



ANNUAL REVIEW 2012



WELCOME!

2012 WAS A PHENOMENAL YEAR FOR THE GLOBE

In an Olympic year packed with events throughout the capital, *Globe to Globe*, our contribution to the London 2012 Festival and the Cultural Olympiad, distinguished itself by its sheer scale, variety and creative ambition. It brought a huge new audience to the theatre and created a wonderfully festive multilingual showcase for Shakespeare, the Globe and London. The festival was recognised in January 2013 with a rare special award from the Critics' Circle.

Our main theatre season, which marked the triumphant return of Mark Rylance and of Original Practices to the Globe, garnered awards and achieved excellent attendance figures. But this was a big season for artistic activity beyond Bankside too, with two West End transfers, a much more extensive touring programme and international premieres of our productions on screen.

All this earned us the 'London Theatre of the Year' award from *The Stage*.

We are pleased to report that these achievements did nothing to compromise our educational and other activities. This was another ambitious year of teaching and public events and of developments in print and digital publishing. 2012 also brought enhancements to our exhibition and tour and saw the steady expansion of our retail, catering and hospitality operations.

But perhaps most excitingly of all, following decades of planning and a period of intense fundraising, work began on the construction of our indoor theatre, now named the Sam Wanamaker Playhouse.

All this was achieved without government funding and in a climate of financial austerity.



GLOBE TO GLOBE

Globe to Globe, in which we presented all of Shakespeare's plays, each in a different language, each by a different overseas company, was our contribution to the World Shakespeare Festival and the Olympic celebrations for London 2012. The festival drew many of the world's greatest directors, over 600 actors from all nations, and audiences from every corner of the UK's polyglot community. It was the most comprehensive exploration of the impact of Shakespeare on world culture.

Globe to Globe was a quite extraordinary feat. It achieved great critical acclaim, initiated relationships with a host of international companies and artists, and brought a wide range of new audiences to the Globe. Some 86,000 people saw the productions, with a 66% occupancy rate, and some 80% of the audience enjoyed the Globe for the first time. 141 hardy theatre-goers saw all 37 productions.



'The *Globe to Globe* season was a one-off, once-in-a-lifetime event that changed the cultural landscape of London theatreland in every sense for six weeks last summer. Members of the Critics' Circle wanted to recognise this unique achievement, but it fell outside our usual award categories so we voted instead to give it a rare special award instead.

'Together with *The Stage's* naming of it as the London theatre of the year in its own Stage 100 awards, the Globe is now the leading place to celebrate our greatest playwright.'

Mark Shenton, Chairman, Critics' Circle Awards

SHAKESPEARE

This year's Shakespeare productions at the Globe – *Henry V*, *The Taming of the Shrew*, *Richard III* and *Twelfth Night* – achieved 97% capacity, with 316,522 tickets sold, and received both great critical acclaim and a delighted response from audiences.

Henry V, the play which launched the Globe in 1997, started its run at Liverpool Playhouse, marking the first time one of our major Shakespeare productions has opened on tour before coming to the Globe. It saw the welcome return of Jamie Parker's Prince Hal, following his appearance in *Henry IV* at the Globe in 2010.

The Taming of the Shrew, Shakespeare's most outrageous comedy, not seen at the Globe since 2003, paired the hugely entertaining Samantha Spiro and Simon Paisley Day as the warring Kate and Petruchio.

Richard III and *Twelfth Night* (a revival of the 2002 production) brought Mark Rylance, the Globe's first artistic director, and his Original Practices team back to the Globe. The productions were nominated for six Whatsonstage awards (and won three) and both successfully transferred to the Apollo Theatre in the West End at the close of the season.



Over 40% of our audiences throughout the season paid only £5 for a groundling ticket, a price which has been held since the theatre opened in 1997 – and 99% of these were sold, ensuring that the Globe continues to play to a truly broad audience. Seat prices varied from £15 to £39 and concessions remained available to children under 16, to those with disabilities, and for group and family bookings.

INSPIRING YOUNG PEOPLE

LIVELY ACTION

106,401 school students and teachers from around the world participated in Globe Education activities during the year. The 'Lively Action' workshop programme on site attracted over 80,000 students aged 5–18 for full and half-day workshops, of which 75% were repeat visits.

IN SOUTHWARK

Three Southwark Youth Theatres continued to provide informal learning opportunities for local students and this year's 'Our Theatre' production, *Romeo and Juliet*, was staged in the Globe by over 400 Southwark primary and secondary students. All in all, 2012 proved to be another excellent year for our work with local schools and the learning value of Globe Education projects received strong endorsement from Southwark's head teachers. This resulted in further funding from the Excellence in Southwark programme. A pilot two-week summer acting course for teenagers was also staged, which we will develop in 2013.



FOR TEACHERS

100 teachers received free continuing professional development training at the Globe this year. Summer courses for teachers from California were run in association with UC Davis and from across the USA in association with the English Speaking Union (USA). In addition, the first bi-annual summer course for New Zealand teachers ran alongside an annual summer school for New Zealand students.

PLAYING SHAKESPEARE

Over 14,000 students from schools throughout London received free tickets for our 'Playing Shakespeare with Deutsche Bank' production of *A Midsummer Night's Dream* in March 2012. Among a sample of students attending this year's performance, 79% had never been to see a play by Shakespeare before, and 57% had never seen a play at any theatre before. After seeing the performance and taking part in the accompanying workshops, 92% felt they were better prepared for classroom study, and 95% said they would like to see more Shakespeare plays on stage.

Over 75% of state schools in the capital have now participated in this amazing project (now in its seventh year) and we are enormously grateful to Deutsche Bank for their continuing support.



LEARNING FOR ALL

UNIVERSITIES

672 undergraduate and graduate students participated in courses during the year. A study day at the Globe was included in the curriculum for entire year groups from King's College and Queen Mary University, London. Acting students from Rutgers University once again spent their entire third year of study at Shakespeare's Globe. The 2012 Sam Wanamaker Festival attracted students from every accredited drama school in the UK and Globe Education's first two Collaborative Doctoral Award students were awarded PhDs.

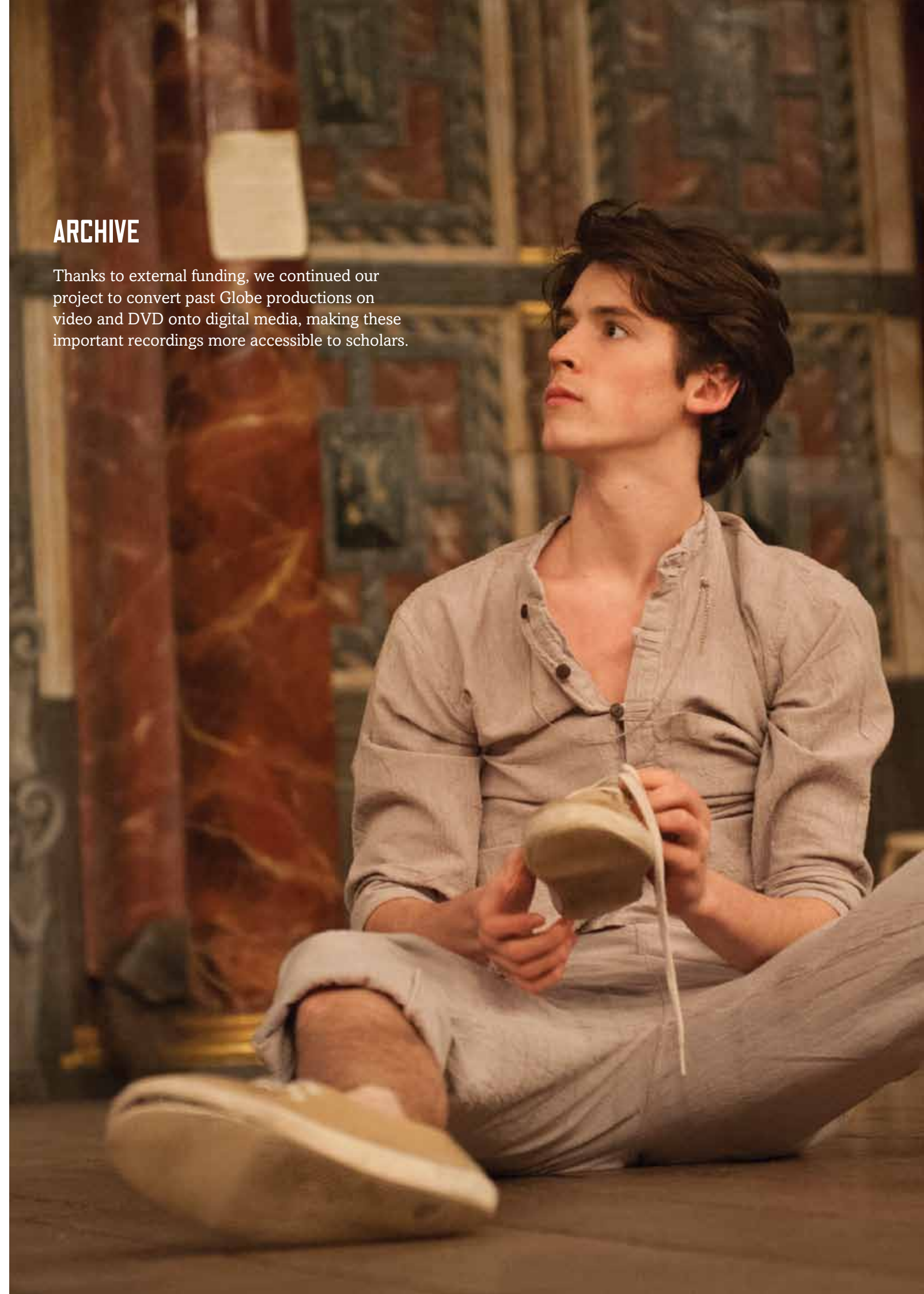
PUBLIC EVENTS

An autumn series of public lectures and events on 'Shakespeare and the Senses' accompanied an academic conference on the same theme. In the spring 'Shakespeare in Translation' gave a stimulating context to the *Globe to Globe* festival. In all, over 50 events for the general public were organised to complement the 2012 theatre season. These included staged readings, study days, introductory lectures and 'Talking Theatre' discussions with members of the company.

Globe Education was invited to take one of the plays from its 'Read Not Dead' series of staged readings of early modern plays to the Latitude Festival, while a partnership with Northampton's Derngate Theatre created a piece of immersive theatre inspired by *A Midsummer Night's Dream* for children and family audiences.

ARCHIVE

Thanks to external funding, we continued our project to convert past Globe productions on video and DVD onto digital media, making these important recordings more accessible to scholars.



SUPPORTING OURSELVES



EXHIBITION & THEATRE TOUR

We welcomed some 301,000 paying visitors to the Exhibition & Tour this year. Despite the impact of the Olympics and the limited access time to the theatre owing to the hugely ambitious performance programme we ran in the summer (including the six-week *Globe to Globe* festival) this represents a drop of only 3% on 2011 and compares well with other attractions in the capital.

A programme of Elizabethan dressing and printing demonstrations was timed to coincide with peak periods such as school holidays and weekends. In addition, we launched a number of small temporary exhibitions, including 'Pursued by a Bear' by the artist Charlotte Cory; 'The Festival in Focus', a photographic exhibition displaying an array of stunning performance and reportage images from *Globe to Globe*; and an exhibition of oil paintings by Rosalind Lyons Hudson which drew on performances, rehearsals and archival research at the Globe. Over the financial year we also added to our current programme of six overseas audio-guides with a new Japanese version. We continue to offer the audio-guide as part of the overall admissions price package.



RETAIL & CATERING

The shop performed well given the difficult overall retail environment and challenges presented by the *Globe to Globe* festival, whose audiences appeared less inclined to spend than typical Globe audiences. Online sales enjoyed a massive increase on the previous year's performance as a consequence of further on-line shop developments and more extensive promotional activity.

Two new catering kiosks (the tap houses) were installed on the piazza to replace the old carts where refreshments were served to theatregoers and other visitors. The new tap houses are a great improvement, allowing Swan at the Globe to extend their product range and provide a much improved service during bad weather. Kiosk sales are up 40% on the previous year.

The Swan Bar and Restaurant continue to perform well both in and out of season, with both facilities now enjoying a specific destination trade as well as trading off the Globe's theatre audiences. Despite a challenging corporate hospitality market, events catering has held up well. The overall catering concession income transferred to the Globe this year was £778,000.



BEYOND THE GLOBE

ON TOUR

This year saw two large-scale and two small-scale theatre tours. Howard Brenton's critically acclaimed *Anne Boleyn*, premiered at the Globe in 2010 and revived in 2011, toured the UK from February to April, in a co-production with English Touring Theatre, bringing in excellent audiences and winning the TMA Award for 'Best Touring Production'. Our large-scale production of *Henry V* opened in Liverpool, and toured nationally to packed theatres for eight weeks before coming in to the Globe.

The two small-scale productions – *Hamlet* and *As You Like It* – both revived from 2011, successfully toured the UK and Europe. 74 performances were presented at 20 venues across the UK, attracting audiences of over 19,000, with 21 performances in Europe playing to approximately 13,000. *Hamlet* later went on a successful 12-week tour of eight cities in the United States and Mexico.

In addition, the 'Playing Shakespeare with Deutsche Bank' production of *A Midsummer Night's Dream* toured with accompanying schools' workshops to Abu Dhabi and Dubai. Globe Education also offered workshops in Hong Kong, New Zealand, Germany, Malta and the USA.

ON SCREEN

Films of previous Globe productions continued to sell well on DVD, and the screening of the 2011 productions of *All's Well That Ends Well*, *Much Ado About Nothing* and *Doctor Faustus* in cinemas across the UK, USA, Australia and New Zealand was a huge leap beyond what we have achieved in previous years. In total, Globe productions were screened at 70 cinemas in the UK, 40 in Australia and New Zealand, and 240 in the USA. Five titles were also broadcast by Sky Arts and a variety of digital platforms are now showing our work, including Digital Theatre.

We filmed three productions from the 2012 season – *Henry V*, *The Taming of the Shrew* and *Twelfth Night* – and we recorded all 37 of the Globe to Globe productions, which were free to view as part of the BBC/Arts Council England initiative 'The Space'. We also completed a documentary about the touring production of *Hamlet* and are in the process of editing interview and backstage footage from the *Globe to Globe* festival into a film.

The Globe also featured in an impressively wide range of television programmes throughout the year, including *Simon Schama's Shakespeare*, James Shapiro's *The King and the Playwright: A Jacobean History*, *Shakespeare from Kabul* and several episodes of the 'Shakespeare Uncovered' series – including Joely Richardson on Shakespeare's Women, Sir Derek Jacobi on *Richard II* (in which members of the Globe company performed), Sir Trevor Nunn on *The Tempest*, Jeremy Irons on the Henry plays and Ethan Hawke on *Macbeth*. The early years of the project were also the subject of 'The Reunion' on BBC Radio 4.



DIGITAL & PRINT PUBLISHING

Following the excellent reception given to the publication of the Globe Education editions of *Macbeth* and *Romeo and Juliet* in 2011, *A Midsummer Night's Dream* and *Much Ado About Nothing* were published in association with interactive digital resources. The two earlier titles have also been published as iBooks, with *A Midsummer Night's Dream* and *Much Ado About Nothing* following in 2013. SET Bremen bought the rights for Germany of all four Globe Education editions and commissioned additional materials to support the German curriculum.

The 'Discovery Space' online educational resources were incorporated into the Globe's main website this year, making them more accessible to teachers and students and the redesigned web-resources for the 'Playing Shakespeare' production of *A Midsummer Night's Dream* resulted in twice the amount of traffic visiting the site than in previous years. The 'Playing Shakespeare' website won the Interactive Media Council's 2012 'Best in Class' award for a non-profit organisation.

INTERNET & SOCIAL MEDIA

This was an active year for the Globe online, with some 2.81 million visitors to the main website (up 20% on 2011), with an average visit duration of 2 minutes 55 seconds. 64% of box office sales for the main theatre season were made online (up 6% on 2011). An ingenious and entertaining temporary website was also specially created for *Globe to Globe*.

2012 consolidated our reputation as one of the UK theatre's most engaging and informative contributors to social media and the year saw an encouraging rise in the number of subscribers. The Globe now has over 48,000 friends on Facebook and nearly 39,000 followers on Twitter.



WHAT THEY SAID

GLOBE TO GLOBE

‘No one could accuse Shakespeare’s Globe of lacking nerve.’

The Guardian

‘A monumental six weeks.’

Evening Standard

‘This miraculous season reaches to the heart of what theatre is.’

The Arts Desk

HENRY V

‘Understanding the Globe’s dynamic, Dominic Dromgoole’s revival, opening the summer season, simply harnesses our imaginations.’

The Daily Telegraph

‘Performed with tremendous clarity and vitality.’

The Times

THE TAMING OF THE SHREW

‘The Globe’s new *Taming of the Shrew* is inventive, funny and engaging.’

The Daily Mail

‘Toby Frow’s gleefully rambunctious period-dress production.’

The Independent

RICHARD III

‘A crowning glory of the summer’s theatre.’

The Daily Telegraph

‘The great Rylance is once again dancing his bow on the wide Globe stage, to cheers.’

The Times

TWELFTH NIGHT

‘Among the all-time Shakespeare greats... frankly unmissable.’

The Daily Telegraph

‘I doubt I will ever see a better *Twelfth Night*.’

The Sunday Telegraph

PLAYING SHAKESPEARE WITH DEUTSCHE BANK, 2012

‘The main point is that the youngsters have such a great time that they want to come back as adults.’

The Times

‘Each year workshops and online resources support a vibrant production giving teenagers the chance to enjoy Shakespeare’s genius in an unforgettable performance on the Globe stage. It’s fantastic that our greatest writer is introduced to the next generation in this way.’

Michael Gove, Secretary of State for Education

COURSES FOR TEACHERS

‘I can think of no better environment for teachers to develop the tools of their trade... The education practitioners at Shakespeare’s Globe are second to none.’

Eona Craig, Royal Conservatoire Scotland

‘There can’t be many theatres whose education department started work before the theatre itself was even built and it’s an indication of just how central education is to what the Globe stands for.’

Susan Elkin, The Stage Blog 2012

THE DISCOVERY SPACE

‘Modern, interactive and educational – what more could you want from a web resource?’

Teaching Drama magazine

CREATIVE ARTS IN THE CLASSROOM MA

‘The Globe is a centre of creativity, constantly re-interpreting Shakespeare for the modern age.’

Teaching Drama magazine

PUBLICATIONS

Hugely impressed by the programmes at the Globe. Packed with information and reading.

Guardian theatre blog

ONLINE

‘Thank you @The_Globe for the #HistorySeminar tweets. Great stuff, enlightening information.’

Globe Twitter

Simply the best theatrical twitter around.

Globe Twitter





SAM WANAMAKER PLAYHOUSE



Huge progress was made this year towards our long-cherished aim to build the indoor Jacobean theatre. At a press conference in November launching the public campaign to raise the final £1 million needed to complete the theatre, we announced that it would be named the Sam Wanamaker Playhouse.

The project has developed thus far without government support and we are enormously grateful to those trusts, foundations and individuals who have now pledged or contributed some £6.5million towards our target of £7.5million.

During the year a project team, comprising lead architect Allies and Morrison, reconstruction architect Jon Greenfield, and professional advisers, including Peter McCurdy, master craftsman for the Globe, completed detailed design works for the design and construction of the theatre. We are delighted to report that building work started in November 2012.

Following a design attributed to Inigo Jones' protégé, John Webb, and meeting a standard of craftsmanship comparable to that achieved in the reconstructed Globe, the indoor theatre will create an intimate theatrical experience, quite different to that of the Globe. We look forward to opening the theatre for performances in January 2014 – the first year in which we will also offer plays all year round.

NEW SPACES



FOYER

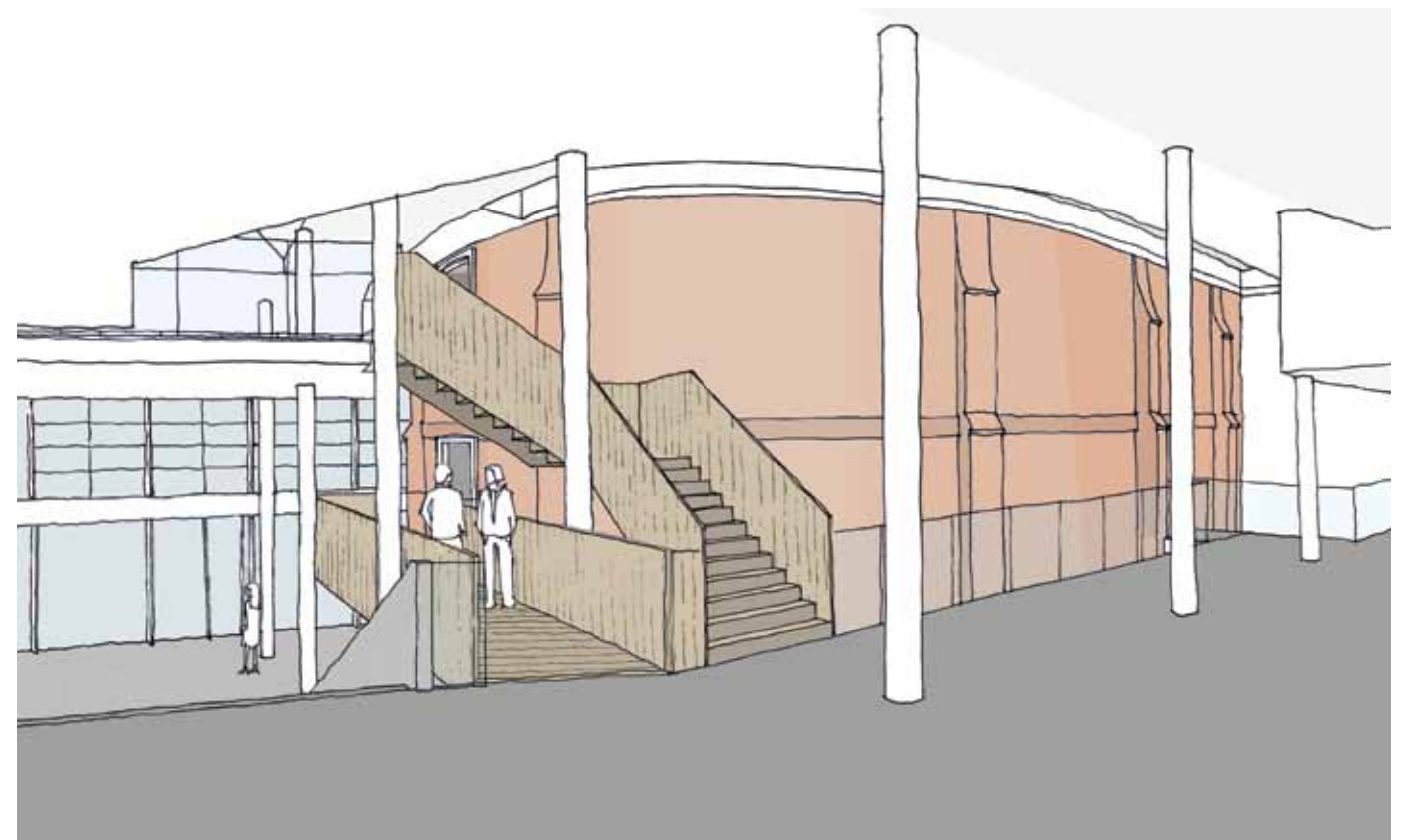
In November work also began on an extensive redesign of the foyer spaces. Activities usually taking place within these areas of the site have been temporarily re-located and all the usual activities at the Globe will continue to be fully operational while the theatre and new foyer are being built.

RESEARCH, LIBRARY & ARCHIVE BUILDING

Our plans for a fitting Research, Library & Archive resource for Shakespeare's Globe took a step closer to realisation this year. Following the recruitment of Jo Maitland Weiss as Chair of the US Board in July, we secured a \$1 million pledge towards the project. A business case confirming the viability of the scheme was developed in 2012, after we identified what we hope will be an excellent opportunity to purchase two properties close to the Globe which would house these facilities.

CAFÉ & EDUCATION STUDIO

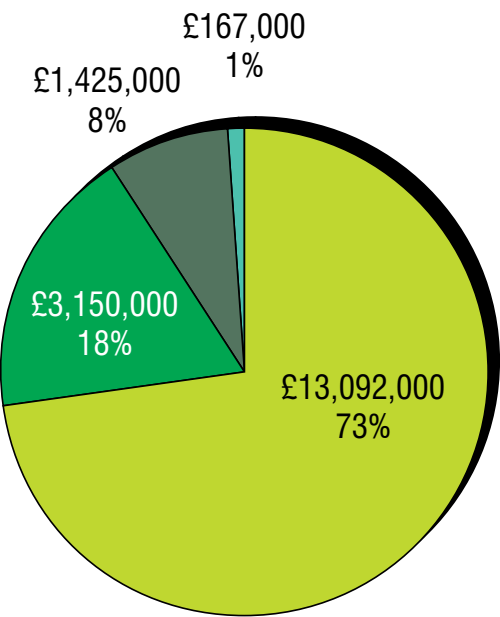
We also look forward to creating a public café space and a new teaching studio in accommodation next door to the recently completed Sackler Studio. The lease for this building is now under negotiation and we expect these additional, much needed, spaces will come into use by June 2014.



HOW WE MADE IT

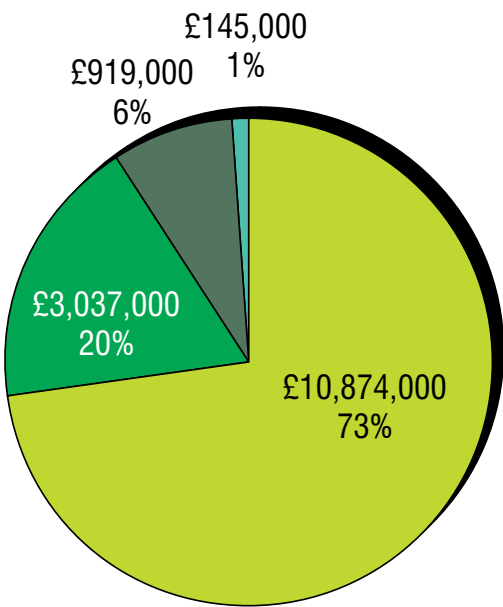
The Shakespeare Globe Trust Consolidated Income 2012

Total income 2012, £17,834,000



- Exhibition & Theatre Admissions, Educational Services and Touring net income
- Other trading receipts
- Partnership funds, including donations, legacies and other gifts
- Bank interest receivable

Total income 2011, £14,975,000



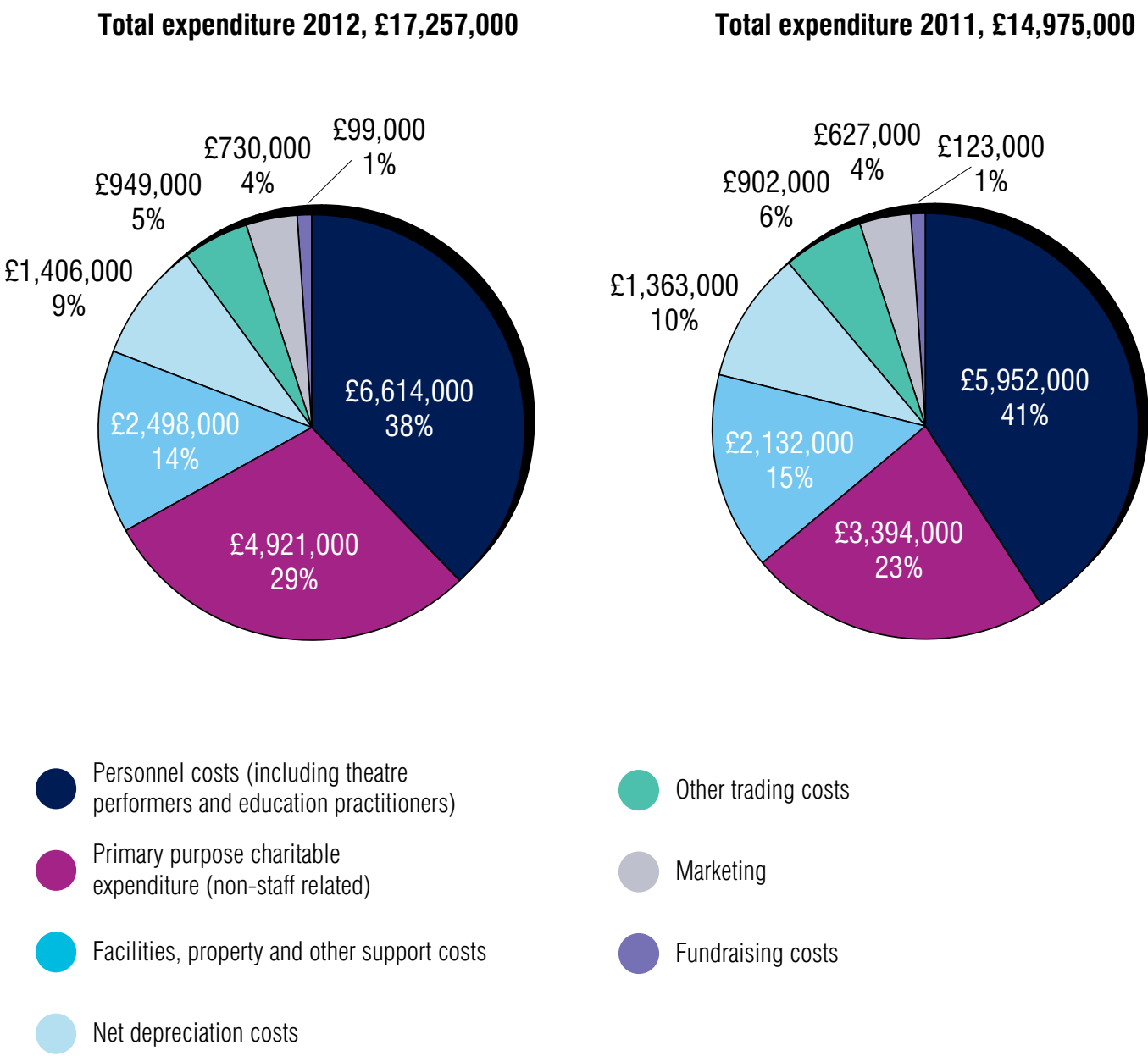
* Operating income comprises all income received during the year excluding funds received in respect of the Trusts capital campaign shown under 'This Year's Surplus' on page 24; total income resources within the Trusts statutory accounts include capital campaign income.

The financial statements in this review summarise information extracted from the statutory Annual Report and Accounts for the year ended 31 October 2012.		
Summary consolidated statement of financial activities	Income Year to 31 October 2012	Income Year to 31 October 2011
Theatre & Exhibition Admissions, Educational Services and Touring net income	£13,092,000	£10,874,000
Other trading receipts	£3,150,000	£3,037,000
Partnership funds, including donations, legacies and other gifts	£1,425,000	£919,000
Bank interest receivable	£167,000	£145,000
Total operating income*	£17,834,000	£14,975,000



HOW WE SPENT IT

The Shakespeare Globe Trust Consolidated Expenditure



The financial statements in this review summarise information extracted from the statutory Annual Report and Accounts for the year ended 31 October 2012.		
Summary consolidated statement of financial activities	Expenditure Year to 31 October 2012	Expenditure Year to 31 October 2011
Fundraising costs	£99,000	£123,000
Personnel costs (including theatre performers and education practitioners)	£6,614,000	£5,952,000
Primary purpose charitable trading expenditure (non-staff related)	£4,921,000	£3,394,000
Other trading costs	£949,000	£902,000
Marketing costs	£730,000	£627,000
Facilities, property and other support costs	£2,498,000	£2,132,000
Net depreciation	£1,406,000	£1,363,000
Governance	£40,000	£44,000
Total operating expenditure	£17,257,000	£14,537,000



THIS YEAR'S SURPLUS

Summary consolidated statement of financial activities	Year to 31 October 2012	Year to 31 October 2011
Operating surplus	£577,000	£438,000
Capital campaign funds received	£2,589,000	£1,195,000
Total Surplus	£3,166,000	£1,633,00
Subsidiary company share transfer	£307,000	–
Adjusted surplus	£3,473,000*	£1,633,000*

*Surplus re-invested in capital development programmes and our charitable activities



BALANCE SHEET

Summary consolidated balance sheet	As at 31 October 2012	As at 31 October 2011
Fixed assets	£26,317,000	£25,647,000
Current assets	£11,807,000	£10,281,000
Creditors: amounts due within one year	(£1,412,000)	(£1,887,000)
Net current assets	£10,395,000	£8,394,000
Total assets less current liabilities	£36,712,000	£34,041,000
Creditors: amounts due after more than one year	–	(£807,000)
Total assets less liabilities	£36,712,000	£33,234,000

Capital and Reserves		
Accumulated funds	As at 31 October 2012	As at 31 October 2011
Designated	£24,008,000	£20,131,000
Unrestricted	£1,845,000	£3,228,000
Restricted	£10,689,000	£9,704,000
Capital redemption reserve	£170,000	£171,000
Total reserves	£36,712,000	£33,234,000



FACTS & FIGURES

- Approximately **1 million** people visited Shakespeare's Globe
- **Globe to Globe**: 37 plays in 37 languages; 83 performances; 50 complementary events; 86,000 playgoers, 80% visiting for the first time
- A total of 209 performances achieved **97% capacity** for our main Shakespeare productions. 316,522 tickets sold
- Over 40% of playgoers paid only **£5**
- 106,401 students and teachers attend Globe Education **workshops**
- Over 14,000 students see *A Midsummer Night's Dream* at the Globe **for free** through 'Playing Shakespeare with Deutsche Bank'
- 301,000 exhibition and tour visitors, 34% from the UK and **66% from overseas**
- Five plays on film shown in 350 cinemas **worldwide**
- Four **touring** productions
- Two new **Globe Education** Shakespeare editions
- Sam Wanamaker Playhouse: **£6.5M raised**, £1M to go
- **New theatre** opens January 2014!
- 48,129 Facebook friends, 38,919 Twitter **followers**
- **Winner** of *The Stage's* London Theatre of the Year Award
- Winner of the *Critics' Circle* **Special Award** for *Globe to Globe*
- Winner of the **TMA** Award for best Touring Production
- Nominated for **six** *Watsonstage* Awards; winner of three
- Over 500 **volunteer** stewards
- 26 July: the Olympic torch passes through the Globe, welcomed by a specially composed **fanfare**



LOOKING FORWARD



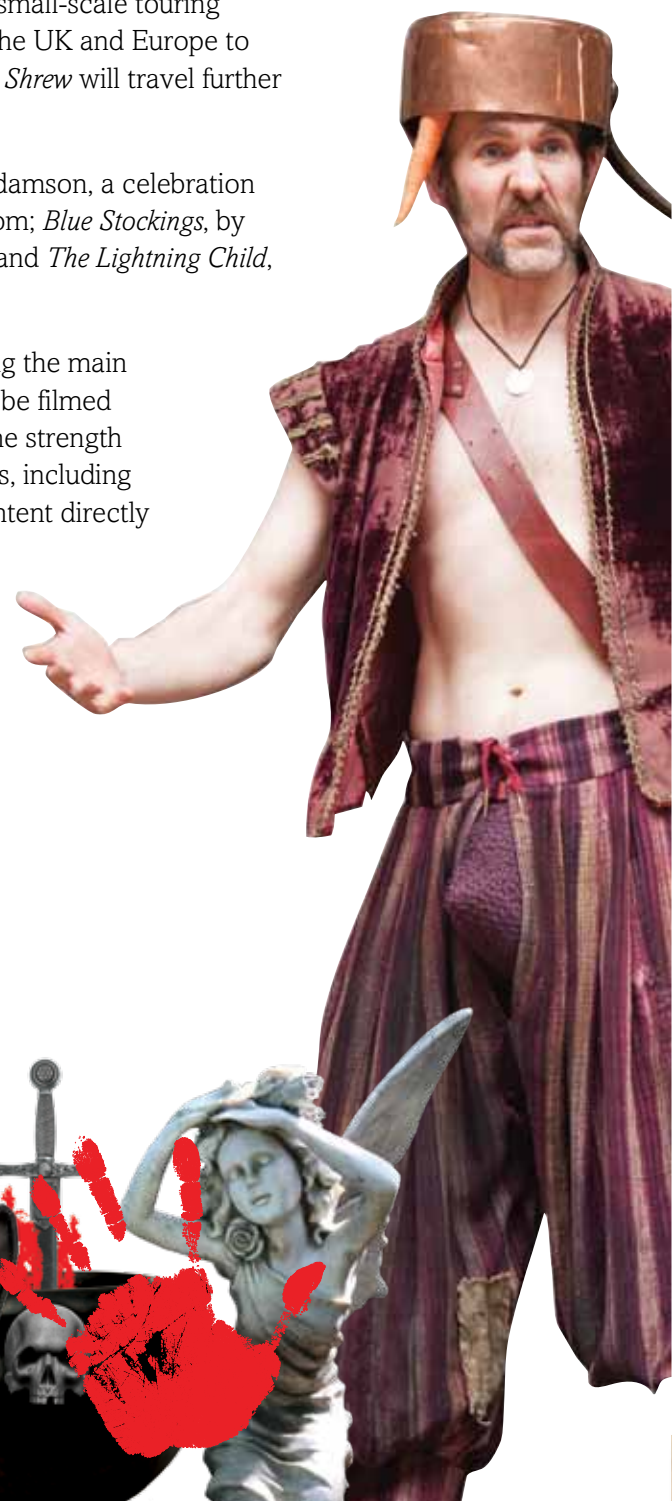
In 2013, we will continue to promote international work, with the return of three of the *Globe to Globe* productions and of the French company Footsbarn, who will bring us their *Indian Tempest*. We will perform long runs of three of Shakespeare's plays dealing most directly with the supernatural – *The Tempest*, *Midsummer Night's Dream* and *Macbeth* – and we look forward to presenting the three parts of *Henry VI*, the first time we have produced these plays, which will tour major theatres (and battlefields) in the UK, before coming to the Globe.

In common with recent years, the season will also present two new small-scale touring productions: *King Lear* and *The Taming of the Shrew*. These will tour the UK and Europe to established and new venues, as well as the Globe. *The Taming of the Shrew* will travel further to Singapore and Hong Kong in the autumn.

We will return to new writing with three plays, *Gabriel*, by Samuel Adamson, a celebration of the power of the trumpet, with the international artist Alison Balsom; *Blue Stockings*, by Jessica Swale, a play about the first women students at Cambridge, and *The Lightning Child*, by Ché Walker, an adaptation of the *Bacchae* by Euripides.

We also look forward to increasing our presence on screen by filming the main Shakespeare productions next season (the three *Henry VI* plays will be filmed in a co-production with Arts Council England for 'The Space'). On the strength of our screenings this year, we will explore new distribution networks, including the option of launching our own digital platform to distribute our content directly to the public.

Perhaps above all, we look forward to planning the repertoire for the Sam Wanamaker Playhouse, opening in January 2014.



EDUCATION

A few of the highlights planned for 2013 include hosting a major academic conference on 'Shakespeare and Music', running a series of events on 'Shakespeare: Playing Indoors', in anticipation of the opening of the Sam Wanamaker Playhouse, and (in addition to the usual public events complementing the summer theatre season), a series commemorating the 400th anniversary of the burning down of the first Globe. We also aim to add to what we offer at weekends, with a range of classes and master-classes for young people, actors and Shakespeare enthusiasts.

We will experiment with streaming some of these events online, and recording lectures so that they can be accessed from the website – all part of the continuing expansion of our digital work, which next year will also include trialling online courses and working with Apple to create iBook versions of the Globe Education Shakespeare editions.

Some of our long-established work at the Globe will, we hope, achieve a longer reach next year. We will explore the possibility of extending the run of our 'Playing Shakespeare' production, and also of taking it on tour. And we will take our 'Read Not Dead' staged readings to venues beyond the Globe, such as UK arts festivals and indoor halls at the Inner Temple and Gray's Inn.

In the coming months we will complete the lease, design work and costing for the fit-out of the additional teaching space next door to the Sackler Studio. We expect to commence works as and when this accommodation becomes available (probably early 2014), with a view to opening for business in the summer of 2014.



EXHIBITION & TOUR

Next year will be a lively one for the Exhibition & Tour. New interpretative material relating to indoor playing will be added to the exhibition and the tour itself will be developed in anticipation of the opening of the new theatre.

We will add Chinese and Russian to our (now widely translated) audio-guide programme, and following the huge interest excited by *Globe to Globe* we will create a semi-permanent display on the festival to supplement the photographic exhibition already on display at the exhibition entrance.

An enhanced programme of participatory events is also being planned and we expect this programme to be introduced early in the year.

FUNDRAISING

Our main fundraising focus remains the final £1million needed to complete the Sam Wanamaker Playhouse, in particular fulfilling the 'Name a Seat' campaign, for which we have set ourselves the target of selling over 200 seats by the end of 2013. In the course of the year we will also begin planning special membership schemes in readiness for the opening of the theatre.

But we remain committed to a range of ongoing aims – such as adding to the number of Trusts and Foundations who support our work and growing the membership of all our individual schemes (from the Friends of Shakespeare's Globe to the Nobles and the Director's Circle) and promoting legacy giving.

We are also looking beyond the completion of the indoor theatre and towards our next goal: the Library, Research and Archive Centre. On the strength of the generous \$1million pledge secured for this project in 2012, we look forward to developing a complete fundraising strategy for the centre in the course of the year.

SAM WANAMAKER PLAYHOUSE

As much of this review has made clear, the coming months will be greatly affected by the construction and anticipated opening of the Sam Wanamaker Playhouse.

The new theatre will seat 340 people with two tiers of galleried seating and a pit seating area. It is being built with the materials, methods and decorative schemes common to Jacobean buildings in mind and will be predominantly candlelit.

As well as completing the construction of the theatre (which we expect to do in the autumn), we look forward to an exciting year planning for a new stage which will allow us to present plays throughout the year, expand the repertoire of works we present and to perform the plays of Shakespeare and his Jacobean contemporaries in the surroundings for which they were first intended. The new theatre will provide a no less exciting opportunity for all kinds of educational work exploring indoor playing conditions and their influence on the plays and playing.

THANK YOU!

Shakespeare's Globe receives no regular public subsidy for its artistic and educational work, but relies on income from an extended family of supporters. This income includes subscriptions from Friends and Patrons, corporate partnership funding and sponsorship, grants from charitable trusts and foundations, legacies and general donations.

We are also hugely indebted to a very large body of volunteers, including over 500 stewards who provide essential house management support throughout the theatre season and at other public events, and a dedicated number of volunteers who help us in our fundraising. This year, we also received expert assistance from a pool of over 60 enthusiastic *Globe to Globe* ambassadors, who helped us reach many of the huge variety of foreign-language communities in the capital and so bring new audiences to the Globe.

**We are enormously grateful
to all our supporters.**



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Shakespeare’s Globe is the vision of Sam Wanamaker CBE, 1919 –1993

January 2013 saw the retirement of Roger Parry as Chairman of the Trustees. We are enormously grateful to Roger for the generous time and important guidance he has given Shakespeare’s Globe as a long-serving Trustee and as Chairman. Roger has been a driving force in the amazing achievements at the Globe and in planning for its continued success.

We extend a very warm welcome to his successor, Lord Falconer of Thoroton and former Lord Chancellor. Charlie Falconer is very well placed to build on our current strong foundations and help us realise our exciting ambitions for the future.

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until 28 January 2013

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(retired 26 March 2012)

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OUR FULL ANNUAL REPORT & ACCOUNTS

The summary financial statements in this review 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 and the auditor's report on these accounts, the Trustees' Annual Report and Accounts for the year ended 31 October 2012 should be consulted. These have been filed with the Charity Commission. You can download the report here or you can obtain copies from the Chief Finance and Operating Officer, Shakespeare's Globe, 21 New Globe Walk, London SE1 9DT.

The annual accounts were approved on 28 January 2013. The accounts have been audited by a qualified auditor, BDO LLP, who gave an audit opinion which was unqualified and did not include a statement required under section 237 (2) and (3) of the Companies Act 1985.

Lord Falconer, Chairman
28 January 2013

The Shakespeare Globe Trust, a limited company registered in England and Wales No.1152238 and registered charity No.266916.
Shakespeare Globe Trading Limited, registered in England and Wales No.997433.

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AUDITOR'S STATEMENT

Independent Auditor's statement to the Trustees of The Shakespeare Globe Trust

We have examined the summary financial statement for the year ended 31 October 2012 set out on pages 20 to 25.

Respective responsibilities of Trustees and Auditor

The trustees are responsible for preparing the summary financial statement in accordance with applicable United Kingdom law.

Our responsibility is to report to you our opinion on the consistency of the summary financial statement within the annual review with the full annual financial statements and the Trustees' Report, and its compliance with the relevant requirements of section 427 of the Companies Act 2006 and the regulations made there under.

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

Our report has been prepared pursuant to the requirements of the Companies Act 2006 and for no other purpose. No person is entitled to rely on this report unless such a person is a person entitled to rely upon this report by virtue of and for the purpose of the Companies Act 2006 or has been expressly authorised to do so by our prior written consent. Save as above, we do not accept responsibility for this report to any other person or for any other purpose and we hereby expressly disclaim any and all such liability.

Basis of opinion

We conducted our work in accordance with Bulletin 2008/3 'The auditors' statement on summary financial statement in the United Kingdom' issued by the Auditing Practices Board. Our report on the charity's full annual financial statements describes the basis of our opinion on those financial statements and on the Trustees' Report.

Opinion

In our opinion the summary financial statement is consistent with the full annual financial statements and the Trustees' Report of the Shakespeare Globe Trust for the year ended 31 October 2012 and complies with the applicable requirements of section 427 of the Companies Act 2006, and the regulations made there under.

We have not considered the effects of any events between the date on which we signed our report on the full annual financial statements (28 January 2013) and the date of this statement.

BDO LLP, Statutory Auditor
Gatwick
United Kingdom
Date: 14 February 2013

BDO LLP is a limited liability partnership registered in England and Wales (with registered number OC305127)



OUR VISION

Shakespeare's Globe aims to be recognised internationally as the first point of reference for the study and appreciation of Shakespeare in performance.

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