappointing results. Obesity in infancy and childhood is rising rapidly and is of particular concern as it is a harbinger of adult obesity and adverse life-long health; therefore protecting children must be an urgent global priority.

St George's House, in collaboration with the UK Royal College of Paediatrics and Child Health brought together key international opinion leaders with a view to defining a roadmap for tackling childhood obesity.

Trust and Ethics: How do we Build Trust in Digital Society? 14 - 15 June 2016

The majority of citizens are now purchasing goods and services online, while also providing information about themselves in order to access online services. Data is now becoming a significant economic resource for many organisations. However, it appears that the public remains unclear about the data they are giving away every time they make a transaction (financial or social) and how this data is subsequently used. In all online transactions, an acceptance of terms and conditions, which describe how your data will be used, is required, but most users typically accept such terms and conditions without fully understanding what they are actually consenting to. In spite of these problems, there are many advantages to sharing personal data.

Benefits range from allowing purchase preferences and product recommendations to be efficiently remembered when dealing regularly with a retail website, through to more strategic benefits such as using data to deliver better health outcomes and support policy development. This subject of trust and ethics in online transactions formed the basis of the discussion.

God: Some Conversations, 4 - 14 July 2016

Poetry; Today's Church; Global Poverty; Health; God & The Arts; Politics; Sustainability /Climate Change; Agriculture. These were the topics the clergy considered in terms of their ministry at the annual ten-day Clergy Course.

Roots and Shoots, 28 July - 5 August 2016

The third year of our work with the Jane Goodall Institute brought together young people from across the world to spend time on personal and organisational development. This Consultation marked the end of the St George's House year.

LECTURES

The 2015 Elson Ethics Lecture was given by Phillippe Sands QC who took as his title *Britain, Europe and Human Rights: What Next?*

This year's St George's House Annual Lecture was given by Dr Rown Willams whose lecture title was *Reflections on Shakespeare*.

The St George's House lecture partnership with Cumberland Lodge continued this year with the House hosting a lecture by Dr Susan Liautaud on the topic *Understanding the Ethics behind the News: the Contagion of Unethical (and Ethical) Behaviour*.

FESTIVAL OF IDEAS

Between 21 – 24th June St George's House celebrated our fiftieth anniversary with a series of lectures and debates on Education, Liberty, Politics/Economics, and on Shakespeare. These were open to the public and widely advertised.

CULTURAL PROGRAMME

Aimed primarily at the Windsor community, the House programmed Vicars' Hall performances of jazz and poetry in the year under review. These were well attended and have encouraged us to continue the programme in coming years.

EXTERNAL PROGRAMME

Alongside the internal Consultations the House played host to a range of external organisations whose work is in keeping with the ethos of St George's House. Regular visitors included the International Council for Caring Communities, the Windsor Energy Group, Windsor Leadership, the Thames Valley Chamber of Commerce and the CEO Collaborative Forum. We were delighted also to host the Prince's Trust, the Royal Society of Arts, Christian Responsibility in Public Affairs and the Templeton Foundation plus a number of other external organisations.

TRUSTEES' REPORT YEAR ENDED 31 AUGUST 2016

St George's House Trust (Windsor Castle) A company limited by guarantee without a share capital.
Registered Company No. 3597496. Registered Charity No. 1071186

The Trustees, who are also directors for the purposes of company law, present their report and the financial statements of the company for the year ended 31 August 2015.

REFERENCE AND ADMINISTRATIVE DETAILS

Reference and administrative details are shown in the schedule of members of the board and professional advisers on page 1 of the financial statements.

THE TRUSTEES

The Trustees who served the company during the period were as follows:

The Right Reverend D J Conner, KCVO

The Reverend Canon Dr H E Finlay

The Reverend Canon Dr J W Woodward

The Reverend Canon M G Poll

Admiral Sir J M Burnell-Nugent, KCB, CBE

Mrs S Malik

Ms L C R Minghella, OBE

Professor H E Montgomery, MB,BS BSc, FRCP, MD, FRGS, FRI, FFICM

Sir M Moody-Stuart, KCMG

Mr J L Newbegin

Dame B M Ogilvie, AC, DBE, FRS

Dr R D Townsend

Mrs S Malik resigned as a Trustee on 5 November 2015.

The Reverend Canon Dr J W Woodward resigned as a Trustee on 30 September 2015

Mr R Woods, CBE, was re-appointed to the Board on 13 November 2015

The Reverend Canon Dr M Powell was appointed as a Trustee 2 February 2016

STRUCTURE, GOVERNANCE AND MANAGEMENT

St George's House Trust (Windsor Castle) is a charitable company, company number 3597496, and registered charity number 1071186.

Memorandum and Articles of Association, established under the Companies Act 1985, govern the House. New Articles of Association were adopted on 25 November 2013. The company is limited by guarantee without any share capital.

The Board consists of The Dean of Windsor, not more than four Canons of Windsor and at least seven but no more than 10 other Trustees, at least two and not more than four of whom shall be members of the Council of St George's House. The Board meets as required to consider and advise the House on its programme of work. The Board of Trustees appoints the Finance and General Purposes Committee. The number of members of the company is unlimited but every member has to be approved by the Trustees. The Chairman, Board of Trustees and Warden may propose new trustees as required. These proposals are subject to discussion and approval by the Board.

The day to day operations of the House are controlled by the Warden and the Programme Director.

St George's House Trust (Windsor Castle) forms part of the College of St George. In recognition of the large capital sum invested by the House into the buildings it occupies, St George's Chapel continue to provide the premises on a rent free basis and in accordance with a mutually agreed license to occupy. The Chapel also provides a Canon to act as Warden of the House. Other than that which has already been noted, St Georges's House Trust (Windsor Castle) is not materially dependent upon the support of any individual, corporation or class of donors.

Newly appointed Trustees undergo an orientation session to brief them on their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the Regulations of St George's House, the business plan and recent performance of the company.

The Board is required to meet twice yearly although it is custom to meet more frequently.

The Board is responsible for strategic planning to meet the House's objectives and develop strategy in relation to finance, administration and marketing. The College Finance and General Purposes Committee advises upon investments policy, monitors risk management and prepares business plans and annual budgets. The Programme Director and the Warden allocate Consultation support funds in line with the principles approved by the Board.

The Trustees are satisfied that the accounts comply with current statutory requirements and the Charity's governing documents. Remuneration for key management personnel is determined by the Board on advice from the College Finance and General Purposes Committee. Our aim is to offer competitive salaries which will attract and keep appropriately qualified personnel to manage and deliver the aims and objectives of the Company. The pay of all staff is reviewed annually. Any increases are approved by the Board, taking into account inflation, the financial position of the House at the time and in accordance with average earnings.

OBJECTIVES AND ACTIVITIES

The charitable objectives of the Company as outlined in the Articles are as follows:

"The Objects for which the Company is established are primarily the provision of a residential study centre for those of the clergy or laity who wish to explore the moral, spiritual and practical implications of their various concerns and secondly other religious, educational and other purposes of the Company as the Trustees may from time to time decide."

ST GEORGE'S HOUSE TRUST (WINDSOR CASTLE)
SUMMARY STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 AUGUST 2016

	Unrestricted Funds		Restricted funds	Endowment funds	2016 Total funds	2015 Total funds
	General	Designated				
	£	£	£	£	£	£
Income and endowments from:						
Donations and legacies						
- Associates' subscriptions	24,687	-	-	-	24,687	23,486
- Donations and gifts	54,792	-	-	-	54,792	49,919
Charitable activities						
- Income from course fees (turnover)	611,671	-	-	-	611,671	615,247
- Other incoming resources	75,371	-	1,100	-	76,471	69,312
Investments	24,004	-	135,059	-	159,063	198,423
Total Income and endowments	790,525	-	136,159	-	926,684	956,387
Expenditure on:						
Raising funds:						
- Voluntary income	161				161	26,369
- investment management	490			5,570	6,060	28,740
Charitable Activities						
- Course related expenditure	591,622	-	74,282	-	665,904	618,116
- Support and House related expenditure	132,790	5,452	-	47,807	186,049	167,709
- Governance costs	42,356	-	-	-	42,356	32,315
Total expenditure	767,419	5,452	74,282	53,377	900,530	873,249
Net income / (expenditure) before other recognised gains and losses	23,106	(5,452)	61,877	(53,377)	26,154	83,138
Gains/(losses) on investment assets	37,445		3,460	165,290	206,195	(128,288)
Net movement in funds	60,551	(5,452)	65,337	111,913	232,349	(45,150)
Reconciliation of funds:						
Total fund brought forward at 1 September 2015	1,041,118	40,072	377,547	4,311,319	5,770,056	5,815,206
Total funds carried forward at 31 August 2016	1,101,669	34,620	442,884	4,423,232	6,002,405	5,770,056

All of the above results are derived from continuing activities. All gains and losses recognised in the year are included above.

Pursuant to this the Company runs a residential study centre for clergy of all denominations; it is also a place where people of influence and responsibility in every area of society can come together to debate and discuss issues of national and international importance with the purpose of nurturing wisdom for the betterment of society.

These objectives are met by means of the provision of appropriate Consultations. Such Consultations are designed after taking advice from a range of knowledgeable parties.

The aim of the Consultations is to draw together senior people who might not otherwise have the opportunity to debate key issues with each other. The Consultation format encourages active participation by all present and allows them in an atmosphere of understanding and trust to challenge conventional thinking and to develop new insights. The success or otherwise of a consultation

SUMMARY BALANCE SHEET
31 AUGUST 2016

	Unrestricted funds £	2016 Restricted funds £	Endowment funds £	Total funds £	2015 Total funds £
Fixed assets					
Tangible assets	781	37,245	1,184,385	1,222,411	1,277,437
Investments	611,461	68,845	3,238,847	3,919,153	3,719,991
	612,242	106,090	4,423,232	5,141,564	4,997,428
Current assets					
Debtors	101,802	-	-	101,802	68,529
Cash at bank and in hand	768,638	336,794	-	1,105,432	878,713
	870,440	336,794	-	1,207,234	947,242
Creditors:					
amounts falling due within one year	(346,393)	-	-	(346,393)	(174,614)
Net current assets	524,047	336,794	-	860,841	772,628
Total Assets less Current Liabilities	1,136,289	442,884	4,423,232	6,002,405	5,770,056
Net assets	1,136,289	442,884	4,423,232	6,002,405	5,770,056
Capital and reserves					
Funds					
Endowment funds	-	-	4,423,232	4,423,232	4,311,319
Capital fund	-	-	1,184,386	1,184,386	1,232,193
Director of Studies Fund	-	-	1,657,308	1,657,308	1,576,200
Consultation Support Fund	-	-	1,478,173	1,478,173	1,404,488
Elson Ethics Fund	-	-	103,365	103,365	98,438
Restricted funds	-	442,884	-	442,884	377,547
Annual Lecture	-	56,563	-	56,563	59,197
Elson Ethics Fund	-	8,607	-	8,607	8,150
Director of Studies Fund	-	19,330	-	19,330	12,071
Clergy Bursary Fund	-	4,890	-	4,890	4,890
Consultation Support Fund	-	353,494	-	353,494	293,239
Unrestricted funds - designated	34,620	-	-	34,620	40,072
- general	1,101,669	-	-	1,101,669	1,041,118
	1,136,289	442,884	4,423,232	6,002,405	5,770,056

can be measured in two ways. Was the discussion properly constructive? By which is meant did the tailored programme address the topic to hand in a cogent, intellectually robust and inclusive manner? And secondly, did the Consultation, where appropriate, produce tangible outcomes? Our intention is that all participants will leave a Consultation better educated in the nuances of a particular argument and in a position to bring any newly acquired knowledge or expertise to bear in their working lives.

Care is taken to ensure that Consultations involve a wide cross-section of society and themes. Participants are drawn from a wide range of sectors and every effort is made to reflect diversity in its various forms.

Signed on behalf of the Board of Trustees

The Right Reverend DJ Conner, KCVO, Trustee

AUGUST 2016

**REPRESENTATIVE KNIGHTS OF THE
MOST NOBLE ORDER OF THE GARTER**

HRH The Prince Philip, Duke of Edinburgh, KG, KT, OM, GBE
The Right Honourable Lord Carrington, KG, CH, GCMG, MC, PC, DL
His Grace The Duke of Abercorn, KG
Field Marshal The Right Honourable Lord Inge, KG, GCB, PC, DL
Lord Mervyn King of Lothbury, KG, GBE, FBA

THE DEAN AND CANONS OF WINDSOR

The Right Reverend David Conner, KCVO, The Dean of Windsor
The Reverend Canon Dr Hueston Finlay
The Reverend Canon Martin Poll
The Reverend Canon Dr Mark Powell

OTHER MEMBERS

Her Grace The Duchess of Abercorn, OBE
Sir Leszek Borysiewicz, FRS, FRCP, FMedSci, FLSW
Mrs Elita de Klerk
The Baroness Falkner of Margravine
Sir Mark Moody-Stuart, KCMG
Dame Bridget Ogilvie, AC, DBE, FRS
Admiral Sir James Perowne, KBE
The Right Reverend Dr Stephen Platten
Rabbi Dr Jonathan Romain, MBE
Mr Robert Woods CBE

HONORARY FELLOW & LIFE MEMBER

Sir Claude Hanks, KCVO

SPONSORS & CORPORATE ASSOCIATES 2016

THE HOUSE ACKNOWLEDGES THE ASSISTANCE WHICH IT RECEIVES FROM ITS MANY SUPPORTERS AND SPONSORS. In addition to the support of individual associates, the House is grateful for that given by trusts and corporate bodies. Those who have contributed to the work of the House in the past year include:

The Cambridge Coexist Leadership Programme

The Duke of Edinburgh's Charitable Trust

Brigadier James Ellery, CBE

Mrs Anne Engelhorn

The Frank Parkinson Agricultural Trust

Grace Electronics

G's

Mr Alexander Guest

The Kirby Laing Foundation

Lord Leverhulme's Charitable Trust

Sir Mark Moody-Stuart, KCMG

The Mulberry Trust

Peninsular & Oriental Steam Navigation Company

The Robin & Henrietta Woods Charitable Trust

Mr Robert Woods, CBE

The funds for the Annual Lecture were provided by the Trustees of the Sir Val Duncan and Sir Mark Turner Memorial Trust which was established by Rio Tinto plc in memory of Sir Val Duncan and Sir Mark Turner.

The funds for the Elson Ethics Lecture were provided by Ambassador Edward Elson.

HOUSE ADMINISTRATIVE STAFF AS AT 31 AUGUST 2016

Warden: The Reverend Canon Dr Hueston Finlay

Programme Director: Mr Gary McKeone

Directors of Clergy Courses: The Dean and Canons of Windsor

Warden's Administrator: Miss Jenna Tyer & Mrs Christine Chamberlain

Programme Administrators: Mrs Patricia Birdseye, Mrs Susan Suchodolska
& Ms Charlotte Hall

Finance Manager: Ms Fiona McNeile

House Manager: Miss Catherine Pryer

Honorary Administrator: Mr Colin Oakley

COMPANIONS & FELLOWS OF ST GEORGE'S HOUSE

Companions: Mrs Drue Heinz, DBE

Mr Eric Hotung, CBE

Honorary Fellows: Dr Carolin Engelhorn

Sir Claude Hankes, KCVO

Fellows: Mr Peter Ashby

Sir David Brown

Mr Richard Carden, CB

Dr David Coates

The Reverend Canon Peter Johnson

Mrs Patsy Knight

Dr Annette Kramer

Rabbi Dr Jonathan Romain, MBE



ST GEORGE'S HOUSE

www.stgeorghouse.org

The website provides information on the concept of the House, its background and facilities. Regularly updated, the website includes reports on Consultations, as well as Clergy Consultations and other forthcoming events.

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www.stgeorghouse.org

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