



2013

# SHAKESPEARE'S GLOBE ANNUAL REVIEW









## 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.

## WELCOME

2013 was a year of huge achievement at Shakespeare's Globe.

From April to October, an ambitious programme of Shakespeare productions was complemented by a brilliant run of new plays, three new touring productions and a highly successful transfer to the West End. Throughout the year, our education work achieved an unprecedented depth and diversity, and our Exhibition and Tour broke all attendance records.

Most excitingly of all, after years of scholarly debate and some tireless fundraising, we completed the construction of the Sam Wanamaker Playhouse in time for a fantastic new season of Jacobean plays in 2014.

We believe more people engage with Shakespeare at the Globe than anywhere else in the world and we are proud to have achieved this without regular public subsidy.

The following pages give only the briefest overview of a very packed year on Bankside.





# THEATRE

## SHAKESPEARE

This was a fantastic year for Shakespeare at the Globe. *The Tempest*, directed by Jeremy Herrin and featuring Roger Allam as Prospero, *A Midsummer Night's Dream*, directed by Dominic Dromgoole, and *Macbeth* (a directorial debut for the award-winning actor Eve Best) played to 96% capacity, and received both critical acclaim and a wonderfully warm reception from our audiences.

We also enjoyed a hugely positive response to our small and mid-scale touring productions at the Globe. An all-female *The Taming of the Shrew*, *King Lear*, featuring Joseph Marcell as Lear, and – a first for the Globe – the complete *Henry VI* trilogy (directed by Nick Bagnall), achieved an audience of 85%.

This was also another terrific year for overseas productions. We welcomed back Footsbarn Theatre from France, with their *Indian Tempest*, and three of the most outstanding contributors to our 2012 Globe to Globe festival – *Venus & Adonis* from South Africa, *As You Like It* from Georgia and *King Lear* from Belarus.

Our productions of *Twelfth Night* and *Richard III*, produced in the West End by Sonia Friedman and impressively led by former Artistic Director Mark Rylance, transferred to the Apollo Theatre in November 2012, for 16 weeks.

And in March, before the launch of the 2013 season, we were delighted to present *Romeo & Juliet*, our annual *Playing Shakespeare with Deutsche Bank* production for London schools.



## NEW WRITING

2013 maintained the Globe's reputation for imaginative and audacious new theatre. *Gabriel*, an 'entertainment with trumpet' written by Samuel Adamson and featuring the virtuoso trumpeter Alison Balsom, premiered to delighted audiences in July and August. This was followed by Jessica Swale's play, *Blue Stockings*, which told the story of the fight for female education in late Victorian Cambridge. The trio of new writing was completed in October by *The Lightning Child*, a brilliantly anarchic 21st-century take on *The Bacchae* of Euripides by Ché Walker.

Performances of new plays achieved an audience capacity of 71% – an impressive statistic for premieres of new writing.

## THE GLOBE AUDIENCE

Overall, a total of 283 performances were presented at the Globe between April and October, playing to a total audience of 383,000 and an average capacity of 87% – of which 42% stood as groundlings and paid only £5 to see a play. The Globe's £5 groundling ticket remains, after 16 years, not just one of the best value offers in UK theatre, but also one of the most important ways of keeping our work accessible.

Taking together productions on Bankside, on tour and on screen and those which transferred to the West End, over 600,000 people saw a Globe production this year.



# INSPIRING YOUNG PEOPLE

This was another great year for Lively Action, our principal workshop programme for schools, which attracted over 80,000 students throughout the UK and beyond between the ages of seven and 18.

*Playing Shakespeare with Deutsche Bank*, Globe Education's flagship project for London schools, reached its eighth year with a thrilling production of *Romeo & Juliet*, which was performed free before 16,000 students from 128 state schools across the capital and then toured to the UAE and Qatar as part of the cultural year of exchange, UK/Qatar 2013. We were able to support this project with a free programme of continuing professional development training to 88 participating teachers, an interactive online resource and workshops for students both in London and the Middle East.

Even closer to home, over 150 secondary school students from Southwark participated in the 2013 *Our Theatre* production of *The Winter's Tale*. We also held our 'Children as Storytellers' project in five primary schools in the borough and ran three Southwark Youth Theatres.

Special mention should also be made of the tenth anniversary of our collaboration with Gosden House, a special educational needs school near Guildford. Globe Education practitioners visit the school throughout June and spend an intensive week there in July, sharing expertise with teachers in how to engage students through Shakespeare's work. For children and young people with communication difficulties, Globe Education's creative approach to learning is effective in building valuable life skills.







# LEARNING FOR ALL

An audience of over 8,500 attended Globe Education's programme of public events over the course of the year, representing an increase of 45% on 2012. We continued our 'Read Not Dead' series of play readings (running since 1995) with nine performances at the Globe and additional performances at the Inner Temple and the Glastonbury and Wilderness Festivals. We also reinforced our commitment to storytelling skills and traditions with 'Sackler Story Days' (which engaged over 200 families) and 'Muse of Fire', a special promenade storytelling event using the whole of the Globe site, which attracted an audience of some 1,200.

In the run-up to the opening of the Sam Wanamaker Playhouse, this was of course a busy period for academic research. Throughout the year, the research department delivered two major projects, published seven articles, two books and supported the architects in refining the design of the new Playhouse. A series of seminars and lectures on indoor playhouse practice was held in the autumn, while a programme of lectures entitled 'These are the Youths that Thunder at the Playhouse' provided an exciting public platform for the work of emerging scholars. We also co-organised with Professor David Lindley (University of Leeds) a major international three-day conference on 'Shakespeare, Music and Performance'.

The Globe is one of the few performing arts organisations with its own highly regarded higher education faculty and research team. During the year, almost 1,000 undergraduate and graduate students participated in courses (many of them MA courses) at the Globe. These included BFA acting majors from Rutgers, the State University of New Jersey, who, as usual, spent their entire third year of study with the Globe. In addition, the 2013 Sam Wanamaker Festival drew students from every accredited drama school in the UK, as well as students from Qatar, as part of the UK/Qatar Year of Culture.

## THE GLOBE PLAYGROUND

A new web area for 5–11 year olds

[SHAKESPEARESGLOBE.COM/PLAYGROUND](http://SHAKESPEARESGLOBE.COM/PLAYGROUND)





# SUPPORTING OURSELVES

With a turnover now exceeding £20million, the Globe receives no regular public funding. We rely on revenue earned at the Globe site (and online) and the generosity of individuals and organisations to continue the development of our work and our capital ambitions.

## EXHIBITION & TOUR

This year the Globe Exhibition & Tour, making the most of London's vibrant post-Olympics tourist economy and some good summer weather, as well as reaping the benefits of an improved marketing strategy to domestic and overseas markets, welcomed a record-breaking 352,000 visitors. This represented an increase of over 50,000 on 2013.

In addition to the permanent displays and continuing theatre tours, visitors enjoyed a range of live activities (some 2,000 demonstrations of renaissance costume dressing, swordplay and printing) and a number of temporary exhibitions. These included 'The Festival in Focus', a display of some of the stunning photographs of the 2012 Globe to Globe festival, 'To Tell My Story', exploring the contribution of Black and Asian actors to the performance of Shakespeare and an evolving exhibition about the design and construction of the Sam Wanamaker Playhouse.



Retail performance this year was particularly encouraging. Following the redevelopment of the foyer, a larger footprint for the shop and much greater visibility on the site generally, the shop drew in more customers and enjoyed a brisk trade in merchandise tailored to the season's plays – in particular *The Tempest*, *A Midsummer Night's Dream* and *Macbeth*. Retail performed ahead of budget across the board and clearly benefited from the increased level of promotional activity directed towards both on-site and online sales.

Catering also turned in a very impressive financial performance despite the challenges presented by the redevelopment of the foyer, particularly in the area of events and hospitality. The piazza catering units (or tap houses) enjoyed a very successful second season, while the Swan Bar and Restaurant performed similarly well, both as services for theatre patrons and as destinations in their own right. As part of the remodelling of the foyer, we also opened the Foyer Café Bar in April, an elegant and open space serving great food and drink and providing an excellent complement to the tap houses on the piazza (especially during bad weather). This was very well received by audiences during the 2013 theatre season. The new Upper Foyer Bar also provided a much needed space for internal and external events and in the years ahead will play an important role in the catering provision for the Sam Wanamaker Playhouse.





# BEYOND THE GLOBE

This year, we further widened access to many areas of our work beyond the Globe site.

## ON TOUR

Our small-scale touring productions of *King Lear* and *The Taming of the Shrew* and our mid-scale production of the *Henry VI* plays (produced with the support of Arts Council England) played 239 performances at 50 venues, from country houses to major provincial theatres, throughout the UK and overseas, and drew an audience of 67,000. *Henry VI* also played at four of the major UK battlefields which feature in the trilogy. In addition, two of the great hits of 2012, *Richard III* and *Twelfth Night*, which revived the Globe’s commitment to ‘Original Practices’, played to an audience of 83,000 for a limited run at the Apollo Theatre.

## ON SCREEN

We also built on the success in recent years of ‘Globe on Screen’, playing Globe productions to an international cinema audience of approximately 55,000 in 11 countries. *Twelfth Night* was the fifth best-selling film on its day of release in cinemas in the UK. Several of this year’s productions – *Macbeth*, *The Tempest*, *A Midsummer Night’s Dream*, *Gabriel*, *King Lear* and the *Henry VI* trilogy – were filmed, and will be added to our growing portfolio of bestselling DVDs. The performance of *Henry VI* at Barnet battlefield was streamed live, and a film of the whole trilogy was also made available for free on The Space, the Arts Council England performance website. A variety of digital platforms, including Digital Theatre, are now showing our work.



## DIGITAL & PRINT PUBLISHING

In addition to theatre productions, the Globe now has an outstanding presence in the field of online educational materials. The ‘Adopt an Actor’ website, now very well-established, recorded an increased online traffic of 166,000 views (up 140% on last year), while this year’s newcomer, ‘Globe Playground’, created for five to 11-year-olds, achieved an encouraging 31,000 views since its launch in July. Overall, there were nearly 1.1million page views of our digital education work – up 20% on last year.

This was a good year, too, for the iBook versions of the Globe Education Shakespeare editions, published in association with Hodder, and four highly interactive playtexts are now available: *Macbeth*, *Romeo & Juliet*, *Much Ado About Nothing* and *A Midsummer Night’s Dream*. 2013 also saw the publication by the Arden Shakespeare of *Shakespeare’s Theatres and the Effects of Performance*, co-edited by Farah Karim-Cooper, the Globe’s Head of Higher Education & Research, and of *Creative Shakespeare: The Globe Education Guide to Practical Shakespeare*, by Fiona Banks, Senior Advisor in Creative Programmes at the Globe.

## SOCIAL MEDIA

The digital engagement with our audience grew impressively this year, with Facebook friends up 180%, Twitter followers up 164% and email membership (now standing at over 150,000) up 26%. We have maintained our reputation as one of the UK theatre’s most engaging and informative users of social media. We received over 3.5million visits to our website this year (and over 15million page views).





# WHAT THEY SAID

## THEATRE

‘This is pure Globe. Gallimaufry, gaudiness, moments of glory. Where else do telly and Shakespearean stars jumble and jig together so easily? Where else do doublet and hose co-exist with such a dynamic, interventionist relation between actors and audience?’

Susannah Clapp, *The Observer* on *The Tempest*

‘The Globe begins its season at its simple best, demanding of us the same imagination that Shakespeare asked under a younger sky.’

Libby Purves, *The Times* on *The Tempest*

‘The most versatile and humane of actors is in equally fine form here.’

Michael Billington, *The Guardian* on *The Tempest*

‘This was a production to warm the soul even as our feet turned to ice.’

Charles Spencer, *The Daily Telegraph* on *A Midsummer Night's Dream*

‘The Globe Theatre’s production was simply riveting – transporting us to another more ruthless and larger time, almost physically.’

Victoria Nangle, *Under Review* on *Henry VI*

‘The second act opened boldly and was infused with humour – true to The Globe’s trademark style, audience engagement and self-awareness were prioritised without succumbing to pastiche.’

Jessica Cheetham, *The Argus* on *Henry VI*

‘On a warm summer’s night the Globe is a kind of theatrical heaven, even if this play takes you to hell and back.’

Mark Shenton, *The Sunday Express* on *Macbeth*

‘Speech, song and score flow together in one teeming whole that sweeps you along with it.’

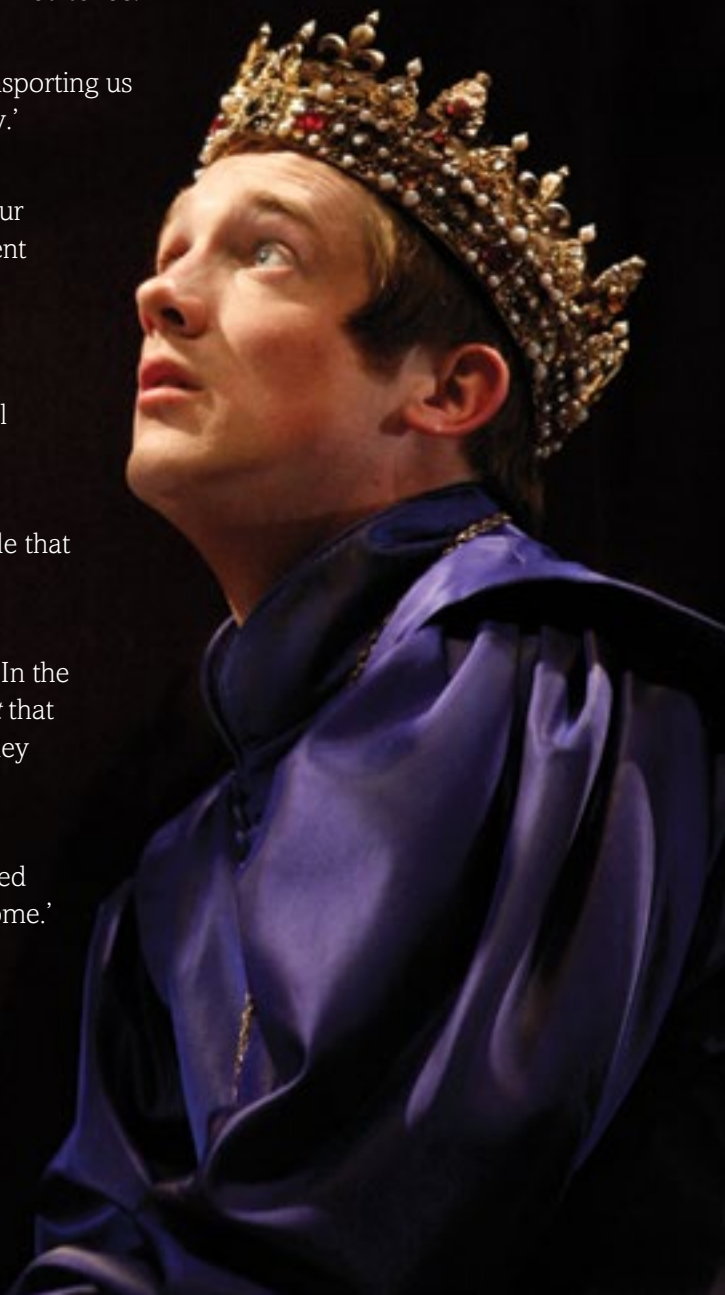
Dominic Cavendish, *The Daily Telegraph* on *Gabriel*

‘You have to admire the chutzpah of Shakespeare’s Globe. In the same week that they announced a two-year tour of *Hamlet* that aims to take in every country on Earth (all 205 of them), they have opened this unclassifiable delight.’

Paul Taylor, *The Independent* on *Gabriel*

‘Swale writes with palpable vigour and leaves you astonished at the prejudices these educational pioneers had to overcome.’

Michael Billington, *The Guardian* on *Blue Stockings*





# EDUCATION

‘Globe Education has shared inspirational teaching resources and ideas that provide students with unique opportunities to interact and engage with Shakespeare from its [www.playingshakespeare.org](http://www.playingshakespeare.org) website.’

Emily Drabble, *The Guardian*

‘Deutsche Bank and Globe Education bring learning to life for over 16,000 students from London state secondary schools who receive free tickets to a specially created production at Shakespeare’s Globe. The partnership’s annual project lifts Shakespeare from the page and puts it into action for teenagers, offering many their first opportunity to enjoy live theatre, and ensuring it is an exciting and memorable experience. The additional workshops for teachers and students support teaching in schools and the accompanying website broadens this fantastic resource to schools across the country, and is available internationally.’

The Rt Hon Michael Gove MP, Secretary of State for Education on *Playing Shakespeare with Deutsche Bank*

‘For thousands of people, theatre is a closed door. *Playing Shakespeare with Deutsche Bank* blows those doors wide open. There isn’t another theatre in the world who would allow thousands of teenagers to take over the place, nor dare to commission an entire production just for school kids – let alone with Shakespeare.’

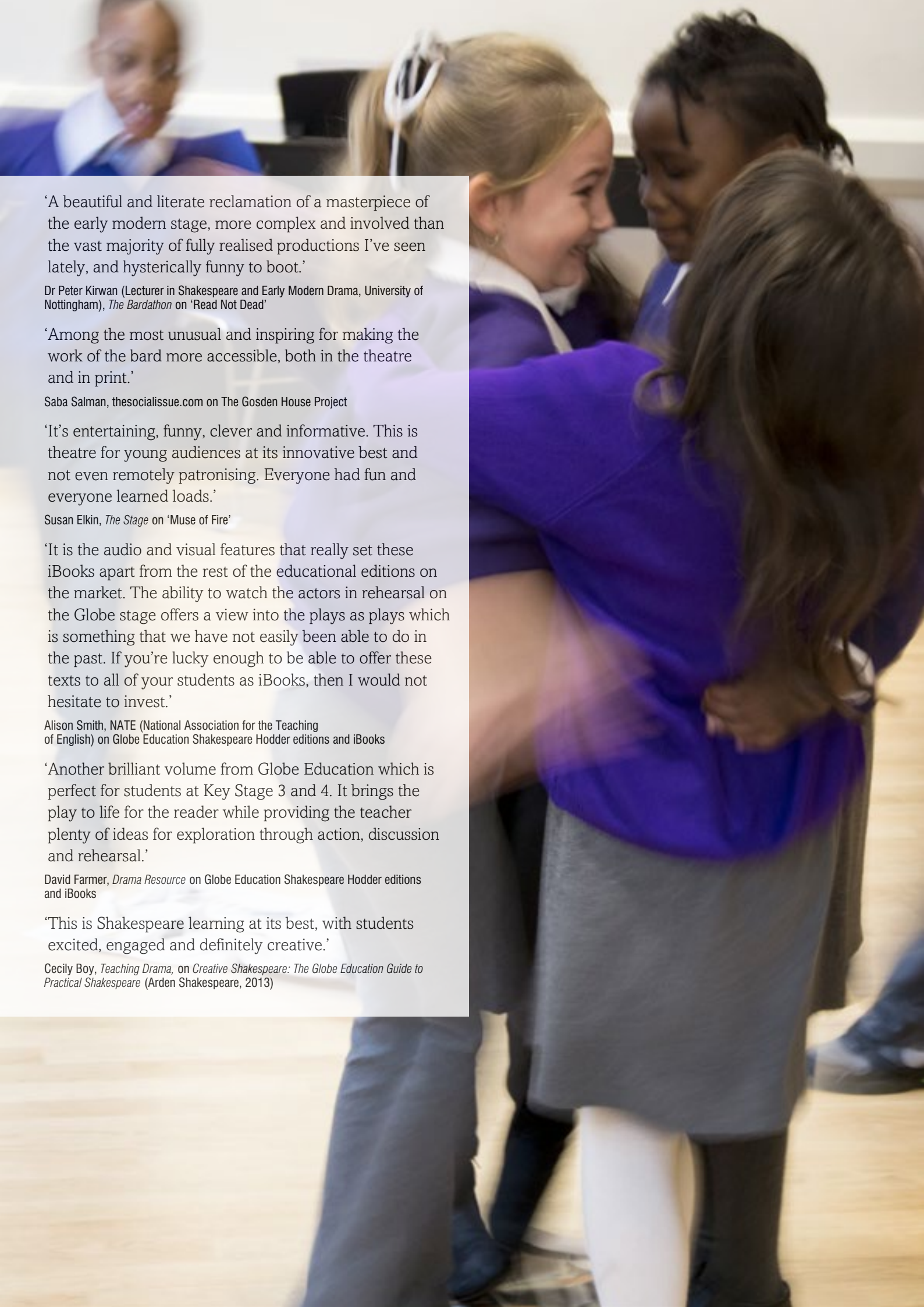
Arthur Darvill, actor, *Playing Shakespeare with Deutsche Bank* patron on the project

‘Deutsche Bank is to be commended for supporting a project that escapes both the perils of dumbing down and the dreaded enthusiasm for relevance; it takes courage to commit to the defence of work of lasting value.’

Marc Sidwell, *City AM* on *Playing Shakespeare with Deutsche Bank*

‘Deutsche Bank and Globe Education have created a project that provides an exciting and free introduction to performance on stage at Shakespeare’s Globe for our younger generation. This not only supports the school curriculum but is a highly successful demonstration of how arts organisations and business can work together creatively to engage young people.’

The Rt Hon Maria Miller MP, Secretary of State for Culture, Media and Sport on *Playing Shakespeare with Deutsche Bank*



‘A beautiful and literate reclamation of a masterpiece of the early modern stage, more complex and involved than the vast majority of fully realised productions I’ve seen lately, and hysterically funny to boot.’

Dr Peter Kirwan (Lecturer in Shakespeare and Early Modern Drama, University of Nottingham), *The Bardathon* on ‘Read Not Dead’

‘Among the most unusual and inspiring for making the work of the bard more accessible, both in the theatre and in print.’

Saba Salman, [thesocialissue.com](http://thesocialissue.com) on The Gosden House Project

‘It’s entertaining, funny, clever and informative. This is theatre for young audiences at its innovative best and not even remotely patronising. Everyone had fun and everyone learned loads.’

Susan Elkin, *The Stage* on ‘Muse of Fire’

‘It is the audio and visual features that really set these eBooks apart from the rest of the educational editions on the market. The ability to watch the actors in rehearsal on the Globe stage offers a view into the plays as plays which is something that we have not easily been able to do in the past. If you’re lucky enough to be able to offer these texts to all of your students as eBooks, then I would not hesitate to invest.’

Alison Smith, NATE (National Association for the Teaching of English) on Globe Education Shakespeare Hodder editions and eBooks

‘Another brilliant volume from Globe Education which is perfect for students at Key Stage 3 and 4. It brings the play to life for the reader while providing the teacher plenty of ideas for exploration through action, discussion and rehearsal.’

David Farmer, *Drama Resource* on Globe Education Shakespeare Hodder editions and eBooks

‘This is Shakespeare learning at its best, with students excited, engaged and definitely creative.’

Cecily Boy, *Teaching Drama*, on *Creative Shakespeare: The Globe Education Guide to Practical Shakespeare* (Arden Shakespeare, 2013)





# THE SAM WANAMAKER PLAYHOUSE

The year's outstanding achievement was the completion of the Sam Wanamaker Playhouse, finally realising our Founder's vision for an indoor theatre of the Jacobean period to operate beside the Globe. The new Playhouse, the fruit of many years of academic research and debate, follows designs attributed to John Webb, a pupil of Inigo Jones, and employs authentic craftsmanship of the period.

Created by a team which included the project architects Allies and Morrison, the contractors Virtus and two major figures in the construction of the Globe itself – Reconstruction Architect Jon Greenfield and Master Craftsman Peter McCurdy – work began on the project at the beginning of November 2012 and continued throughout 2013, without significant disruption to our ongoing artistic or educational work.

The interior is created from hand-finished oak and soft woods, and seats an audience of 340 in two galleried tiers and a seated area very close to the stage. Gilding, painted panels and a richly decorated ceiling lend sumptuousness to an auditorium lit by daylight admitted by sliding panels at the back of the auditorium and – the Playhouse's chief innovation – candlelight. The theatrical atmosphere is exciting, intimate and genuinely unique. As in the Globe, the centuries roll back.

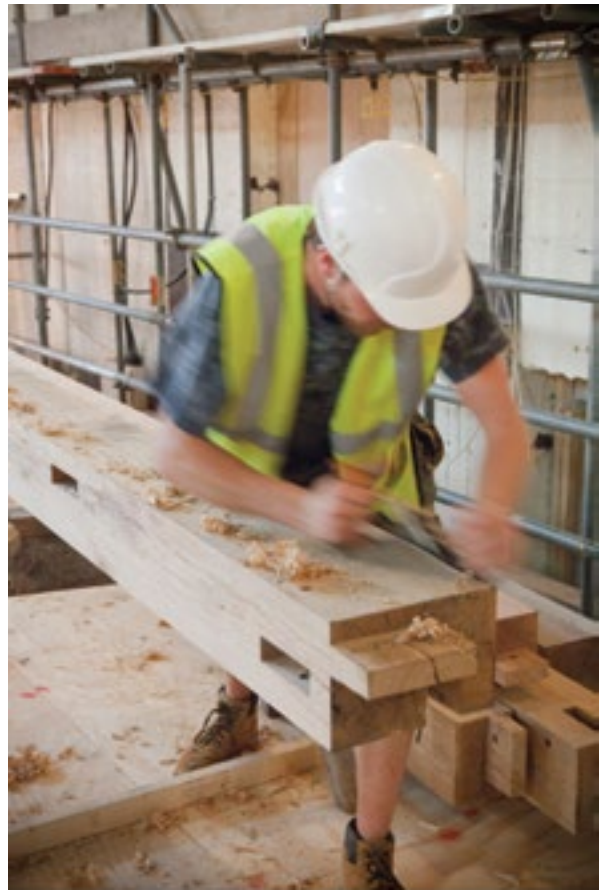
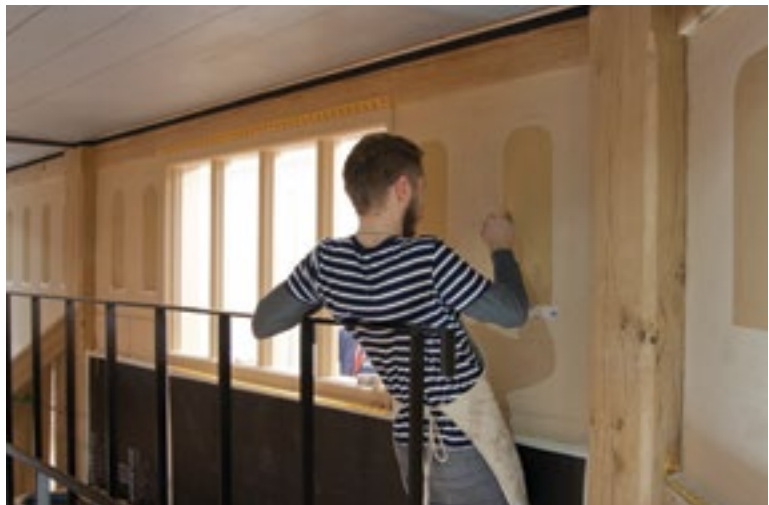
This beautiful new Playhouse allows us to stretch our theatrical repertoire into the Jacobean and later periods, presenting plays in the kind of intense conditions very similar to those in which they were first performed, and to produce plays on the Globe site throughout the year. It also provides us with a hugely significant second space in which to expand our research and education programmes during the summer months.

We received no form of public funding towards the cost of building the new Playhouse and we are hugely grateful to the many generous donors who have contributed to its realisation.

The Sam Wanamaker Playhouse was completed on schedule and was officially opened on 19 November, by the Globe's Patron, HRH Prince Philip, Duke of Edinburgh. On 9 January 2014, the Playhouse opened for business with our first production of the archetypal Jacobean play: *The Duchess of Malfi*, by John Webster.







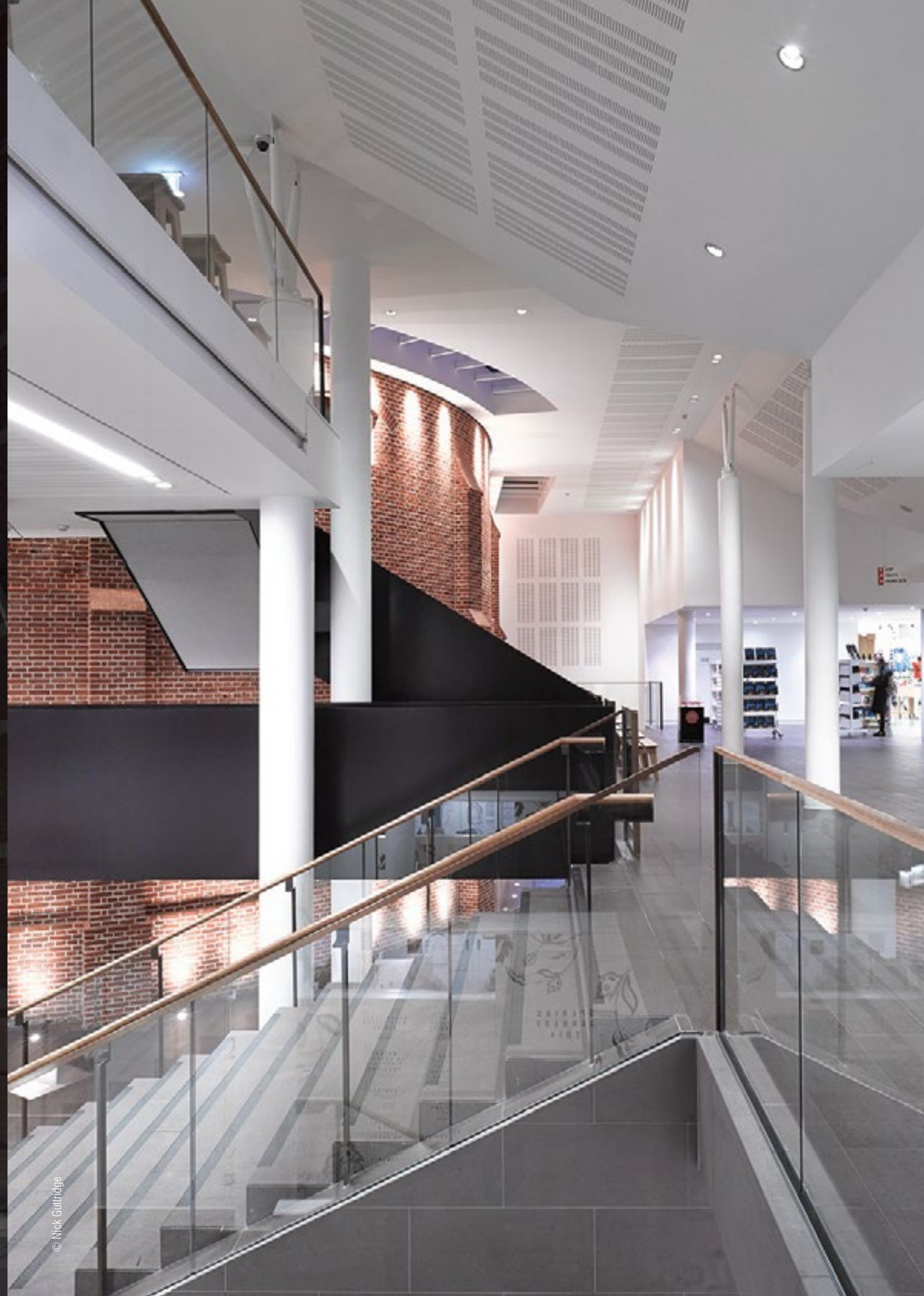


# A NEW FOYER

In addition to the creation of the new Playhouse, we also undertook an extensive redevelopment of the public foyer areas. Over one million people now visit the Globe site annually – far exceeding our original expectations – and the former foyer was not designed to cope with the number of people who have been using the space in recent years.

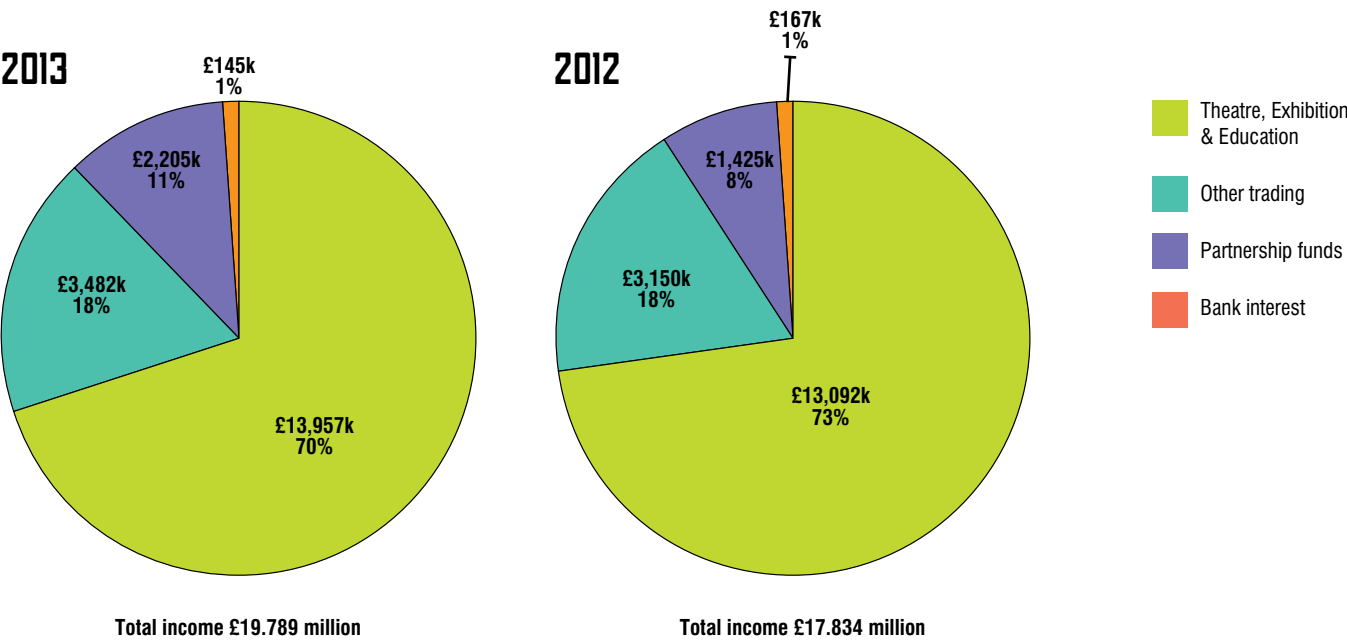
At ground floor level, the public space has been greatly increased, opening up an area now occupied by the new Foyer Café Bar. The former front-facing information desk and enclosed box office have been replaced by a series of counters running along the right-hand side of the space. A new, much wider staircase now leads up to the Piazza level, giving a clear view of the Globe ahead.

The new foyer also exposes the rear of the Sam Wanamaker Playhouse and greatly improves the visual connection between levels. The result is a far more intelligible, less cluttered space in which to welcome our visitors.





# HOW WE MADE IT

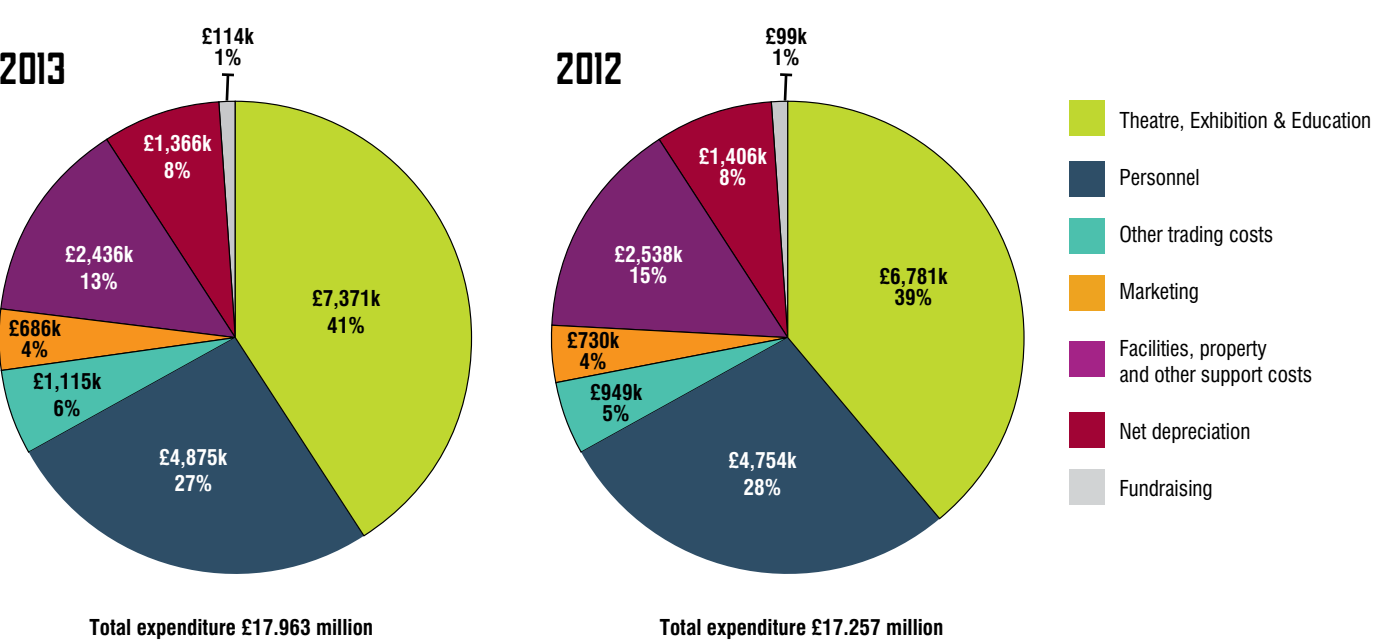


Year ended 31 October 2013

## INCOME

	Year to 31 October 2013	Year to 31 October 2012
	£000	£000
Theatre and Exhibition Admissions, Educational Services and Touring net income	13,957	13,092
Other trading receipts	3,482	3,150
Partnership funds, including donations, legacies and other gifts	2,205	1,425
Bank interest receivable	145	167
Total operating income	19,789	17,834

# HOW WE SPENT IT



Year ended 31 October 2013

## EXPENDITURE

	Year to 31 October 2013	Year to 31 October 2012
	£000	£000
Fundraising	114	99
Personnel (including theatre performers and education practioners)	7,371	6,781
Primary purpose charitable trading expenditure (non-staff related)	4,875	4,754
Other trading	1,115	949
Marketing	686	730
Facilities, property and other support	2,391	2,498
Net depreciation	1,366	4,406
Governance	45	40
Total operating expenditure	17,963	17,257



OPERATING SURPLUS

	Year to 31 October 2013	Year to 31 October 2012
	£000	£000
Operating Surplus	1,826	577
Capital campaign funds received	1,873	2,589
Total surplus	3,699	3,166
Subsidiary company share transfer	–	307
Adjusted Surplus	3,699	3,473

Operating income comprises all income received during the year excluding funds received in respect of the Globe’s capital campaign, shown separately below; total incoming resources within the Globe’s statutory accounts include capital campaign income.

BALANCE SHEET

	As at 31 October 2013	As at 31 October 2012
	£000	£000
Fixed Assets	31,784	26,317
Current Assets	10,900	11,807
Creditors: amounts due within one year	(2,273)	(1,412)
Net Current Assets	8,627	10,395
Total Assets less current Liabilities	40,411	36,712
Total	40,411	36,712

CAPITAL & RESERVES

	As at 31 October 2013	As at 31 October 2012
Accumulated Funds	£000	£000
Designated	30,517	24,008
Unrestricted	2,019	1,845
Restricted	7,705	10,689
Total Reserves	40,241	36,542
Capital Redemption reserve	170	170
Total	40,411	36,712





# FACTS & FIGURES

Almost **400,000** Globe Theatre playgoers

**283** Globe performances

Over **600,000** people see a Globe production

11% share of **total** London theatre-going

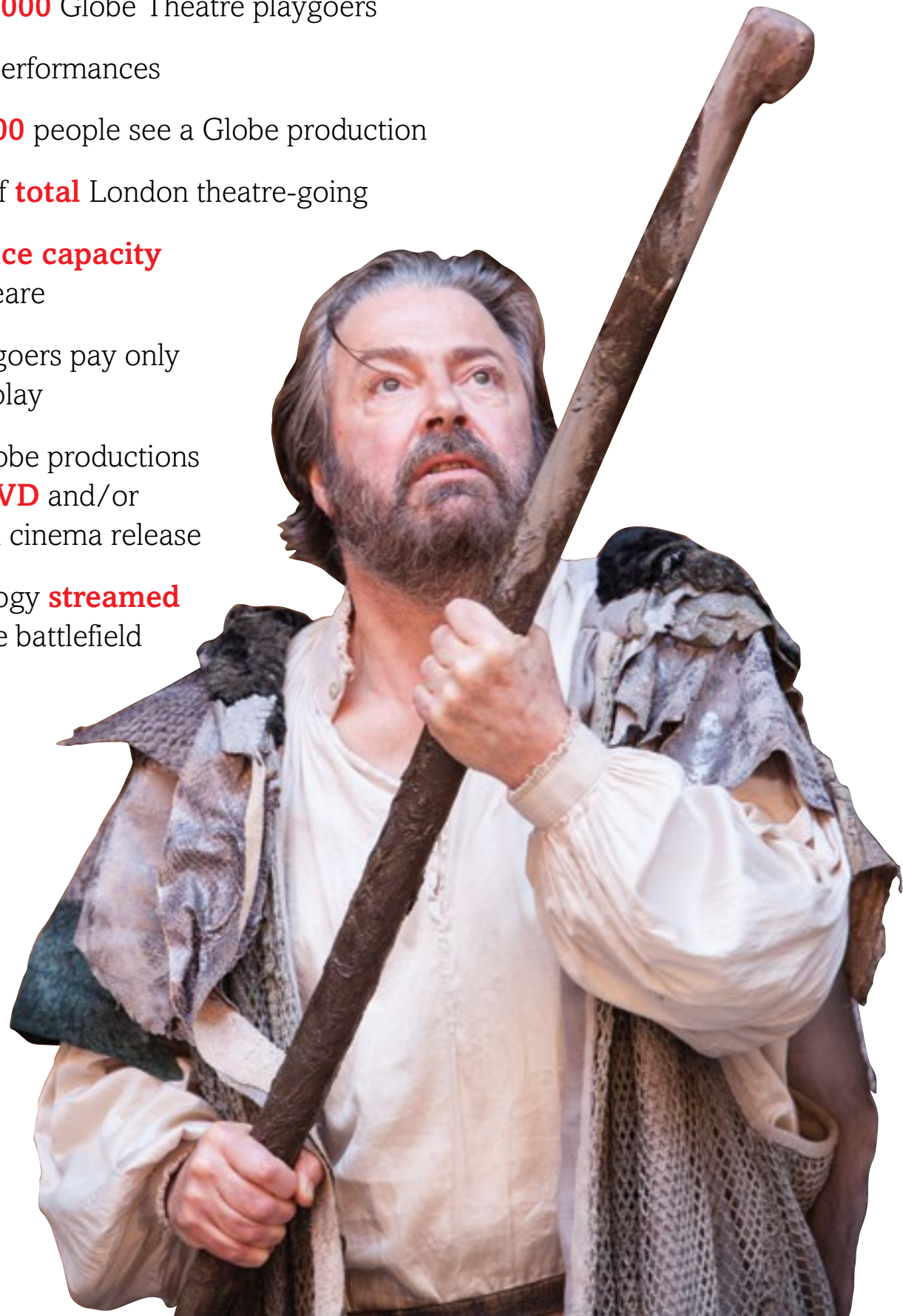
96% **audience capacity**  
for Shakespeare

42% of playgoers pay only  
**£5** to see a play

Six more Globe productions  
filmed for **DVD** and/or  
international cinema release

*Henry VI* trilogy **streamed  
live** from the battlefield

**99** actors  
employed  
this year



**80,000 students** attend 'Lively Action' workshops  
for the 3rd year running

The **Sam Wanamaker Playhouse**  
opens for business!

239 **touring performances** in 12 countries

A **brand new** foyer and café

16,000 **free** *Romeo & Juliet* tickets for students from  
London state schools

Over 3.5million website visits (and over **15million**  
page views).

352,000 visitors to the Exhibition & Tour (**up 50,000**)

**150 Southwark** secondary students participate in  
'Our Theatre'

1,000 students attend **graduate and undergraduate**  
courses at the Globe

Two-year **world tour** of *Hamlet* announced

Turnover increased to **£21million**

Over **£7.3million** reached towards £7.5million target for the  
Sam Wanamaker Playhouse

The Globe team is included in *The Stage's* **Top 10** listing  
of the most influential people working in theatre and the  
performing arts.

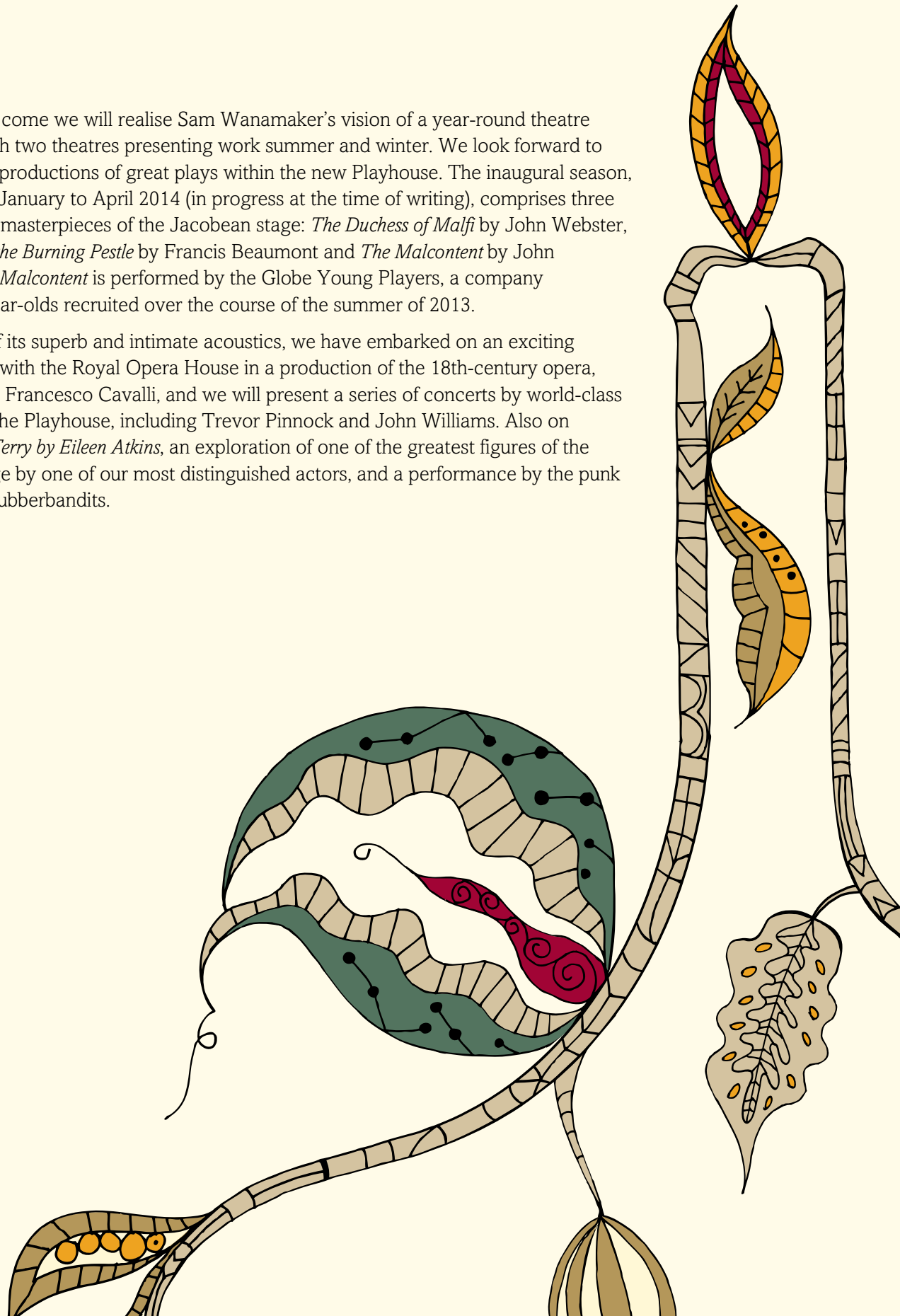


# LOOKING FORWARD

## THEATRE

In the year to come we will realise Sam Wanamaker's vision of a year-round theatre operation, with two theatres presenting work summer and winter. We look forward to offering fresh productions of great plays within the new Playhouse. The inaugural season, running from January to April 2014 (in progress at the time of writing), comprises three very different masterpieces of the Jacobean stage: *The Duchess of Malfi* by John Webster, *The Knight of the Burning Pestle* by Francis Beaumont and *The Malcontent* by John Marston. *The Malcontent* is performed by the Globe Young Players, a company of 12 to 16-year-olds recruited over the course of the summer of 2013.

Making use of its superb and intimate acoustics, we have embarked on an exciting collaboration with the Royal Opera House in a production of the 18th-century opera, *L'Ormindo*, by Francesco Cavalli, and we will present a series of concerts by world-class musicians in the Playhouse, including Trevor Pinnock and John Williams. Also on offer is *Ellen Terry* by Eileen Atkins, an exploration of one of the greatest figures of the Victorian stage by one of our most distinguished actors, and a performance by the punk comedians, Rubberbandits.



Looking forward to the summer, in a season entitled 'Arms and the Man', we will mark two momentous anniversaries: the 450th anniversary of Shakespeare's birth and the centenary of the First World War. There will be a distinctly classical flavour to the Shakespeare on offer, with *Antony & Cleopatra*, *Julius Caesar*, *The Comedy of Errors*, and a revival of the Globe's 2006 production of *Titus Andronicus*, directed by Lucy Bailey. We also have a brilliant selection of new plays in the offing, each of them, in very different ways, tackling the subject of war. They are: *Doctor Scroggy's War* by Howard Brenton, *Holy Warriors* by David Eldridge, *The Last Days of Troy* by Simon Armitage and *Pitcairn* by Richard Bean.

We also look forward to continuing our international *Globe to Globe* programme. Deafinitely Theatre return to stage *A Midsummer Night's Dream* in British Sign Language; Theatre Arpana will present *All's Well That Ends Well* in Gujarati, and Rakata (returning to the Globe from Madrid, but with a very different play) will stage Lope de Vega's Spanish classic, *Punishment Without Revenge*.

Touring, now a central feature of our artistic programme, will be well represented in 2014. The 2013 Globe production of *A Midsummer Night's Dream* will be scaled down for a medium-sized tour of the UK, Russia and Asia, while the 2013 small-scale production of *King Lear* will embark on a tour of the USA. We will add to our small-scale touring with a new production of *Much Ado About Nothing*.

And finally, there is our world tour of *Hamlet*. We do not use the term 'world' loosely! This two-year touring marathon will visit every country on earth – an unprecedented adventure in the history of the theatre.





## EDUCATION

2014 promises to be a busy year for Globe Education. In addition to sustaining all areas of our activity, we will adapt our programmes to help teachers meet the challenges of the new National Curriculum; widen our network of UK universities; and develop outreach programmes to accommodate the demand for work we are unable to accommodate on the Globe site.

Next year's *Playing Shakespeare with Deutsche Bank* production will be of *The Merchant of Venice* and we will make available 24,000 free tickets to state secondary schools, families and community groups across London.

And to complement the opening of the Sam Wanamaker Playhouse, we are developing an exciting season of events exploring indoor theatre playing conditions and their influence on plays and playing. We will extend the streaming of our public events and will make some lectures accessible from our website. And more generally, we will continue to develop digital resources to introduce children to the Globe and Shakespeare in the most engaging and accessible way.





## EXHIBITION & TOUR

Our most exciting development in 2014 will be launching a new guided tour of the Sam Wanamaker Playhouse, introducing visitors to this beautiful new theatre and providing a complete picture of theatrical life in the second half of Shakespeare's career.

We also have a lively programme of temporary exhibitions in development, including works relating to Shakespeare and the theatre by the artists Tom de Freston, Graham Clarke, John Link and Ronnie Copas. We will add to our growing provision of foreign language audioguides, with Russian and Mandarin, and update our existing audioguides to include up-to-date information about the building and use of the Sam Wanamaker Playhouse. And we plan to launch a new audioguide for our younger visitors in the second quarter of 2014.

Beyond this, we have started the longer process of exploring the potential for an exciting new Exhibition as part of the development of the western side of the Globe site.

## WEST BLOCK PROJECT: LIBRARY, RESEARCH & ARCHIVE

With the recent completion of the Sam Wanamaker Playhouse, we are now able to direct our energies towards the final element of our Founder's original vision for the Globe: an on-site Library, Research and Archive centre, which will also encompass the new Exhibition.

We have commissioned a feasibility study from architects Allies and Morrison for the development of the building situated to the west of the Globe piazza, overlooking the river. At the same time, we look forward to developing a funding strategy for the new centre.







# THANK YOU!

# OUR SUPPORTERS

## MAJOR PARTNERS

Deutsche Bank  
PwC  
Official London Hotel Partner  
Grange Hotels

## MEDIA PARTNERS

Financial Times

## CORPORATE SUPPORTERS

BritishAmerican Business  
DMG Media  
Haddenham Healthcare Ltd  
Maviga International (Holdings) Ltd  
Sapphire Systems plc  
Spotlight  
UBS Wealth Management

## IN-KIND SUPPORTERS

Ford  
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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.

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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 2013 should be consulted. These have been filed with the Charity Commission. You can obtain copies from the Chief Finance and Operating Officer, Shakespeare’s Globe, 21 New Globe Walk, London SE1 9DT

## CHAIRMAN’S SIGNATURE

The annual accounts were approved on 27 January 2014. 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 2006.

## Lord Falconer of Thoroton

Chairman for and on behalf of the Trustees, 27 January 2014  
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.

# 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 2013 set out on pages 26 to 28.

**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 2013 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 (27 January 2014) and the date of this statement.

BDO LLP,  
Statutory Auditor  
Gatwick  
United Kingdom  
Date: 3 February 2014

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