

The Shakespeare Globe Trust
2006-7 Annual Review



Chairman's Statement

2006-7 was another exciting and innovative year at Shakespeare's Globe. The high expectations for summer 2007 raised by the very successful 2006 theatre season 'Edges of Rome' were amply realised.

The three Shakespeare productions – *Othello*, *The Merchant of Venice* and *Love's Labour's Lost* – enjoyed both popular and critical success, and drew some of the biggest houses the Globe has seen in its ten-year history. No-one who was there will soon forget the pathos of Eamonn Walker's 'Moor of Venice' (a first for the Globe), the exuberant staging of the *Merchant* or the fresh interpretation of *Love's Labour's Lost* – never one of Shakespeare's easiest plays to pull a crowd. The large audiences were all the more remarkable in view of the weakness of the US dollar and the truly appalling weather that continued almost unabated throughout the season. It is a tribute to our visitors' enthusiasm that the Globe yard so often remains full of enthralled groundlings no matter how heavily the rain may fall 'upon the place beneath'.

The promise we made in last year's review to maintain our commitment to new plays was also met. With Shakespeare as the resident house playwright, the competition is stiff, but Eric Schlosser's *We the People*, which gave an insight into the writing of the US Constitution, and Jack Shepherd's *Holding Fire*, which dramatized some of the key events in the English Chartist movement, both made exciting use of the Globe's special qualities – its thrust stage, open auditorium and involved audience. Anyone who was present at the final performance of *Holding Fire* will be sure to remember the Rt. Hon Tony Benn's spontaneous speech in praise of the Globe's courage in tackling a play about this turbulent period in the history of British democracy. Surely no theatre was better designed to engage its audience so directly in large-scale political drama.

Achievements in Globe Education have been considerable and varied. In addition to the increased quantity of daily workshops and lectures, a stimulating programme of activities on the theme of 'Shakespeare and Venice' ran before and throughout the theatre season. This demonstrated the breadth and depth of research at the Globe and a creative working relationship between that department and everyone involved in the theatre itself.

The plans made in 2006 for Globe Education Practitioners to work directly with 260 secondary school English consultants were magnificently realised. Shakespeare's Globe is now helping teachers throughout the country to find and develop practical ways of engaging children with Shakespeare. The scheme has the potential to touch every classroom in England and Wales. Educational outreach of this extent is rare indeed.

To such regular highlights in the Globe Education calendar as the 'Our Theatre' project and the 'Concert for Winter' was added 'Playing Shakespeare with Deutsche Bank'. This wonderfully entertaining production of *Much Ado About Nothing* brought one of the key Shakespeare plays in the curriculum to some 6000 local schoolchildren who attended at no cost to themselves. It was an experiment, I'm pleased to say, that Globe Education will be repeating in March 2008. Special thanks must be made to Deutsche Bank for funding this groundbreaking project. This relationship has provided a model for sponsorship in the field of arts and community education.

The more integrated management of the Globe's commercial activities – the exhibition and theatre tour, corporate events, merchandising, catering and marketing – which was implemented in 2006 has assisted us in bringing about two important initiatives. The first was the re-presentation of the visitor experience, creating both a more streamlined





and accessible tour and a more flexible space for corporate events. The second was to make wide-ranging improvements to our catering. The restaurant has been refurbished and the old café has been turned into a stylish bar. Our new caterers, *Swan at the Globe*, are to be warmly congratulated for having brought new pleasure to the experience of eating and drinking on site.

We have as always benefited from generous support from individual and corporate donors, but by far the greatest part of our income continues to come from visitors, audiences and students. As this review shows, we generated a net surplus of nearly £300,000, which makes a much-needed contribution towards the long-term maintenance of the Globe. The Globe also continues to benefit from the invaluable voluntary support of over 300 enthusiastic stewards, who provide essential house management support.

The financial surplus is critical to maintain our site but of course it cannot help Shakespeare's Globe develop. So I'm pleased to report that, as predicted in last year's annual review, by engaging the services of Compton Fundraising, we have taken an important step towards developing Sam Wanamaker's original vision for the Globe. We have started a fundraising campaign to build entirely new education and rehearsal facilities, a library and research centre and a reconstructed indoor Jacobean theatre.

As it moves into its second decade Shakespeare's Globe goes from strength to strength

Roger Parry
Chairman



Chief Executive's Statement

A particular highlight of the year was a visit by our Patron, HRH Prince Phillip, on 15 June. His Royal Highness demonstrated once again his personal commitment to the Globe and throughout his visit delighted staff and visitors with his enthusiastic and spontaneous engagement with them. We are most grateful for his continued interest and support for our work.

During the course of the year, trustee Nicolas Kent resigned and I wish to record our deep appreciation for the contribution he has made to the Trust's business. We also extended a warm welcome to a new trustee, Bruce Carnegie-Brown, who is making excellent progress as Chairman of our capital development campaign. We are very grateful for his energy and commitment.

This year's meeting of the Shakespeare Globe Council, the Trust's advisory group, was well attended and participants contributed a range of excellent and stimulating ideas. To all of our Trustees, Donors, Sponsors, Trust supporters, Patrons and Friends, we offer sincere thanks for their continuing commitment to our work. There is not enough space to mention them all individually here, but we are pleased to list them elsewhere in this review.

It was a highly ambitious year for the theatre with seven productions, performed by five different companies. The rewards from this ambition were manifest in a sense of excitement, which fused through all the productions and wherever the company travelled. As anticipated, our new plays performed to smaller audiences than our Shakespeare productions, but still brought vital new flavours to the Globe space and attracting 900 to 1000 people per performance for an entirely new text is an achievement that many other theatres

envy. *We the People* and *Holding Fire* both portrayed critical moments in the development of political thinking, and brought to life 18th-century America and early Victorian England with a deft elegance. The revival of Howard Brenton's *In Extremis* also confirmed its ability to fill the Globe space with romantic chemistry and theological dialectics.

We also travelled further abroad with our productions this year. Once the season at the Globe Theatre was over we took *Love's Labour's Lost* to Seoul to play in the National Theatre of Korea. This turned out to be a great success and the Globe has been invited to return in the future. The production was played very much in the Globe style, with house lights up, direct and honest communication with the audience. Despite the complex text, the capacity audiences enjoyed it thoroughly, and were captivated by the openness and simplicity of the presentation. We also launched our first UK wide tour, taking a small-scale production of *Romeo and Juliet* around non-theatre venues. Despite poor weather conditions, the tour brought great pleasure wherever it played, and managed to return a modest surplus. Again, the nature of the performance was according to Globe principles, and this proved sufficiently robust and flexible for a highly contrasting collection of venues.

For Globe Education, this was a year of continued growth. The 'Lively Action' daily programme of on-site workshops and lectures continue to thrive and an estimated 75,000 students visited the Globe during the year for half or one-day workshops. This year we were also delighted to welcome a record 10,000 students to the Globe from Germany participating in our education programmes. Important work commenced on the provision





of new workshop facilities on site and on enhanced air handling in the lecture theatre to improve provision for the education programme.

The Department for Education and Skills (now the Department for Children, Schools and Families) commissioned Globe Education to provide training in practical approaches to teaching Shakespeare at Key Stage 3 for its 260 English Consultants who are responsible for every secondary school in England and Wales. The DfES also funded a podcast of the 'Playing Shakespeare with Deutsche Bank' production of *Much Ado About Nothing*, which was made available to students across the UK and proved to be the most popular page on the DfES website.

The Southwark Community Projects Team reviewed provision for local schools and started planning for wider community involvement to include family learning as well as a youth theatre. The 11th PricewaterhouseCoopers 'Our Theatre' day involved over 400 Southwark primary and secondary school students in their own production of *The Merchant of Venice*, one of the plays that would be staged as part of the Globe Theatre Season.

2007 also marked new departures for research activity. A PhD student, working full time at the Globe, contributed valuable support to the education department's research work. Two PhD students also visited from the University of California at Davis for

one semester – the beginnings of an annual programme involving UC Davis postgraduates. The first Globe Education Academy for Teachers was established in California in co-operation with the Mondavi Center at UC Davis and involved outreach workshops and a summer school at the Globe. This pilot scheme may be extended in due course to other further education institutes internationally.

A Globe Theatre 'Performance History Seminar' was created for scholars and research students. The Globe's first 'Occasional Research Paper' was published and a set of handsomely produced Globe Folios were published in conjunction with the British Library to complement the three Shakespeare plays in the theatre season. Public Events included a programme of lectures, workshops and staged readings created in consultation with the Italian Cultural Institute on 'Shakespeare in Venice' that looked forward to the Globe Theatre Season.

300,000 paid visitors came to the Exhibition during the course of the financial year or undertook quick 'preview visits' inside the Theatre at times when this was operationally feasible. An additional estimated 162,000 used the Groundling Gates on Bankside which were opened for the first time as an entrance to the Globe.

Unlike most performing arts organisations of our size and reputation, Shakespeare's Globe receives no revenue funding from government sources. We remain dependent on a large family of supporters for our continued growth and success. This year, we were pleased to develop projects with some long-standing supporters, and to welcome a number of new partners. Globe Education benefited from ongoing support from PriceWaterhouseCoopers for our Southwark schools project, 'Our Theatre' and from Abbey National as the new sponsor of 'Share

in a Company of Players', an outreach project in the London Borough of Camden. *The Independent* became our media partner in 2007, providing us with free advertising to promote the Theatre Season, and also worked with us to produce a series of attractive booklets and posters, distributed free with the newspaper, which explored in detail each of the Shakespeare plays performed in the summer.

The Friends enjoyed a full calendar of special events ranging from 'Heaven to Hell' backstage tours to a memorable visit to Leeds Castle to see a performance of the Globe's touring production of *Romeo and Juliet*. There was increased engagement with high-level individual giving schemes, including Best Friends and supporters at Courtier and Noble levels. We are fortunate indeed to have such committed supporters to whom we are very grateful.

Peter Kyle
Chief Executive







Financial Statement

An operating surplus of £297,000 (2006: £247,000) was reported for the 52 weeks to 7 October 2007 (2006: 53 weeks to 7 October 2006) on consolidated income of £11.299 million (2006: £10.034 million).

Principal funding sources

Around two thirds of the Trust's incoming resources derive from primary purposes in the form of admission charges to the theatre and exhibition, together with fees for educational services. Secondary revenue is generated largely from visitor spending in the on-site shop and catering facilities. Facilities hire is the other main source of commercial trading income. Recurring annual sponsorships, corporate support and general donations make up ten per cent of the group's annual incoming resources, with bank deposit interest providing the balance.

Result for the year

Consolidated operating income was up by 12% on the previous period, this relates to: (1) strong performance at the theatre box office which largely accounts for the 8% increase to primary trading income; (2) 8% increase in secondary trading receipts due in part to growth in our facilities hire business; (3) higher donations and fundraising income of £395,000, of which £220,000 relates to funding by Deutsche Bank of future projects to be carried out in 2008, and (4) improved cash flow and higher deposit interest rates over the period, generating increased bank interest income.

The 2007 *Renaissance and Revolution* theatre season saw the Globe increase its work with six productions here on Bankside and one production on tour. These productions comprised four Shakespeares, two world premieres and one revival.

We gave 249 performances at the Globe (2006: 248) and 63 on tour, playing to a total of over 320,000 people (2006: 275,000) with an average attendance of 82% (2006: 75%). Despite some adverse conditions, including a weak dollar and a summer of consistently poor weather, the box office held very steady throughout, and came in significantly above its target.

Productions at Shakespeare's Globe throughout the season were: *Othello*, directed by Wilson Milam, *The Merchant of Venice*, directed by Rebecca Gatward, *Love's Labour's Lost*, directed by Dominic Dromgoole, *In Extremis* by Howard Brenton, directed by John Dove, *Holding Fire* by Jack Shepherd, directed by Mark Rosenblatt, *We the People* by Eric Schlosser, directed by Charlotte Westendra.

A scaled down production of *Romeo & Juliet* directed by Edward Dick played across the UK in a variety of outdoor venues, including castles, parks and gardens, culminating in one performance at Lord's Cricket Ground, to an aggregate audience of over 18,000.

276,000 paying visitors (2006:261,000) experienced the Tour and Exhibition with a further 20,241 visitors undertaking £3 'quick visits' inside the Theatre at times when this was operationally feasible.

A significant amount of work has been undertaken this year to refresh and enhance the visitor experience within the Exhibition including major refurbishment and reconfiguration of content. This enhancement work was undertaken during the period from August to October. The project was successfully completed slightly ahead of schedule. During the period of the works, the Tour and Exhibition continued to operate, enabling visitors to participate in Exhibition and Theatre tours (albeit on a reduced scale). Further growth is anticipated to visitor numbers following these improvements.



Ancillary and non-charitable trading turnover grew 8% in the period from £2.046 million to £2.223 million, largely as a result of an improvement in catering and hospitality income compared with the previous year, following the introduction of new catering and events management arrangements in January 2007.

The Trust's fund-raising activities continue to range from the development of funding partnerships with the corporate sector and grant-making trusts to promotion of a range of individual giving and membership scheme opportunities through the Friends of Shakespeare's Globe ('the Friends'), Patron Schemes and other on-going appeals. The primary focus through all of these fund-raising activities is to generate revenue support for the Trust's educational and theatre programmes, with particular emphasis on the community education and outreach work carried out by Globe Education.

Unrestricted donations in 2007 were £50,000 higher than the previous year. This is largely accounted for by a gift of £25,000 from an individual benefactor, and a one-off fundraising event.

Restricted Donations of £734,000 have more than doubled from the previous year. A large part of the increase is due to significantly more funding from Deutsche Bank to support the 'Playing Shakespeare with Deutsche Bank', project; this includes finance towards a similar project which will be delivered in 2008. In addition, a number of new funders including Maviga UK and The Abbey Charitable Trust have supported our education programme in this financial year and there were also a number of anonymous gifts in support of our capital projects.

Friends subscriptions and donations amounted to £290,000. The amount is marginally more than the previous year (£287,000).





Although the number of Friends and Patrons is reducing the Globe is achieving improved net contributions because of cost savings in servicing the membership. There has also been an increase in the number of higher level supporters (Best Friends and Patrons).

No major legacy gifts were received during the year.

Consolidated operating expenditure increased by 12% on the previous year, with the Trust's total staff costs increasing by 4.5%. The balance of this increase arises as a result of the release of exceptional provisions in the previous year which reduced expenditure by around £400,000.

The Trust relies on a significant contribution from volunteers to carry on its activities, mostly in the form of a pool of over 300 enthusiastic and dedicated volunteer stewards who provide essential house management support throughout the summer theatre season and at other public events from time to time. Other volunteers work on the donations/Friends' desk in the Centre foyer, helping with the Trust's fund-raising efforts by accepting donations from tour groups and other visitors to the Centre all year round.

No monetary amount has been included in the Trust's voluntary income for the period to reflect the value of the 'in kind' support provided by the Trust's volunteers. It is estimated, however, that the in kind contribution from volunteer theatre stewards, many of whom are also members of the Friends' scheme, is in excess of £200,000 per annum.

Capital expenditure amounted to £903,000 over the period (2006: £92,000). This includes extensive re-modelling works undertaken in the UnderGlobe to create a further two bespoke education spaces and address air handling deficiencies, and a major refurbishment and re-configuration of the Exhibition.

A very active fundraising drive is being undertaken to finance the development of 58 Park Street which will be used as a permanent education and rehearsal centre. In the meantime negotiations are underway to secure lease arrangements for premises which will be used for training and education purposes whilst 58 Park Street is being developed.

Approximately £100,000 has been earmarked to improve visitor amenities and the environment within which our staff operate.

Total net assets of the group at the balance sheet date were £24.733 million (2006: £24.436 million) of which £22.955 million (2006: £23.261 million) is represented by tangible fixed assets, mainly comprising the Globe Theatre and associated visitor centre facilities.

Financial Management policies

The principal financial management policy continues to be the conservation of long-term charitable funds and improving reserves, whilst ensuring that adequate working capital is maintained to efficiently undertake the full range of the Trust's charitable activities.

Reserves policy

The Globe's unrestricted charitable reserves will be maintained in the following manner:

- A minimum level of liquid reserves of £1 million to be held by way of operating contingency at all times;
- Designation of a £900,000 facilities maintenance and renewal fund from one-off legacy income received in 2006 and prior years.

The trustees believe that it is appropriate to maintain reserves in excess of the minimum contingency level at a time of organisational transition and in preparation for the implementation of new facilities and other medium-term development priorities.

A capital appeal fund was launched mid 2007 to obtain third party gifts and donations. This source of income will continue to provide capital funding for facilities development.

The Trust has established a culture of continuous review of its reserve policy to ensure that the level of retained reserves is appropriate on an ongoing basis.

The Globe is looking forward to a very successful year. It has a very strong Business Plan, a structured approach to achieving that plan and a team which is committed to its ongoing success.

Liz Fosbury

Chief Finance and Operating Officer

Shakespeare's Globe
2 January 2008

We have examined the summarised financial statements of the Shakespeare Globe Trust for the 52 weeks ended 7 October 2007 which comprise the Summary Consolidated Income and Expenditure Account, the Summary Consolidated Balance Sheet and the Consolidated Cash Flow Statement which are contained within the charity's non-statutory Annual Review ('Annual Review'). The summarised financial statements are non-statutory accounts prepared for the purpose of inclusion in the Annual Review.

This statement is made, on terms that have been agreed with the charity, solely to the charity in order to meet the requirements of *Accounting and Reporting by Charities: Statement of Recommended Practice revised 2005*. Our work has been undertaken so that we might state to the charity those matters we have agreed to state to it in such a statement and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity for our work, for this statement, or for the opinions we have formed.

Respective responsibilities of trustees and auditors

The board of trustees has accepted responsibility for the preparation of the summarised financial statements. Our responsibility is to report to the charity our opinion on the consistency of the summarised financial statements on pages 11 to 13 within the Annual Review with the statutory Annual Report and Accounts.

We also read the other information contained within the Annual Review and consider the implications for our report if we become aware of any apparent misstatements or material inconsistencies with the summarised financial statements.

Basis of opinion

We conducted our work having regard to Bulletin 1999/6: *The auditor's statement on the summary financial statement* issued by the Auditing Practices Board. Our separate report on the charity's statutory Annual Report and Accounts for the 52 weeks ended 7 October 2007 describes the basis of our statutory audit opinion on those Accounts.

Opinion

In our opinion, the summarised financial statements set out on pages 11 to 13 are consistent with the statutory Annual Report and Accounts for the 52 weeks ended 7 October 2007.

We have not considered the effects of any events between the date on which we signed our report on the full statutory Annual Report and Accounts (21 January 2008) and the date of this statement.

KPMG LLP
Chartered Accountants

1 Forest Gate
Brighton Road
Crawley RH11 9PT
14 March 2008



These summarised financial statements are extracted from the statutory annual Report and Accounts for the 52 weeks ended 7 October 2007. They may not contain sufficient information to allow for a full understanding of the financial affairs of the charity. For further information, the full annual accounts, the auditor's report on those accounts and the Trustees' Annual Report should be consulted. Copies of these can be obtained from The Chief Finance and Operating Officer, Shakespeare's Globe, 21 New Globe Walk, Bankside, London SE1 9DT.

The annual accounts were approved on 21 January 2008 and have been delivered to the Charity Commission and the Registrar of companies. The accounts have been audited by a qualified auditor, KPMG LLP, which gave an audit opinion that was unqualified and did not include a statement required under section 237(2) and (3) of the Companies Act 1985.

Roger Parry
Chairman

For and on behalf of the Board of Trustees
21 January 2008

The Shakespeare Globe Trust – Summary consolidated income and expenditure account

	52 weeks to 7 October 2007	53 weeks to 7 October 2006
	£000	£000
Income		
Theatre & Exhibition Admissions, Educational Services and Touring net income	7,723	7,104
Other trading receipts	2,223	2,046
Partnership funds, including donations, legacies and other gifts	1,127	732
One-off legacy income	-	-
Bank interest receivable	226	152
Total operating income	11,299	10,034
Expenditure		
Personnel costs (including theatre performers and education practitioners)	4,815	4,605
Primary purpose charitable trading expenditure (non-staff related)	1,858	1,358
Other trading costs	978	851
Marketing and fund-raising	916	665
Facilities, property & other support costs	1,185	1,018
Governance	41	40
Net depreciation	1,209	1,244
Interest payable	0	6
Total operating expenditure	11,002	9,787
Operating surplus	297	247

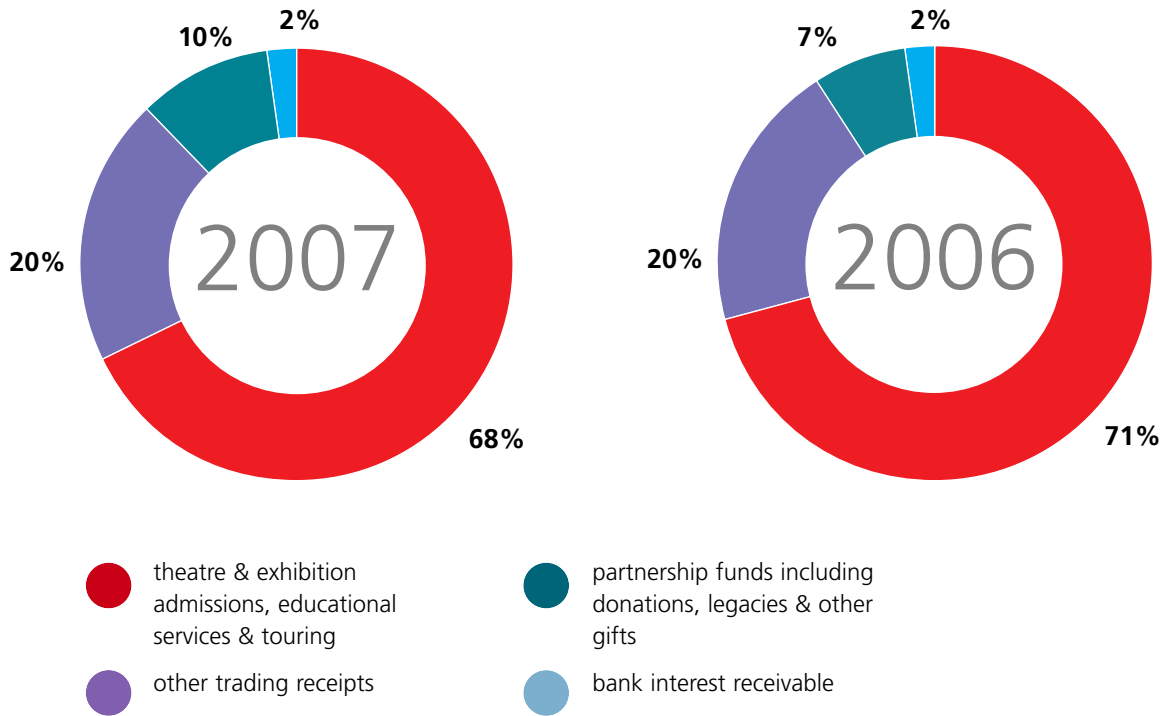
The Shakespeare Globe Trust – Summary consolidated balance sheet

	At 7 October 2007	At 7 October 2006
	£000	£000
Fixed assets	22,955	23,261
Current Assets	6,621	6,011
Creditors: amounts due within one year	(1,136)	(1,071)
Net Current Assets	5,485	4,940
Total Assets less current Liabilities	28,440	28,201
Creditors: amounts due after more than one year	(3,707)	(3,765)
	24,733	24,436
Capital and reserves		
Accumulated Funds		
Unrestricted	14,543	14,144
Restricted	10,087	10,247
	24,630	24,391
Capital redemption reserve	103	45
	24,733	24,436

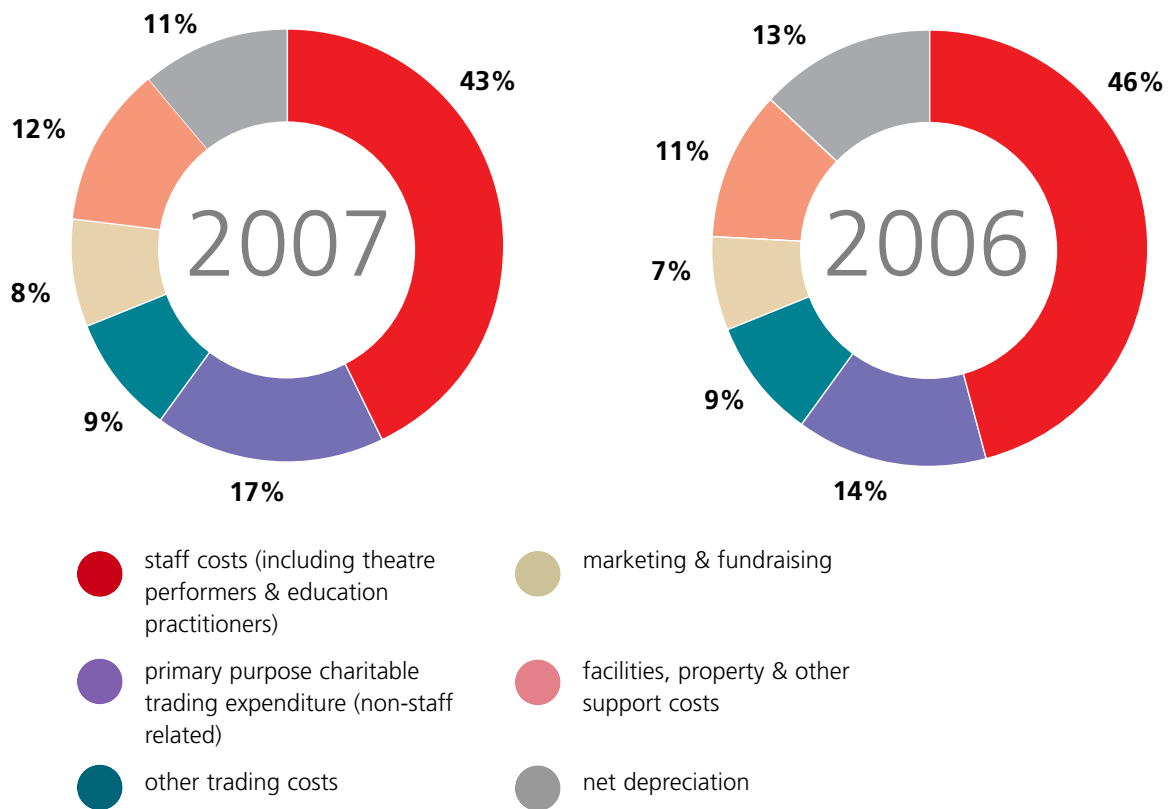
The Shakespeare Globe Trust – Summary consolidated cash flow statement

	52 weeks to 7 October 2007	53 weeks to 7 October 2006
	£000	£000
Net cash inflow from operating activities	1,381	1,230
Interest received	226	152
Interest paid	(0)	(6)
Purchase of tangible fixed assets	(903)	(92)
Net cash inflow before financing	704	1,284
Financing		
Bank borrowings net of repayments	-	(375)
Increase in cash and cash equivalents	704	909

The Shakespeare Globe Trust operating income profile



The Shakespeare Globe Trust operating expenditure profile



We would like to thank the following individuals, companies and trusts for their generosity and support of Shakespeare's Globe. We do not receive any core government funding and without their contribution the Globe would not be able to grow and flourish.

The Arden Shakespeare

For support of Globe Education public lectures

Better Bankside

For support of 'Our Theatre', Globe Education's Southwark Community Project

Credit Suisse

For support of Key Stages 2 & 3 Education programmes

Deutsche Bank

For support of 'Playing Shakespeare with Deutsche Bank', Globe Education's flagship Key Stage 3 project

The Independent

Media partner for 2007 season

PricewaterhouseCoopers

For support of 'Our Theatre', Globe Education's Southwark Community Project

Sony

For support of Globe Education's video-conferencing work

S-E-T Studienreisen

For support of Globe Education's 'Unser Globe, Unser Shakespeare' project

Sumitomo Corporation

For charitable support of Shakespeare's Globe

Virgin Atlantic Airways Ltd

Official Airline supporter of the Globe

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The Abbey Charitable Trust

The Alchemy Foundation

The Boris Karloff Charitable Foundation

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Peter King

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Scott Mead

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Michael & Janice Rich

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Jon & NoraLee Sedmak

David Speller



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Professor Sue Robertson

In attendance at Trust meetings:

Zoë Wanamaker

Honorary President

Peter Kyle

Chief Executive

Yolanda Vazquez

The Shakespeare Globe Council

Sir Michael Perry GBE

Chairman

Lyn Williams

Convenor

Sheila Allen

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Rudi Bogni

Liz Brewer

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Robert Brooke

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Alan Cox

Brian Cox CBE

Kenneth Cranham

Jon David

Gordon Davidson

Barry Day OBE

Sir Evelyn de Rothschild

Professor Alan Dessen

Tom Deveson

Dr Diana Devlin

Stephen Dingle

Joe Dowling

Mark Engelman

Robert Erith TD DL

Faith Evans

Paul Farnsworth

Robin Foster

Anton Franks

Andrew Fraser CMG

Barbara Gaines

Peter Gill OBE

Anne Gilmour

Emma Gilpin

Julian Glover

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Kenneth Grange CBE

Jon Greenfield

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