



THE SHAKESPEARE GLOBE TRUST

ANNUAL REPORT AND ACCOUNTS FOR THE YEAR ENDED 31 OCTOBER 2016

The Shakespeare Globe Trust
(Limited by Guarantee)

Registered company number 1152238

Registered charity number 266916

Principal Office: 21 New Globe Walk, Bankside, London, SE1 9DT

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Duke of Edinburgh KG KT

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Emma Rice,
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Dominic Dromgoole,
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CONTENTS

Strategic Report	
Chair and Chief Executive Statement	2
Our aims	4
Our strategy	4
Our achievements and performance in the past year	5
Our plans for next year	8
Trustees' and Directors' Report	18
Independent Auditor's Report	19
Consolidated statement of financial activities	21
Consolidated balance sheet	22
Trust balance sheet	23
Consolidated cash flow statement	24
Notes to the financial statements	25
Auditors and professional advisers	38

STRATEGIC REPORT

CHAIR AND CHIEF EXECUTIVE STATEMENT

It has been wonderful this year to see how Shakespeare's Globe has played such a major role in supporting the worldwide celebrations of our house playwright in this once in a generation Shakespeare400 jubilee celebration, with numerous performances, events and activities running throughout the year, taking place in London, around the UK and across the globe. All these activities and the public active engagement with them have cemented the Globe's role and mission to be the first point of reference for the study and appreciation of Shakespeare in performance.

No other organisation matched the Globe's endeavours in taking Shakespeare to 189 countries, with the culmination in April of the two year tour of the *Globe to Globe Hamlet*, with a final overseas performance fittingly taking place in Kronborg Castle in the presence of HM Queen Margarethe II. The company, having by then travelled over 310,000 kilometres, returned to Bankside for their final performances over the birthday weekend and were welcomed by a visit from President Obama and a celebration of 'Shakespeare in Southwark' at Southwark Cathedral attended by our Royal Patron, HRH The Duke of Edinburgh.

During the birthday weekend, public celebration of Shakespeare's legacy was also shared with visitors up and down the Thames with The Complete Walk, a series of 37 beautifully shot short films of scenes from each of Shakespeare's plays set in the locations Shakespeare was imagining at the time, playing on large screens from Westminster to Tower Bridge. The worldwide legacy of these films lives on, with other cities and countries as far as Beijing and Santa Barbara using them for their own Shakespeare celebrations.

We also recognised the worldwide anniversaries of Shakespeare's contemporaries, with a programme of events around Cervantes and Tang Xianzu. Shakespeare's Globe partnered with many organisations for the first time, including the British Library for their highly celebrated exhibition, *Shakespeare in 10 Acts* and with King's College & the National Archives for *By me: William Shakespeare – A Life in Writing* exhibition at Somerset House, which included many items and film footage from our archives.

Shakespeare's Globe continues to do more than any other organisation to introduce younger generations at home and internationally to Shakespeare and his works and this was admirably demonstrated by taking our production of *The Merchant of Venice* with a full complementary education programme to four cities in China. Globe Education continues to develop plans in China for a new Centre for Performance Arts Teaching and Training, generously supported by funding from Her Majesty's Treasury.

The year long programme of productions in both the Globe Theatre and Sam Wanamaker Playhouse attracted record breaking audiences. Dominic Dromgoole's final season, after ten years as Artistic Director, culminated with the first Shakespeare plays – the four late romances – being produced in the Playhouse, attracting an audience of over 77,000 and unlocking the plays in the type of theatre for which they may have been written. Both *Farinelli and the King* and *Nell Gwynn*, our successful transfers to the West End, were nominated for ten Olivier Awards between them, with *Nell Gwynn* winning Best New Comedy.

In May Emma Rice, as the new Artistic Director, produced her first Wonder Season in the Globe theatres which continued to innovate and challenge the interpretation and presentation of Shakespeare. Delighting audiences and critics alike, the season of six productions played to 93% capacity across the season, with 40% of all tickets still priced at £5 and welcoming over 380,000 theatregoers. The summer season also included our first live worldwide streaming, in partnership with the BBC and British Council, of *A Midsummer Night's Dream*.

Globe Education had great success in widening participation, with new and exciting strands of work being developed in all areas. Lively Action continued to perform exceptionally well, as did the summer schools and Youth Theatres. In its tenth year, our *Playing Shakespeare with Deutsche Bank* production of *Twelfth Night* welcomed over 24,000 London students seeing the production for free. Higher Education and Research also experienced their own successes with a continued growth in research output meaning the Globe is well qualified as an organisation to apply for Independent Research Organisation status next year.

Our Exhibition and Tour had a steady year and coped well with the downturn in foreign visitor numbers in April and May following the terrorist attacks in Europe that all major visitor attractions experienced.

There was considerable media coverage surrounding the Trustees' decision that, following two invigorating seasons of experimentation using amplified sound and lighting design, the Globe Theatre will return to a theatre programme structured around 'shared light' from April 2018. We were, of course, extremely sad that this decision has led to Emma Rice feeling that she was unable to continue to lead the Globe artistically, and will therefore leave in the spring of that year. In the meantime we look forward to Emma's invigorating 2017 Globe Theatre and 2017/18 Sam Wanamaker Playhouse seasons.

This summer's technological installations have generated diverse opinion about the role of the Globe, and the ensuing debate has enabled the Globe to confirm its unique theatrical practice. The significant debate has shown the high regard of the Globe as a cultural institution, despite receiving no regular public funding. It is clear that people are passionate about the Globe and what it does which demonstrates the importance of all the work that we have been carrying out for the past 20 years. Shakespeare's Globe will of course continue its radical theatrical experiment to present Shakespeare to as large and diverse an audience as possible.

Project Prospero, our next major capital development, will represent the completion of Sam Wanamaker's vision for the Globe. The now designed stunning new building will provide for a fully integrated campus on Bankside and enable theatre audiences, scholars and the general public to engage more effectively at every level with Shakespeare's work, alongside a new production centre to support our all year round performance needs.

On the Board of Trustees, Bruce Carnegie-Brown retired as a Trustee and as long-standing Chair of the Development Board having come to the end of his nine year term. Without his fundraising leadership, we would not have been able to raise the funds to construct the Sackler Education and Rehearsal Studios opened in 2010, nor the Sam Wanamaker Playhouse in 2014.

Two new Trustees, Lady Cynthia Hall and Dame Anne Pringle joined in April. Their significant experience further strengthened the composition of the Board with their professional backgrounds in education and international relations respectively.

Lord Bichard
Chair

Neil Constable
Chief Executive

OUR AIMS

Shakespeare's Globe exists to promote and improve the understanding and enjoyment of all aspects of the dramatic art principally in relation to the works of Shakespeare in performance.

Inspired by Shakespeare and the Globe's theatres, our aim is to be the world's leading centre and organisation for the study and celebration of plays in performance.

The strategies employed to achieve our aims and objectives are to:

- Present a stimulating range of high quality theatre productions of around 260 performances each year at the Globe Theatre and over 200 performances in the Sam Wanamaker Playhouse at relatively low and accessible ticket prices. These include up to 600 £5 standing tickets for all Globe Theatre performances and 48 £10 standing tickets for Sam Wanamaker Playhouse performances. These are supplemented by digital productions and a touring programme of productions around the UK and abroad.
- Offer a wide range of educational programmes on site, online and in the community, aimed variously at school students, undergraduates, scholars and the general public, covering all age groups and abilities, a significant element of which is free to students.
- Offer guided tours of the theatre and access to a permanent exhibition to visitors throughout the year.

The Globe uses visitor numbers and levels of demand for our educational courses, theatre performances and exhibition to gauge our success in delivering public benefit in relation to our primary charitable purposes and we invite feedback from all visitors, theatre goers and students who participate in our educational programmes.

OUR STRATEGY

Our organisational wide strategic objectives for the year as detailed in our five year business plan for the period 2012 to 2016 included the following:

- Enhancing the way in which the artistic, educational and interpretative offers are nurtured, as well as supporting their individual strengths and interrelationships.
- Providing a long term self sustaining future by maximising revenue opportunities at home and abroad and via rigorous control of costs and resources.
- Making the most of our iconic buildings and planning and prioritising the future maintenance and developments of the overall Globe Centre.
- Developing our national and international profile and reputation and ensuring that we make Shakespeare's Globe the location of choice to see and engage with Shakespeare and our theatres.
- Developing, enabling and rewarding all those who work here to ensure they help deliver our vision.
- Exceeding the expectations of all those who engage with Shakespeare's Globe.

OUR ACHIEVEMENTS AND PERFORMANCE IN THE PAST YEAR

GLOBE THEATRE – PROMOTING ARTISTIC AND LITERARY APPRECIATION

Dominic Dromgoole's final season as Artistic Director saw Shakespeare's four late plays staged in repertory in the Sam Wanamaker Playhouse. All four were very warmly received and many reviews for *The Tempest* which was the last to open were also effusive in their praise of Dominic's tenure since 2006.

Throughout the winter of 2015 / 16, directors and filmmakers visited many locations, from Cairo to Bermuda, shooting 37 short films, one for each Shakespeare play. These formed the content for an unprecedented large scale event, The Complete Walk. Over the weekend of 23 and 24 April 2016, large screens were erected along the south bank of the Thames from Westminster Bridge to Tower Bridge, each showing one of the films. A phenomenal act of free public engagement, the Walk saw a huge number of visitors walk from screen to screen along the river. The Complete Walk was also mounted in 25 cities around the world including Kolkata, Madrid, Santa Barbara and Shanghai.

April 2016 also saw the end of *Globe to Globe Hamlet*. The planned two year tour to every country in the world ultimately visited 189 countries. Sadly some countries were deemed unsafe to visit and one refused permission. However, for each such country, the tour played to displaced nationals such as at the camp in Obock, Djibouti for Yemeni refugees. The highlights of the extraordinary Hamlet tour are too numerous to list but, importantly, it was delivered safely for our company which was an overriding priority. In March 2016 the show played in northern Iraq to 1,500 Kurdish students; as part of the event, the text of the play was translated into Kurdish by the British Council and distributed for free. The penultimate venue was Kronborg Slot, in Helsingør, Denmark, otherwise known as Elsinore Castle, in the company of the Queen of Denmark. When the tour returned to the Globe on Shakespeare's Birthday, the company was met on stage by President Obama, receiving unparalleled international media attention, prior to the final four performances. Never has any theatre project, anywhere in the world, reached a broader audience.

The summer 2016 season, Emma Rice's first at the Globe, was entitled 'Wonder', and exploded onto the Globe stage with Emma's production of *A Midsummer Night's Dream*. Among many positive responses, the critic Matt Trueman likened the production's revolutionary impact to when 'television turned technicolor' and 'Dylan went electric'. *A Midsummer Night's Dream* was followed by Caroline Byrne's production of *The Taming of the Shrew*, set in Dublin in 1916 against the backdrop of the Easter Rising. Iqbal Khan's visceral *Macbeth* and Emma Rice's joyous revival of *946 – The Amazing Story of Adolphus Tips* for Kneehigh followed, before the season ended with Matthew Dunster's *Imogen*, a fresh urban take on *Cymbeline*. On the piazza and outside our doors, Lez Brotherston's Wonder Forest created a magical atmosphere allowing visitors and theatregoers to sit under its beautiful canopy. The Globe's commitment to gender parity diversity on stage was again encouraging: for the core productions of the Globe season 46% of actors were female, 37% were of BAME origin and 3% were deaf or disabled.

Our new association with Kneehigh saw *The Flying Lovers of Vitebsk* play in the Sam Wanamaker Playhouse in June. Emma Rice's production of Daniel Jamieson's play about Marc and Bella Chagall was brilliantly received by both critics and audiences. In autumn 2016, John Wolfson's play *The Inn at Lydda*, directed by Andy Jordan, was staged with a tremendously strong cast that imagined the meeting between Jesus Christ and Tiberius Caesar. Also wowing the Playhouse was a series of concerts entitled Wonder Women curated by Lauren Laverne, which saw acts as diverse as Gwenno and Pixx play the candlelit stage. This series culminated in a large scale, sold out concert from Roisin Murphy on the Globe stage.

A new co-production with Liverpool Everyman & Playhouse of *The Two Gentlemen of Verona* by Nick Bagnall, set in 1966, toured the UK, and was attended by 39,669 people at 80% capacity, including a run at the Sam Wanamaker Playhouse, and Europe playing outdoor and indoor venues.

Also on tour was Jonathan Munby's production of *The Merchant of Venice*, starring Jonathan Pryce as Shylock. After opening at the Liverpool Playhouse, the production travelled to the Lincoln Center Festival in New York (picking up a splendid review in *The New York Times*), the Kennedy Center in Washington DC and the Chicago Shakespeare Theater. It then travelled to China, playing at four venues, before returning to the Globe for a fortnight in October. The tour concluded with a final performance week at the Teatro Goldoni in Venice. It was seen by 51,383 people at 93% capacity.

In the West End, the Globe's reputation as a producer of new work was enhanced further by a hugely successful run of Jessica Swale's *Nell Gwynn* starring Gemma Arterton at the Apollo Theatre. The production won the Olivier Award for Best New Comedy and played to packed houses throughout.

During the year we released three Globe productions in cinemas around the world. *Measure For Measure*, *Richard II* and *The Merchant of Venice* were screened in 300 cinemas across eight territories around the world to an audience of around 24,000. Our top performing countries were the USA, the UK and Canada.

Globe Player, an online platform, offers full length, high definition films of over 50 Globe productions to rent or purchase. We also created a new function on the Globe Player this year, making music downloads available to buy for the first time. During the year we had almost 13,000 downloads and streams.

Our live stream of *A Midsummer Night's Dream* in October achieved over 90,000 views, making it the most viewed online content over the entire six months of the Shakespeare Lives festival.

Overall the Sam Wanamaker Playhouse was attended by 99,999 people (2015: 88,336) and the Globe stage saw an audience of 390,454 people (2015: 367,110).

GLOBE EDUCATION – LEARNING AND INSPIRATION FOR ALL

A year long programme, *1616: A Momentous Year*, marked the 400th anniversary of the death not only of Shakespeare, but also of theatre impresario Philip Henslowe, playwright Francis Beaumont, Miguel de Cervantes and Chinese playwright Tang Xianzu. This involved collaborations with the British Council, the British Library, King's College, the Cervantes Institute, the London Philharmonic Orchestra and Dulwich College among others.

Visits to China initiated a British Government funded project to draw on Globe Education's approaches to help Chinese theatres and schools develop new audiences.

Globe Education co-hosted the World Shakespeare Congress for scholars and an international conference for teachers.

A Research Strategy Advisory Group was established to support Globe Education's internationally recognised research activity. Two monographs by Globe Education scholars were published and Professor Gordon McMullan of King's College was this year's Sam Wanamaker Fellow and was presented with the 2016 Sam Wanamaker Award.

Twelfth Night, the tenth anniversary *Playing Shakespeare with Deutsche Bank* production, played to over 25,000 school students in the Globe Theatre. Over 120 Southwark based students presented *Richard III* in the Sam Wanamaker Playhouse. The first Shakespeare's Telling Tales weekend festival for families attracted over 2,500 attendees.

We were delighted that Shakespeare's Globe won the Schools Travel Award as Best Venue for English Learning. The successful Lively Action on-site workshop programme was attended by 83,130 students (2015: 83,942), complemented by a growth in national and international outreach workshops and projects with schools. A new Teaching Shakespeare online resource was beta tested for launch in 2017 and a series of Shorter Shakespeare school texts was launched for younger students.

A record number of MA and undergraduate students participated in English and Conservatory courses whilst a series of professional development Studios attracted actors and directors to the Globe. All of Philip Massinger's plays published in quarto before 1642 were donated to the library by John Wolfson in advance of the gift of his collection. The digitisation of the Shakespeare's Globe recordings archive was completed.

GLOBE EXHIBITION AND THEATRE TOURS – PROMOTING AN APPRECIATION OF HISTORY AND LITERATURE

We welcomed 333,000 visitors to the Exhibition & Tour this year which is marginally less than last year's total of 340,000. Along with other charging London attractions in Central London, the Globe found the beginning of the year to be a challenging period for the Exhibition, particularly given the adverse impact on visitor numbers following the terrorist activity in Northern Europe. Since the summer of 2016 numbers have picked up considerably as the visitor attraction market has benefited from more favourable exchange rates for European and North American tourists; unfortunately the more recent buoyant performance has not enabled us to make up the shortfall we experienced in the early months of the financial year.

We have continued to present a vibrant programme of public demonstrations over the year with 2,950 demonstrations on swordplay, costume dressing and printing press and, for deaf and hearing impaired visitors to the Exhibition, we have added British Sign Language with English subtitles to our audioguide offer.

Our small scale temporary exhibition programme has been particularly rich in this 400th anniversary year with a suite of exhibitions supplementing the main Exhibition & Tour. These have included *Late Leaves* from the John Wolfson Collection, *Ellen Terry* in the Globe Library & Archive, *Shakespeare Through The Ages* highlighting the work Globe Education Learning does with children and adults, *1616 Part 1 – Henslowe's Rose: Theatrical Treasure* from Dulwich College featuring a selection of original documents from the collections of Dulwich College, *Macbeth* (2015) with accessories and Lady Macbeth's costume from the StudioCanal feature film, *Most Rare Visions: Bottom at the Globe* with material from the Globe's Performance Archive, showing how different designers have approached *A Midsummer Night's Dream's* iconic character and *1616 Part 2 – Shakespeare Rediscovered in Saint-Omer* including original folios of works by Samuel Daniel and King James (loaned from UCL Library Services Special Collections), Ben Jonson and William Shakespeare, notably a First Folio recently rediscovered in Saint-Omer, France.

MAKING THE MOST OF OUR ICONIC BUILDINGS

We have a number of projects in progress as we look to capitalise on our Bankside location for the benefit of our visitors, make best of use of our space and provide optimal working space for our activities.

We have continued to develop plans for Project Prospero in conjunction with our architects, Allies and Morrison, to provide a new fit for purpose library and archive facility, new exhibition, rehearsal and studio space, and to upgrade our back of house facilities and office accommodation to support year round performances. This significant project is intended to incorporate a complete remodelling and reimagining of the public exhibition which has remained largely unchanged for the last 16 years.

The Trustees approved the decision to prepare RIBA stage 3 designs in November 2015, which were completed in April 2016. Following a public consultation process and presentations of the designs to interested parties, from which we received overwhelming support, we submitted the designs for full planning permission approval to Southwark Council in July 2016. In parallel with this the Trustees also approved the decision to prepare RIBA stage 4 designs in April 2016. This is a detailed design process which is ongoing with our architects and lead design consultants.

Our development team together with the Prospero Fundraising Committee are very active in raising the significant funds required to complete the project.

Plans to acquire a long leasehold to provide education workshops and theatre studios immediately adjacent to our Sackler Studios progressed during the year. We hope to acquire this lease in early 2017.

The summer 2016 Globe season provoked much debate and diverse opinion on the use of sound and light technology and their installation within the Globe. This debate has enabled the Globe to confirm its unique theatrical practice moving forward. We will formally review our mission statements and organisational structure as part of the planning for our next five year business plan.

OUR PLANS FOR NEXT YEAR

GLOBE THEATRE

We will present our third year round theatre performance schedule, beginning with Emma Rice's first season in the Sam Wanamaker Playhouse, entitled *Wonder Noir*. This will be followed by the 2017 summer season, the *Summer of Love*, marking the 50th anniversary of the hedonism of 1967.

The 2016/17 season in the Sam Wanamaker Playhouse features five productions. Lucy Bailey directs a wonderful adaptation of Milton's poem *Comus* and Emma Rice and Joel Horwood adapt Hans Christian Andersen's *The Little Match Girl and Other Happier Tales*. A revival of Nick Drake's majestic *All the Angels*, the unlikely but true tale of the creation of Handel's *Messiah* directed by Jonathan Munby, will be a further festive treat. In 2017 Annie Ryan directs John Webster's classic revenge tale *The White Devil*, while Ellen McDougall rounds off the season with Shakespeare's intense, dramatic and timeless *Othello*.

The *Summer of Love* season will open with *Romeo and Juliet* directed by Daniel Kramer. In May the UK tour of Jessica Swale's Olivier Award-winning *Nell Gwynn* returns to the Globe, in a coproduction with English Touring Theatre, and the season continues with Emma Rice's new production of *Twelfth Night*. Kneehigh's *Tristan & Yseult* will be revived on the Globe stage as part of a major tour for the company. Next in the season is *Much Ado About Nothing*, directed by Globe Associate Director Matthew Dunster, followed by *King Lear* directed by Nancy Meckler. The season will close with the world premiere of Tristan Bernays' new play *Boudica*, directed by Eleanor Rhode.

GLOBE EDUCATION

Deutsche Bank has generously agreed to fund the Playing Shakespeare project for a further three years. *The Taming of the Shrew* directed by Jacky Defferary has been chosen for the 2017 production in the Globe and will play to 25,000 students from London and Birmingham. The impact of the project will be evaluated by a PhD student jointly funded by Globe Education and the Open University.

Support from Shakespeare's Globe (USA) and Sage Publications will help to establish a Center for the Teaching of Shakespeare in the American Classroom based at the University of California at Davis. The Center will help to promote Globe Education's teaching practices amongst elementary, high school and trainee teachers across the USA.

Locally, we will review our work within the immediate community of Southwark and seek to extend our offer to local residents as well as to school and university students. Choirs in the annual Southwark Concert for Winter on the Globe stage will involve singers from age 3 to 95.

Family events will include the second Shakespeare's Telling Tales festival and half term storytelling performances. Storytelling outreach projects will continue to be offered to schools across the UK. New GCSE revision workshops will be offered onsite as part of our Lively Action programme.

The launch of the Teaching Shakespeare online resource will provide teachers around the world with invaluable performance based teaching materials. In addition a new microsite will be developed to support the *Playing Shakespeare with Deutsche Bank* production. A Globe Archive Player has been created to enable staff to access a range of Shakespeare's Globe's recorded materials. Adam Matthew Digital will continue to digitise parts of the Globe archive for license to libraries across the world.

A number of higher education consultants will be appointed to mentor the growing number of freelance faculty for conservatory programmes. Course numbers are expected to grow for an ever increasing range of undergraduate and MA courses. An equivalent MA for classical acting will be devised in 2017. The 16th annual conservatory course for Rutgers University will culminate with a Globe staging of an all female *Julius Caesar* and an all male *As You Like It*.

Work in China will continue with workshops and lectures in schools, theatres and universities and with summer courses created in London for university students from Shanghai and Beijing

We will work with a number of UK based Higher Education Institutions in support of research projects on John Marston, Thomas Nashe, Edmund Spenser, pre-Shakespearean theatre and Restoration Drama. A conference on The Cultures of Mortality: Death on the Shakespearean Stage will welcome scholars from around the world.

Around Play is the chosen theme for public events that will celebrate the 20th anniversary of the Globe Theatre. Philip Massinger will be the focus of the Read Not Dead staged readings, drawing on the recent gift to the library of the Massinger quartos, and a new digital Read Not Dead resource will be launched to promote early modern plays and playwrights.

EXHIBITION AND TOUR

We intend continuing our programme of temporary exhibitions throughout the new financial year with a number of presentations either already booked in or in the process of being confirmed. These include two new large oil paintings by award winning French artist Alain Senez, *A Midsummer Night's Dream* and *The Tempest*, a display of designs and model boxes by students on the Rutgers design course, archive material on Globe *Othello* productions and Sam Wanamaker's performance as Iago, in advance of the new Sam Wanamaker Playhouse production, archive material from Phoebus Cart's *The Tempest* which played on the Globe site in 1991 and a display illustrating the academic research, craftsmanship and artists' involvement in the reconstruction of the Globe theatre in its 20th anniversary year.

Longer term plans for the development of a new exhibition as part of Project Prospero continue to proceed well and we are working to secure funding from a range of sources.

MAKING THE MOST OF OUR ICONIC BUILDINGS

We will continue with our work for the development of the West Block building as part of Project Prospero. RIBA Stage 4 work continues and should complete in early 2017. The active capital fundraising campaign to raise the significant funds necessary to realise this plan will continue. This will be a major activity for the whole organisation for the following year. We expect to receive planning permission and now hope to be in a position to appoint contractors and commence major works in 2018 although this is dependent on raising the necessary funds.

We will aim to complete lease arrangements for the acquisition on long leasehold of accommodation immediately adjacent to Sackler Studios to provide education workshops and rehearsal studios with a view to these facilities coming into operation in the summer of 2017.

TRUSTEES' AND DIRECTORS' REPORT

The Trustees present their report and audited financial statements for the year ended 31 October 2016.

The reference and administrative information set out on page 38 and the Statement of Trustees' Responsibilities set out on page 18 form part of this report. The financial statements comply with the current statutory requirements, the memorandum and articles of association and Statement of Recommended Practice – Accounting and Reporting by Charities.

PUBLIC BENEFIT

Children, students and other members of the general public benefit from the activities of the Globe.

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit. The Globe receives no direct annual government funding and relies on grants and donations, the income from fees and charges in respect of its charitable activities and from its ancillary and non charitable trading activities to cover its operating costs and to provide the necessary investment for future development.

The Globe's pricing policy reflects its strategy of enabling all members of the public, whatever their means, to attend our theatre and take part in our educational activities. In setting the level of fees and charges, the Trustees give careful consideration to the accessibility of our educational services and theatrical performances for those on low incomes. The Globe makes available up to 600 standing tickets at £5 for every theatre performance in the Globe Theatre; there has been no change to this price since the theatre opened 19 years ago. 170,000 £5 tickets were available for our main 2016 Theatre Season, which represented approximately 40% of all available tickets.

Our annual production of a Shakespeare play aimed specifically at 12 to 16 year olds is provided free of charge to 15,000 young people, due to the generous support of Deutsche Bank. Certain public education events are free, as are most of the education services delivered to schools in Southwark. Web based resources for schools are also made available at no charge.

Full price adult entry to the Exhibition and Tour is £15.00 rising to £16.00 from 1 December 2016. Concessions are available to students, seniors, children and families.

FINANCIAL REVIEW

A surplus of £464,000 (2015: £302,000) was achieved for the year, an increase of £162,000 on the previous year, reflective of the continued growth to and investment in the Globe's charitable activities. Total incoming resources for the year were £27,051,000 (2015: £23,039,000), an increase of 17% (£4,012,000) on the previous year. This increase is attributable to higher incoming resources from charitable activities of £3,099,000 (18%) and higher voluntary income of £809,000 (46%).

We enjoyed a year of exceptional box office sales, achieving average audience attendance levels across the Globe Theatre Summer Season of 93% (2015: 85%). The second first full season in the Sam Wanamaker Playhouse together with summer programmed events achieved average audience attendance of 94% (2015: 86%). We continued to enjoy high demand for our educational services but in a challenging year our exhibition/tour offering attracted 2% fewer visitors than the previous year.

The results of Shakespeare Globe Trading Limited, the Globe's trading subsidiary, are summarised at note 6 to the consolidated financial statements and show a net surplus of £1,706,000 (2015: £1,571,000) before a gift aid payment of £1,686,000 (2015: £1,554,000) to the Globe.

Shakespeare Globe Productions Limited continued providing preproduction theatre services to the Globe. A claim of £434,000 (2015: £502,000) for Theatre Tax Relief is being made in respect of these services.

The total balance carried forward on the Globe's consolidated unrestricted and restricted income funds at the end of the year was £42,015,000 (2015: £41,551,000).

Consolidated unrestricted funds, excluding the fixed assets and capital redemption reserve at the end of the year amounted to £9,245,000 (2015: £9,094,000); which included designated funds of £6,883,000 (2015: £7,088,000).

INCOMING RESOURCES

Around three quarters of the Globe'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 onsite shop, catering concession income and facilities hire. Recurring annual sponsorships, corporate support and general donations make up less than ten per cent of the group's annual incoming resources.

Charitable activities

Income from charitable activities totalled £20,723,000 (2015: £17,624,000) an increase of £3,099,000 (18%) on the previous year.

Total Theatre income was £15,499,000 (2015: £12,907,000), an increase of 20% on the previous year. A total of 270 (2015: 284) performances were presented at the Globe Theatre and 319 (2015: 284) at the Sam Wanamaker Playhouse. Box office income in respect of these performances amounted to £11,983,000 (2015: £10,522,000). It was another highly successful season with overall attendance of 373,000 paid theatre goers at 93% occupancy (2015: 85% occupancy) for the Globe Theatre and 91,000 paid theatre goers at 94% occupancy (2015: 86% occupancy) for the second full season in the Sam Wanamaker Playhouse, complemented with a series of events and concerts during the summer period. The balance of theatre income is made up of programme sales and performance related merchandise income, other events income, touring box office income and filming income.

Globe Education fees raised were £2,166,000 (2015: £1,916,000) an increase of 13% on the previous year. This reflects both a growth to activity, notably in respect of our Lively Action workshop programme and an increase in attendance capacity at courses and events.

The Exhibition and Tour generated attendance levels for the year of 333,000 paying visitors (2015: 340,000) and income of £3,058,000 (2015: £2,801,000), showing an increase of 9% on the previous year.

Fundraising

The Globe receives no annual subsidy from Arts Council England for our core artistic and educational work, or for current capital projects. Therefore we rely on our family of supporters for all fundraising income.

Total funds raised amounted to £2,552,000 (2015: £1,743,000), of which £595,000 (2015: £255,000) related to the Capital Campaign for Project Prospero to fund the next stages of the design.

Income from Friends subscriptions, individual donations, legacy income and general unrestricted donations from trusts amounted to £563,000 (2015: £666,000) largely as a result of smaller amounts received by way of legacies.

Restricted income received in support of our education work totalled £876,000 (2015: £354,000). Restricted income to support theatre work was £344,000 (2015: £257,000). Restricted income is either used in the year received or ring fenced to support specific projects in future years.

Trading and other income

Trading operations, including public and events catering, hire of facilities and provision of corporate and private event management services, merchandise sales and publications and music recordings, are carried out by the Globe's wholly owned subsidiary, Shakespeare Globe Trading Limited.

This company recorded income of £3,713,000 (2015: £3,537,000) for the year representing an increase of 5% on the previous year. Income in respect of our retail and catering activities grew by 5%. The surplus of £1,706,000 (2015: £1,571,000) showed an increase of 9% on the previous year, due to the increase in catering concession income.

The principal activity of the Shakespeare Globe Productions Limited, a Globe wholly owned subsidiary, is producing, running and closing productions. This company recorded turnover of £5,790,000 (2015: £6,619,000) for the year. The deficit of £434,000 (2015: deficit £502,000) arising from operations reflects to the value of the Theatre Tax Relief credit, leaving a breakeven position after taxation.

RESOURCES EXPENDED

Total resources expended amounted to £26,587,000 (2015: £22,737,000), an increase of 17% on the previous year.

Expenditure on charitable activities totalled £23,029,000 (2015: £19,481,000) an increase of £3,548,000 (18%).

Theatre costs totalled £15,930,000 (2015: £13,312,000), an increase of 20% on the previous year, reflective of an increased commitment and investment to filming activity and touring, and a significant investment in the *Globe to Globe Hamlet* world tour all offset by a claim for Theatre Tax Relief of £434,000 (2015: £502,000).

Globe Education costs amounted to £3,929,000 (2015: £3,457,000), an increase of 14% on the previous year.

Exhibition & Tour costs increased by 17% on the previous year at £3,170,000 (2015: £2,712,000).

The costs of generating voluntary income totalled £843,000 (2015: £770,000), an increase of 12% on the previous year. This reflects the staff resource and donor cultivation activities to support our fundraising initiatives.

Trading and non charitable expenses amounted to £1,936,000 (2015: £1,656,000), an increase of 17% on the previous year.

Shared services costs totalled £5,395,000 (2015: £4,369,000), an increase of 23% on the previous year. Shared services costs include expenditure on the management and maintenance of the building, including insurance and utility costs, finance, personnel and IT costs. The increase on the previous year relates mainly to the increased level of activities and inflationary cost pressures.

Capital expenditure amounted to £2,046,000 during the year (2015: £836,000). Of this £1,400,000 was expended in relation to Project Prospero. The balance relates to the upkeep of the Globe estate and investment in assets on site.

VOLUNTEERS

A significant contribution was made from volunteers to enable the Globe to carry out its activities, mostly in the form of a growing pool of nearly 600 enthusiastic and dedicated volunteer stewards who provided essential house management support throughout the theatre seasons and at other public events from time to time.

Other volunteers worked on the Friends' desk in the foyer, helping with our fundraising efforts by accepting donations from tour groups and other visitors to the Globe all year round.

RESERVES POLICY

The Globe has reviewed its policy during the year and has determined to maintain its unrestricted charitable reserves in the following manner.

The Trustees continue to plan to increase the operating contingency to £3 million over the next 10 years to provide an amount equivalent to three months of operating expenditure. As at 31 October 2016 the contingency was £2.4 million (2015: £2.0 million) which is included within the other unrestricted and otherwise undesignated reserves of £2.6 million (2015: £2.2 million).

In addition to the unrestricted reserves held for the purposes detailed above the Globe has designated reserves of £6.9 million (2015: £7.1 million) for the following purposes:

- A £1 million emergency facilities estate maintenance and renewal fund to deal with unforeseen and uninsured issues;
- A short to medium term building maintenance and renewal fund of £1.5 million of which £0.5 million is planned to be spent in 2017;
- £2.9 million towards the funding of its capital plans, mostly related to Project Prospero;
- An artistic contingency fund of £0.2 million to provide for the risk element of programming and developing new work; and
- £0.8 million related to capital and other one off expenditure planned in 2016/17.

The Trustees are satisfied that sufficient reserves are held to meet the Globe's requirements. The reserves policy is subject to regular review to ensure that the retained reserves meet the long term needs of the organisation on an ongoing basis.

INVESTMENT POLICY

In accordance with the Globe's investment policy it does not hold any investments other than in the form of bank deposit accounts. The primary objective is capital protection and the secondary objective to maximise interest income. The investment policy is subject to regular review to ensure it continues to meet the needs of the organisation.

INTERNAL CONTROL AND RISK MANAGEMENT

The Trustees are responsible for ensuring the Globe has effective risk management and control systems in place. Agreed processes are in place by which the Trustees review, identify and assess major risks and agree with management the controls that already are, or will be, put in place to manage those risks.

The Trustees review the Globe's risk register in full on an annual basis, all significant risks being reviewed on a regular basis. Senior management has responsibility for managing resources, monitoring performance and establishing and maintaining effective internal control systems. The system of internal control and risk management is designed to:

- identify and prioritise strategic and operational risks to the achievement of the Globe's aims and objectives;
- evaluate the likelihood of those risks being realised and their potential impact; and
- manage these risks efficiently, effectively and economically.

The Trustees are satisfied that appropriate internal control systems and risk management processes are in place.

The key components of the Globe's risk management framework include:

- A strategic plan and annual budget approved by the Trustees, against which progress is reported regularly, including monthly financial reporting of results.
- Regular consideration by the Trustees of financial results and variance from budgets.
- Delegation of authority and segregation of duties.
- Senior Management review of key strategic and operational risks on a regular basis. Consideration is given to progress on mitigating actions, new and emerging risks, and opportunities.
- The Audit Committee reviews risks and internal controls on a regular basis.
- The Trustees review the Globe's highest rated risks, together with action taken or proposed to manage such risks, at each Board meeting, and the full Risk Register on an annual basis.
- Clear policies on health and safety and safeguarding children and vulnerable adults to ensure compliance with statutory requirements.

The system is designed to manage rather than to eliminate the risks faced by the Globe and it must be recognised that such a system can provide only reasonable and not absolute assurance.

PRINCIPAL RISKS AND UNCERTAINTIES

The Globe faces the following principal risks and challenges:

- Balancing the artistic and educational objectives of the Globe with commercial considerations necessary to ensure continued financial viability in the absence of any government subsidy and in the current economic climate.
- The recruitment and appointment of a new Artistic director within an appropriate timescale.
- Ensuring sufficient annual surpluses are generated from primary and secondary trading to allow for the maintenance and renewal of existing facilities and operating assets of the Globe.
- Our ability to raise the capital funds required to develop and enhance our operating facilities, and in particular the development of Project Prospero to include a new Library, Research and Archive Centre, a new Exhibition, new studio and rehearsal space and upgraded production facilities.
- Finding space and funding to develop our education work.
- The impact of the UK's decision to leave the European Union. The immediate risks include the impact of an economic downturn on attendance and therefore our income.
- Increase in construction costs in relation to Project Prospero.

STRUCTURE AND GOVERNANCE

LEGAL STATUS

The Shakespeare Globe Trust is a company limited by guarantee governed by its Memorandum and Articles of Association dated 18 December 1973 and most recently amended in 2016.

Ancillary and non charitable trading activities in support of the Globe's primary aims are carried on by the Globe's subsidiary undertaking, Shakespeare Globe Trading Limited ('SGTL'). SGTL pays its annual taxable surplus to the Globe under Gift Aid legislation. Preproduction services are provided by a subsidiary company, Shakespeare Globe Productions Limited.

The Trust also uses the name Shakespeare's Globe and the Globe for its charitable and other trading activities.

TRUSTEES AND DIRECTORS

The Trustees, who act as directors for the purposes of the Companies Acts, are elected by the Board.

RECRUITMENT AND APPOINTMENT OF TRUSTEES

Recruitment and appointment of new Trustees is handled by a Nomination Committee which reports to the Board. This committee considers and makes recommendations to the Board in accordance with guidelines agreed by the Board aimed at ensuring that an appropriate mix of skills, experience, background and diversity relevant to the full scope of the Globe's activities is in place on the Board and its committees. The Chair reviews with each Trustee his/her role and contribution when such Trustee is due for reappointment, usually at three year intervals and the Chair receives feedback on their own position annually.

Trustees usually serve for two terms of three years, extendable for an additional three years by mutual agreement. The Chair, Deputy Chairs and Honorary Treasurer serve for two terms of three years, extendable only in exceptional circumstances.

POLICIES AND PROCEDURES FOR TRUSTEE INDUCTION AND TRAINING

Trustee induction and training needs are reviewed on a case by case basis by the Nomination Committee. When first appointed, Trustees receive an induction pack and are briefed by the Chair, Chief Executive and Executive Committee members, as well as the opportunity to tour the Globe site and see its activities.

THE BOARD AND ITS COMMITTEES

The Trustees, as a Board, recognise that they are responsible for the good standing of the Globe, the safe management of its assets, and the approval of strategy for its future development and all key policy decisions. The Trustees meet on a formal basis at least six times a year to carry out such responsibilities.

The following committees have formally reported and/or provided support to the Trustees in directing the affairs of the Globe during the period.

Chair's Committee

The Committee's function is to oversee the business of the Globe between meetings of the Board in accordance with the principles, policies and the specific decisions and instructions of the Board. All major decisions, particularly in relation to financial matters, are reserved to the Board. The Committee is chaired by the Chair of the Board and also includes the Deputy Chairs and other Trustees according to the requirements of the Chair from time to time.

Nomination Committee

The purpose of the Committee is to: (i) review regularly the size, structure and composition of the Board and Board committees; (ii) identify and nominate candidates for the Board and Board committees, having regard to the Globe's need for the requisite blend of skills, expertise and diversity as well as to fill vacancies and have regard to succession; (iii) put forward candidates to the Board for approval. The Committee is chaired by one of the Deputy Chairs and also includes two other members of the Board.

Remuneration Committee

The purpose of the Committee is to consider remuneration strategy, policies, structure and other issues and matters, particularly with respect to the Executive Committee and senior staff, and advise the Board accordingly. The Committee is chaired by a Deputy Chair and includes two other members of the Board.

Development Committee Board

The function of this Committee is to assist the Trustees in developing funding opportunities and fundraising strategies and policies for the Globe and to assist in their implementation, in particular in supporting fundraising for the Globe's capital development programme. The Campaign Executive Committee is chaired by a Trustee and includes advisers and other Trustees appointed by the Board. There is also an independent Shakespeare's Globe Centre USA Board that supports fundraising activities in the US.

Audit Committee

The Audit Committee has overall responsibility to ensure that the organisation has robust internal controls in place, that these controls are working effectively at all times and are regularly reviewed to reflect changing business conditions.

The Committee's function is: (i) to review the financial management of the Globe and its subsidiary companies in a way that enables the Committee to satisfy the Trustees that there are appropriate mechanisms in place to secure the proper reporting of financial performance and (ii) to assist the Board in its observance of its responsibility to ensure that the Globe's published financial statements represent a true and fair reflection of that performance. The Committee also reviews the Risk Analysis and Governance procedures and practice.

The Committee is chaired by the Honorary Treasurer and also includes three other members of the Board. The company's external auditors and the Chief Executive, Chief Finance and Operations Officer and Head of Finance normally attend meetings of the Committee by invitation.

The Shakespeare Globe Council

The purpose of the Council, made up of 130 members comprising all current Trustees and former Trustees as well as a wider group of friends and supporters, is to serve as an advisory and support group for the Trustees with respect to the overall artistic, educational and exhibition strategies and activities of the Globe. The Council is chaired by the Chair of the Board. Working groups are formed from its number to advise on the Theatre, Education, International and other activities.

Executive Committee

Not a formal Committee of the Board, this Committee's function is the formulation of strategy and policy for Board approval, and the effective day to day operation, management and administration of Globe's activities in accordance with the general strategy, principles and policy approved by the Board. The Committee is chaired by the Chief Executive and also includes the senior executive officers of the Globe.

OTHER MATTERS

Employment of disabled persons and disability awareness policy

The Globe considers all applications for employment from disabled persons, bearing in mind the aptitudes of the individuals concerned. Where an existing employee becomes disabled, every effort is made to ensure that employment with the Globe continues. The Globe's policy is to provide training, career development and opportunities for promotion which are, as far as possible, identical to those for other employees.

The Globe seeks to achieve the objectives set down in the Equality Act 2010 and regularly reviews its operational procedures and policies to ensure that equality of access to the Globe's facilities and services is offered to all persons, in accordance with the requirements of disability legislation, and in furtherance of the Globe's charitable aims to be accessible, open and welcoming to persons from all sections of society.

Staff consultation

The Globe recognises the benefits of good communication, at all levels, between management and staff in promoting the effective pursuit of its charitable aims. Regular Senior Management Team meetings are chaired by the Chief Executive Officer. Other members of the Executive attend by invitation. A Staff Consultation Group meets at least twice a year to discuss matters which impact on all staff. These meetings are chaired by either the Chief Executive Officer or the Chief Finance and Operations Officer. All staff receive regular updates of matters discussed by the Executive committee and have access to the Trustees.

Trustees' Transactions

Trustees declare any actual or potential conflicts of interest and these are recorded. A declaration is made annually in accordance with the Conflicts Policy adopted by the Board in 2009 and the item is on the agenda of each Board meeting. No trustee was materially interested in any contract or matter of significance to the Globe's business during the period or subsequently; immaterial interests are detailed in Note 22. The Trustees received no remuneration or benefits for their contribution to the charity, with the exception of the Chief Executive of the Globe who received a salary in respect of his position as Chief Executive and was reimbursed for expenses wholly and necessarily incurred on behalf of the Globe.

Pay policy for senior staff

The Trustees consider that together the Board of Trustees and the Executive Committee comprise the key management personnel of the Globe in charge of directing and controlling, running and operating the Globe on a day to day basis. All directors give of their time freely and no director received remuneration in the year in their capacity as a Trustee. Details of directors' expenses and related party transactions are disclosed in note 22 to the accounts.

The pay of senior staff is reviewed annually and normally increased in accordance with average earnings. Pay levels have been benchmarked against similar roles in other organisations with an objective of remunerating at the median level for roles. Pay proposals are presented to and agreed by the Remuneration Committee.

STATEMENT OF TRUSTEES RESPONSIBILITIES

The Trustees are responsible for preparing the Strategic Report, the Annual Report and the financial statements in accordance with applicable law and regulations.

Company law requires the Trustees to prepare financial statements for each financial year in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the group and charity and of the incoming resources and application of resources, including the income and expenditure, of the group for that period.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Financial statements are published on the charitable company's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements, which may vary from legislation in other jurisdictions. The maintenance and integrity of the group's website is the responsibility of the Trustees. The Trustees' responsibility also extends to the on-going integrity of the financial statements contained therein.

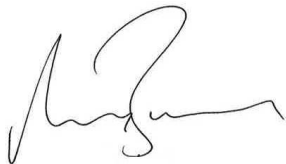
INFORMATION TO AUDITORS

The Trustees who held office at the date of approval of this Trustees' report confirm, so far as they are aware, that there is no relevant audit information of which the company's auditors are unaware and each Trustee has taken all the steps that he or she ought to have taken as a Trustee to make himself or herself aware of any relevant audit information and to establish that the company's auditors are aware of that information.

AUDITORS

The auditors, BDO LLP, have expressed their willingness to continue in office and a resolution to re-appoint them will be proposed at the forthcoming Board Meeting on 30 January 2017 in accordance with section 485 of the Companies Act 2006.

This report, incorporating the Strategic Report, is approved by the board and signed on its behalf by:

A handwritten signature in black ink, appearing to read 'Richard', written in a cursive style.

Lord Bichard
Chair

30 January 2017

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE SHAKESPEARE GLOBE TRUST

We have audited the financial statements of The Shakespeare Globe Trust for the year ended 31 October 2016 which comprise the Consolidated Statement of Financial Activities, the Consolidated and Parent Charitable Company Balance Sheets, the Consolidated Statement of Cash Flow and the related notes. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charity's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's members those matters we are required to state to them in an auditor's report 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 and the charity's members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of trustees and auditor

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Financial Reporting Council's (FRC's) Ethical Standards for Auditors.

Scope of the audit of the financial statements

A description of the scope of an audit of financial statements is provided on the FRC's website at www.frc.org.uk/auditscopeukprivate.

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the state of the group's and the parent charitable company's affairs as at 31 October 2016, and of the group's net income and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

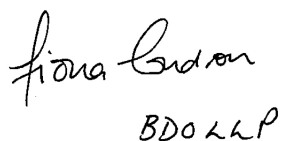
Opinion on other matter prescribed by the Companies Act 2006

In our opinion the information given in the trustees' report and the strategic report for the financial year for which the financial statements are prepared is consistent with the financial statements.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- the parent charitable company has not kept adequate accounting records, or returns adequate for our audit have not been received from branches not visited by us; or
- the parent charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.


BDO LLP

Fiona Condron (Senior Statutory Auditor)

for and on behalf of BDO LLP, Statutory Auditor
Gatwick
United Kingdom

Date: 1st February 2017

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

Year ended 31 October 2016

CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES

Income	Note	Unrestricted	Restricted	2016	2015
				Total Funds	Total Funds
		£000	£000	£000	£000
Voluntary income					
Donations and legacies	2	679	1,873	2,552	1,743
Income from other trading activities					
Commercial trading operations	3	3,713	–	3,713	3,537
Income from charitable activities					
Operations of Theatre, Education and Exhibition	4	20,723	–	20,723	17,624
Investment income	5	63	–	63	135
Total income		25,178	1,873	27,051	23,039

Expenditure					
Costs of raising funds:					
Cost of fundraising activities	7	843	–	843	770
Commercial trading operations	7	1,936	–	1,936	1,656
Expenditure on charitable activities					
Operations of Theatre, Education and Exhibition	7,18	18,972	4,057	23,029	19,461
Preservation of the Globe Theatre & Playhouse	7,18	779	–	779	850
Total expenditure		22,530	4,057	26,587	22,737

Net income/(expenditure) before transfers		2,648	(2,184)	464	302
Transfers between funds	18	(1,729)	1,729	–	–
Net movement in funds	18	919	(455)	464	302
Total funds brought forward at 31 October		34,050	7,501	41,551	41,249
Total funds carried forward at 31 October	18	34,969	7,046	42,015	41,551

All of the above results are derived from continuing activities. All gains and losses recognised in the year are included above. There is no difference between the Statement of Financial Activities and the Income and Expenditure Account and therefore a separate statement of recognised gains and losses has not been prepared.

The notes on pages 25 to 37 form part of these financial statements.

Year ended 31 October 2016

CONSOLIDATED BALANCE SHEET

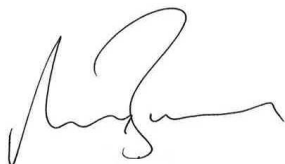
Company number: 1152238

	Note	2016		2015	
		£000	£000	£000	£000
Fixed Assets					
Tangible fixed assets	12	–	31,890	–	31,478
Current Assets					
Stocks	13	229	–	265	–
Debtors	14	2,933	–	2,400	–
Short term deposits		–	–	5,040	–
Cash at bank and in hand	15	10,538	–	5,549	–
Total Current Assets		13,700	–	13,254	–
Current liabilities					
Creditors: amounts falling due within one year	16	(3,575)	–	(3,181)	–
Net current assets		–	10,125	–	10,073
Total assets less current liabilities		–	42,015	–	41,551
Creditors: amounts falling due after one year	17	–	–	–	–
Total net assets			42,015		41,551

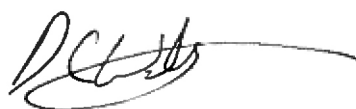
Funds					
Unrestricted income funds					
Fixed asset reserve	18	–	25,554	–	24,786
Designated funds	18	–	6,883	–	7,088
Unrestricted funds	18	–	2,362	–	2,006
Capital redemption reserve	18	–	170	–	170
Total unrestricted income funds		–	34,969	–	34,050
Restricted income funds	18	–	7,046	–	7,501
Total funds			42,015		41,551

The notes on pages 25 to 37 form part of these financial statements.

These financial statements were approved by the trustees on 30 January 2017 and signed on their behalf by:



Lord Richard
Chair



Daniel Witter
Honorary Treasurer

Year ended 31 October 2016

TRUST BALANCE SHEET


Company number: 1152238

	Note	2016		2015	
		£000	£000	£000	£000
Fixed Assets					
Tangible fixed assets	12	–	31,890	–	32,127
Current Assets					
Stocks	13	–	–	45	–
Debtors	14	5,550	–	2,687	–
Short term deposits		–	–	5,040	–
Cash at bank and in hand	15	7,788	–	4,985	–
Total Current Assets		13,338	–	12,757	–
Current liabilities					
Creditors: amounts falling due within one year	16	(3,359)	–	(2,811)	–
Net current assets		–	9,979	–	9,946
Total assets less current liabilities		–	41,869	–	41,424
Creditors: amounts falling due after more than one year	17	–	(3,481)	–	(3,481)
Total Net Assets		–	38,388	–	37,943

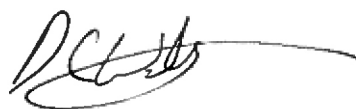
Funds					
Unrestricted income funds					
Fixed asset reserve	18	–	25,554	–	24,786
Designated funds	18	–	5,788	–	5,656
Total unrestricted income funds		–	31,342	–	30,442
Restricted income funds	18	–	7,046	–	7,501
Total charity funds		–	38,388	–	37,943

The notes on pages 25 to 37 form part of these financial statements.

These financial statements were approved by the trustees on 30 January 2017 and signed on their behalf by:



Lord Richard
Chair



Daniel Witter
Honorary Treasurer

Year ended 31 October 2016

CONSOLIDATED CASH FLOW STATEMENT

		2016	2015
	Note	£000	£000
Net cash inflows from operating activities	11	1,932	1,218
Cash flows used in investing activities			
Investment income	5	63	135
Purchase of tangible fixed assets	12	(2,046)	(836)
Net cash outflow from investing activities		(1,983)	(701)
Cash flows used in financing activities			
Change in cash and cash equivalents in the reporting period		(51)	517
(Decrease)/increase in cash and cash equivalents in the year			
Cash at bank and in hand at 1 November	15	10,589	10,072
(Decrease)/increase in cash in the year		(51)	517
Cash at bank and in hand at 31 October	15	10,538	10,589

The notes on pages 25 to 37 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

1. PRINCIPAL ACCOUNTING POLICIES

The principal accounting policies adopted, judgments and key sources of estimation uncertainty in the preparation of the financial statements are as follows:

a) Basis of preparation

The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) effective 1 January 2015 and the Charities Act 2011 and the Companies Act 2006. FRS 102 was adopted for the first time for the year ended 31 October 2016. In preparing the financial statements, the trustees have considered whether in applying the accounting policies required by FRS 102 and the Charities SORP FRS 102, a restatement of comparative items for the year ended 31 October 2015 was needed. No restatements were required.

The financial statements have been prepared on the going concern basis, under the historical cost convention, except for investments which are stated at market value, with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these financial statements.

These financial statements consolidate, on a line by line basis, the results and financial position of The Shakespeare Globe Trust (the 'Charity') together with its wholly owned and controlled charitable subsidiary undertakings, Shakespeare Globe Trading Limited which carries on non-primary purpose trading activities to generate funds in support of the Globe's mission; and Shakespeare Globe Productions Limited which carries out preproduction theatre work on behalf of the Trust (together the 'Group'). Transactions and balances between the Charity and its subsidiary undertakings have been eliminated from the consolidated financial statements. Balances between the companies are disclosed in the notes of the Charity's balance sheet. A separate statement of financial activities, and income and expenditure account, for the Charity is not presented because the Charity has taken advantage of the exemption afforded by section 408 of the Companies Act 2006.

b) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

For legacies, entitlement is taken as the earlier of the date on which either: the charity is aware that probate has been granted, the estate has been finalised and notification has been made by the executor(s) to the Trust that a distribution will be made, or when a distribution is received from the estate. Receipt of a legacy, in whole or in part, is only considered probable when the amount can be measured reliably and the charity has been notified of the the executor's intention to make a distribution. Where legacies have been notified to the charity, or the charity is aware of the granting of probate, and the criteria for income recognition have not been met, then the legacy is treated as a contingent asset and disclosed if material.

Theatre box office is recognised when performances have taken place.

Income received in advance of a theatrical performance or provision of other specified service is deferred until the criteria for income recognition are met.

Other income, including exhibition and education income, is recognised on an accruals basis, once there is reasonable probability of receipt and the amount can be measured reliably.

c) Expenditure

i) Costs of raising funds

These include the salaries and direct expenditure costs of the staff who primarily promote fundraising.

ii) Cost of activities in furtherance of the charity's objectives

Expenditure which relate directly to the Globe's charitable objectives is analysed between primary activities (Theatre, Education and Exhibition) and Preservation of the Globe Theatre & Sam Wanamaker Playhouse, including both direct expenditure and the associated support costs.

iii) Governance costs and basis of allocation

Expenditure is accounted for on an accruals basis and have been classified under headings that aggregate all costs related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with use of these resources. The irrecoverable value added tax is included with the item of expense to which it relates. Governance costs comprise costs attributable to the overall management of the Group's affairs and compliance with constitutional and statutory requirements.

d) Operating leases and rentals

Operating lease rental charges are charged to the consolidated Statement of Financial Activities on a straight line basis over the life of the lease.

e) Pension

The Globe offers a stakeholder scheme to its employees and contributes defined contributions into individual pension schemes on behalf of eligible employees. The amounts charged in the consolidated Statement of Financial Activities represent the contributions payable to these schemes in respect of the accounting period.

f) Transactions in foreign currency

Transactions in foreign currencies are recorded at the exchange rate ruling at the date of the transaction. Monetary assets and liabilities denominated in foreign currencies are translated using the contracted rate or the rate of exchange ruling at the balance sheet date and the gains or losses are included in the SOFA.

g) Funds structure

Unrestricted funds are generally available to be applied by the Trustees in furtherance of the objects of the charity. Designated funds are those funds which have been set aside by the Trustees for a particular purpose.

Restricted funds are funds which are used in accordance with specific restrictions imposed by the donor or trust deed.

Transfer between funds takes place where there is a deficit on a restricted fund and the shortfall is met from unrestricted funds.

h) Tangible fixed assets

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided, on a straight-line basis, to write off the cost of tangible fixed assets over their estimated useful economic lives, at the following annual rates:

Computer equipment – 25% per annum

Fixtures and fittings – 25% per annum

Leasehold plant and machinery – 5% to 25% per annum

Exhibition and theatre artefacts – 10% to 25% per annum

Leasehold buildings – 2% per annum

Leasehold improvements – 10% per annum

Freehold buildings – 2% per annum

Assets under construction are accounted for at cost pending completion, at which point an assessment is made of the carrying value of the asset against the higher of realisable value and value in use.

i) Stocks

Valuation of stocks is determined using the “first in-first out” method and stocks are stated at the lower of cost and net realisable value.

j) Taxation

The Globe is a culturally exempt organisation under Schedule 9 of the VAT Act 1994 and during the year VAT returns have been submitted on a culturally exempt basis. Irrecoverable VAT is charged against the cost of charitable activities, where it is incurred. Irrecoverable VAT on capital expenditure has been capitalised and will be written off over the life of the assets. The Globe is a registered charity and therefore is not liable to income tax and corporation tax on income and gains derived from its charitable activities as it falls within the various exemptions available to registered charities. The Globe’s UK trading subsidiaries pay any taxable profits to the parent charity under Gift Aid.

k) Preference shares

In accordance with FRS102: Basic Financial Instruments (section 11), the redeemable preference shares issued by Shakespeare Globe Trading Limited (note 24) are classified as a financial liability and are included in creditors (notes 16 and 17). The fixed annual amount payable to the redeemable preference shareholders is charged against income for the period as interest payable. The relevant cost of redeemable preference share capital issued at the balance sheet date is included in creditors due in less than one year to the extent that redemption falls due to be made from the annual surplus of the Globe’s subsidiary undertaking for the most recently ended accounting period. The balance of unredeemed shares in issue at the balance sheet date is treated as creditors due after more than one year.

l) Critical estimates and areas of significant judgement

Expenditure in relation to work in progress capital projects is capitalised only when the likelihood of the project going ahead is probable.

Provision is made for Theatre Tax Relief based on relevant costs incurred.

2. DONATIONS AND LEGACIES

	2016			2015		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£000	£000	£000	£000	£000	£000
Donations and gifts	645	1,873	2,518	709	972	1,681
Legacies	34	–	34	62	–	62
	679	1,873	2,552	771	972	1,743

The Trust benefits greatly from the involvement and enthusiastic support of its many volunteers, details of which are given in our annual report. In accordance with FRS 102 and the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

3. COMMERCIAL TRADING INCOME

	2016			2015		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£000	£000	£000	£000	£000	£000
Retail	2,184	–	2,184	1,989	–	1,989
Venue Hire	442	–	442	483	–	483
Catering and hospitality	732	–	732	732	–	732
Corporate memberships	192	–	192	195	–	195
Corporate sponsorships	86	–	86	74	–	74
Other trading income	77	–	77	64	–	64
	3,713	–	3,713	3,537	–	3,537

4. INCOME FROM CHARITABLE ACTIVITIES

	2016			2015		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£000	£000	£000	£000	£000	£000
Theatre	15,499	–	15,499	12,907	–	12,907
Exhibition & Tour	3,058	–	3,058	2,801	–	2,801
Education activities	2,166	–	2,166	1,916	–	1,916
	20,723	–	20,723	17,624	–	17,624

5. INVESTMENT INCOME

	2016			2015		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£000	£000	£000	£000	£000	£000
Bank deposit interest	63	–	63	135	–	135

6. INVESTMENT IN SUBSIDIARY UNDERTAKINGS

The Trust's investment in its wholly owned subsidiary undertakings, Shakespeare Globe Trading Limited ('SGTL') and Shakespeare Globe Productions Limited ('SGPL') are stated at cost within its own accounts. The results of both companies for the period are summarised below:

	SGTL		SGPL	
	2016	2015	2016	2015
	£000	£000	£000	£000
Income				
Trading activities	3,713	3,537	5,790	6,619
	3,713	3,537	5,790	6,619
Expenditure				
Cost of sales	(987)	(1,023)	(6,224)	(7,121)
Administrative expenses	(1,057)	(979)	–	–
	(2,044)	(2,002)	(6,224)	(7,721)
Surplus/(deficit) before interest and deed of covenant payment	1,669	1,535	(434)	(502)
Investment Income	37	36	–	–
Surplus/(deficit) after interest and before deed of covenant payment	1,706	1,571	(434)	(502)
Payment under deed of covenant to parent company	(1,686)	(1,554)	–	–
Tax credit on loss on ordinary activities	–	–	434	502
Surplus for the year before and after taxation	20	17	–	–
Income and expenditure account brought forward	297	280	–	–
Income and expenditure account carried forward	317	297	–	–

The income of the Globe (parent only) of £18,756,000 (2015: £4,437,000) and expenditure of £18,310,000 (2015: £14,151,000) generated a net movement of funds of £446,000 (2015: £286,000).

In prior years, the Gharity has been gifted a cumulative total of 2,958,000 redeemable preference shares in its wholly owned subsidiary undertaking Shakespeare Globe Trading Limited. The Globe now owns 100% of the redeemable preference shares held in its subsidiary undertaking. These shares are held in the Trust at £nil value due to the extended period of capital redemption.

The aggregate amount of assets, liabilities and shareholders' funds attributable to Shakespeare Globe Trading Limited at 31 October 2016 was: assets £6,675,000 (2015: £4,660,000); liabilities £6,005,000 (2015: £4,010,000); shareholders' funds £670,000 (2015: £650,000).

The aggregate amount of assets, liabilities and shareholders' funds attributable to Shakespeare Globe Production Limited at 31 October 2016 was: assets £434,000 (2015: £502,000); liabilities £434,000 (2015: £502,000); shareholders' funds £nil (2015: £nil).

7. EXPENDITURE

	2016						2015
	Direct Costs	Press & Marketing	Support Costs	Depreciation	Governance	Total	Total
	£000	£000	£000	£000	£000	£000	£000
Cost of raising funds							
Fundraising activities	507	26	270	37	3	843	770
Trading activities	1,442	4	379	104	7	1,936	1,656
	1,949	30	649	141	10	2,779	2,426

Charitable activities							
Theatre	13,012	600	2,007	252	59	15,930	13,302
Exhibition	1,465	86	1,433	174	12	3,170	2,702
Education	2,311	9	1,306	289	14	3,929	3,457
Total primary charitable activities	16,788	695	4,746	715	85	23,029	19,461
Preservation of the Globe Theatre and the Sam Wanamaker Playhouse	–	–	–	779	–	779	850
Total expenditure	18,737	725	5,395	1,635	95	26,587	22,737

Theatre expenditure includes a theatre tax credit of £434,000 (2015: £502,000).

8. NET MOVEMENT IN FUNDS

	2016	2015
	£000	£000
This is stated after charging		
Operating lease rentals		
Plant and machinery	125	129
Land and buildings	201	91
Auditor's remuneration		
Audit fee	42	38
Depreciation	1,635	1,485

9. TRUSTEES' AND DIRECTORS' EMOLUMENTS AND EXPENSES

None of the Trustees, who are also Directors for the purposes of the Companies Act, received emoluments in respect of services provided in their capacity as Trustees or Directors during the period. A total of £1,369 was reimbursed to 6 Trustees (2015: 5) in respect of expenditure incurred by them in the course of Trustee activities in the period (2015: £775). The Trustees are entitled to the same discounts enjoyed by staff in the restaurant and cafe. Third party indemnity insurance cover is provided for Trustees.

10. ANALYSIS OF STAFF COSTS, TRUSTEE REMUNERATION AND EXPENSES, PENSIONS COSTS AND THE COST OF KEY MANAGEMENT PERSONNEL

Staff costs

	2016	2015
	£000	£000
Wages and salaries	6,193	5,489
Theatre production actors, musicians and associated workers	4,083	3,855
Social security costs	588	501
Other pension costs	189	196
	11,053	10,041

In the year ended 31 October 2016 termination payments amounted to £26,270 (2015: £nil).

Employees' Emoluments:

The number of staff whose emoluments, including pension contributions, fell within the following bandings, was as follows:

	2016	2015
	Number	Number
Higher paid employees The number of staff whose emoluments, excluding pension contributions, fell within the following bandings, was as follows:		
£60,001 – £70,000	–	1
£70,001 – £80,000	1	1
£80,001 – £90,000	1	2
£90,001 – £100,000	3	–
£100,001 – £110,000	–	–
£110,001 – £120,000	–	1
£120,001 – £130,000	1	–

The Globe considers its key management personnel to be the Executive Board. The total employment benefits including employer pension contributions of the key personnel were £758,454 (2015: £653,545).

The average monthly number of employees, including part time staff calculated on a full time equivalent basis analysed by function during the year was:

	Employees 2016	Employees 2015	Volunteers and Interns 2016	Volunteers and Interns 2015
Theatre	172	163	35	40
Exhibition	68	65	–	–
Shop	15	13	–	–
Education	58	57	1	2
Communications	21	17	–	–
Support	37	27	–	–
Development	11	9	1	1
	382	351	37	43

The Trust benefits greatly from the involvement and enthusiastic support of its many volunteers, details of which are given in our annual report. In accordance with FRS 102 and the Charities SORP (FRS 102), the economic contribution of general volunteers is not recognised in the accounts.

Pension costs	2016	2015
	£000	£000
Defined contributions pension costs outstanding at end of year is:	41	32

11. RECONCILIATION OF CHANGES IN RESOURCES TO NET CASH INFLOW FROM OPERATING ACTIVITIES

	2016	2015
	£000	£000
Net movement in funds	464	302
Interest receivable	(63)	(135)
Depreciation	1,635	1,484
Decrease in stock	36	3
(Decrease) in debtors	(533)	(691)
Decrease in creditors	393	254
Net cash inflow from operating activities	1,932	1,217

12. TANGIBLE FIXED ASSETS

Group and charity	Freehold Property	Long Leasehold Property	Leasehold Improvements	Plant & Machinery	Fixtures, Fittings & Equipment	Assets under Construction	Total
Cost	£000	£000	£000	£000	£000	£000	£000
At beginning of the year	4,224	27,602	2,197	12,837	4,820	402	52,102
Additions	–	–	92	388	167	1,400	2,047
Transfers	–	2,063	(2,063)	–	2	(2)	–
Disposals	–	–	–	(10)	–	–	(10)
At end of the year	4,244	29,665	226	13,215	4,989	1,800	54,139
Depreciation							
At beginning of the year	323	8,841	174	7,584	3,702	–	20,624
Charge for the year	67	615	20	576	357	–	1,635
Transfers	–	123	(123)	–	–	–	–
Disposals	–	–	–	(10)	–	–	(10)
At end of the year	390	9,579	71	8,150	4,059	–	22,249
Net Book Value							
At 31 October 2016	3,854	20,086	155	5,065	930	1,800	31,890
At 31 October 2015	3,921	18,761	2,023	5,253	1,118	402	31,478

Assets under construction mainly relates to application costs of Project Prospero. The capital commitments as at 31 October 2016 are £480,067 (2015: £nil).

13. STOCKS

	Group		Charity	
	2016	2015	2016	2015
	£000	£000	£000	£000
Goods for resale	229	265	–	45

14. DEBTORS

	Group		Charity	
	2016	2015	2016	2015
	£000	£000	£000	£000
Trade debtors	1,155	992	942	633
Other debtors	141	321	141	287
Taxes and social security	18	–	268	–
Tax credit recoverable	434	502	–	–
Amounts owed by subsidiary undertaking	–	–	3,016	1,184
Prepayments and accrued income	1,185	585	1,183	583
	2,933	2,400	5,550	2,687

15. CASH AT BANK AND IN HAND

	Group		Charity	
	2016	2015	2016	2015
	£000	£000	£000	£000
Cash at the bank and in hand	10,538	5,549	7,788	4,985
Cash on term deposit	–	5,040	–	5,040
	10,538	10,589	7,788	10,025

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	Group		Charity	
	2016	2015	2016	2015
	£000	£000	£000	£000
Trade creditors	1,020	471	915	436
Taxes and social security	170	284	170	110
Other creditors	111	159	71	112
Accruals and deferred income	2,274	2,267	2,203	2,153
	3,575	3,181	3,359	2,811

	£000	£000	£000	£000
Deferred income				
Brought forward as at 1 November	1,934	2,077	1,875	2,153
Deferred income recognised in the year	(311)	(143)	(321)	(278)
Deferred income as at 31 October	1,623	1,934	1,554	1,875

17. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	Group		Charity	
	2016	2015	2016	2015
	£000	£000	£000	£000
Amounts owed to subsidiary undertaking	–	–	3,481	3,481
	–	–	3,481	3,481

18. MOVEMENT IN FUNDS

Restricted Funds	Funds brought forward at 1 November 2015	Income	Expenditure	Transfers	Funds carried forward at 31 October 2016
	£000	£000	£000	£000	£000
Education Partnership funds	321	876	(440)	(190)	567
Total Restricted Educational Funds	321	876	(440)	(190)	567
Theatre and Other					
Theatre	23	28	(1,769)	1,737	19
Other	30	316	(342)	40	44
Total Other Restricted Funds	53	344	(2,111)	1,777	63
Capital Campaigns					
Sam Wanamaker Playhouse	–	58	(122)	64	–
Library & Archive	30	–	–	–	30
Project Prospero	355	595	(1,384)	434	–
Other Facilities Development	50	–	–	–	50
Total Capital Campaigns	435	653	(1,506)	498	80
Total Income Funds	809	1,873	(4,057)	2,085	710
Restricted fund capital grants	6,692	–	–	(356)	6,336
TOTAL RESTRICTED FUNDS	7,501	1,873	(4,057)	1,729	7,046

Unrestricted Funds	Funds brought forward at 1 November 2015	Income	Expenditure	Transfers	Funds carried forward at 31 October 2016
	£000	£000	£000	£000	£000
Fixed Asset Reserve	24,786	–	412	356	25,554
Designated Funds	7,088	937	(1,357)	215	6,883
Unrestricted Funds	2,006	24,241	(21,585)	(2,300)	2,362
Capital Redemption Reserve	170	–	–	–	170
TOTAL UNRESTRICTED FUNDS	34,050	25,178	(22,530)	(1,729)	34,969

Restricted Funds comprise:

Education partnership funds restricted for use in specific education activities.

Theatre funds restricted for use in specific Theatre projects.

Sam Wanamaker Playhouse fund restricted for use in the construction of the Sam Wanamaker Playhouse

Library and Archive restricted for use in the development and maintenance of the Globe's Library and Archive.

Project Prospero received for the development of the Globe's West Block incorporating a new library, archive, exhibition, workshops and rehearsal space.

Other facilities received for the support of the Globe's general facilities.

Capital grants fund received from Arts Council England to support the construction of the Globe Theatre.

Designated Funds comprise:

Globe building fund £1,000,000 (2015: £1,000,000). An emergency facilities estate maintenance and renewal fund to cover unforeseen and uninsured issues.

Long Term Remedial £1,514,000 (2015: £1,490,000). A short to medium term building maintenance and renewal fund.

Sam Wanamaker Playhouse £186,000 (2015: £537,000). A fund to support the final completion work on the Sam Wanamaker Playhouse.

Project Prospero £2,907,000 (2015: £2,692,000). To support the financing of Project Prospero representing the Trust's contribution to the project.

Other building work £200,000 (2015: £200,000). To support fit out of other buildings in the Globe portfolio.

Artistic Support Fund £242,000 (2015: £480,000). To provide for the inherent risk in programming and developing new work.

Capital Project Fund £834,000 (2015: £976,000). To support capital and other one off projects planned for the next financial year.

MOVEMENT IN FUNDS 2015

Restricted Funds	Funds brought forward at 1 November 2014	Incoming resources	Resources expended (including associated fundraising cost)	Funds carried forward at 31 October 2015
	£000	£000	£000	£000
Education Partnership funds	329	354	(362)	321
Total Restricted Educational Funds	329	354	(362)	321
Theatre & Others				
Theatre	24	209	(210)	23
Other	30	48	(48)	30
Total Other Restricted Funds	54	257	(258)	53
Capital Funds				
Sam Wanamaker Playhouse	–	106	(106)	–
Library and Archive	30	–	–	30
Project Prospero	100	255	–	355
Other Facilities Development	50	–	–	50
Total Capital Campaigns	180	361	(106)	435
Restricted fund capital grants	7,048	–	(356)	6,692
TOTAL RESTRICTED FUNDS	7,611	972	(1,082)	7,501

Unrestricted Funds	Funds brought forward at 1 November 2014	Net incoming/(outgoing) resources before transfers	Transfer between funds	Funds carried forward at 31 October 2015
	£000	£000	£000	£000
Fixed Asset Reserve	25,079	(293)	–	24,786
Designated Funds	6,302	786	–	7,088
Unrestricted Funds	2,257	(81)	–	2,176
TOTAL FUNDS	33,638	412	–	34,050

19. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	2016			2015		
	Fixed Assets	Other Assets	Total	Fixed Assets	Other Assets	Total
	£000	£000	£000	£000	£000	£000
Restricted income funds	6,336	710	7,046	6,692	809	7,501
Fixed asset reserve	25,554	–	25,554	24,786	–	24,786
Designated reserve	–	6,883	6,883	–	7,088	7,088
Unrestricted funds	–	2,362	2,362	–	2,006	2,006
Capital Redemption Reserve	–	170	170	–	170	170
Total for group	31,890	10,125	42,015	31,478	10,073	41,551

<i>Analysis of designated and unrestricted funds</i>	2016	2015
	£000	£000
The Shakespeare Globe Trust	31,342	30,442
Shakespeare Globe Trading Limited	317	297
Shakespeare Globe Production Limited	434	502
Adjustment on consolidation	2,876	2,809
	34,969	34,050

20. RECONCILIATION OF MOVEMENT IN CHARITY FUNDS

	2016	2015
	£000	£000
Opening fund balances at 1 November 2015	37,943	37,657
Net movement in funds for year ended 31 October 2016	(1,238)	(1,268)
Deed of covenant payments from subsidiary undertaking	1,686	1,554
Closing fund balances at 31 October 2016	38,388	37,943

21. COMMITMENTS

The Shakespeare Globe Trust is committed to the following minimum lease commitments under a non-cancellable operating lease as follows:

	2016	2015
	£000	£000
Leases expiring in less than one year	37	91
Leases expiring in one to five years	1,220	129
	1,257	220

22. RELATED PARTY TRANSACTIONS

The related party transactions noted below are not strictly disclosable but are set out in the interests of transparency. Martin Clarke, a Trustee, holds a minority share (less than 1%) equity stake in Digital Theatre Ltd, a company with whom the Globe has a non-material commercial relationship. Philip Kirkpatrick is a Trustee and partner with Bates Wells and Braithwaite, one of the Globe's legal advisors who provide advice on a commercial and pro-bono basis. Total fees paid to Bates Wells and Braithwaite during the financial year amounted to £7,200 (2015: £1,500).

The total donations made by 13 Trustees (2015: 1) in 2016 was £19,532 (2015: £924)

23. LIMITED BY GUARANTEE

The Globe does not have a paid up share capital and is limited by guarantee to an amount not exceeding £10 for each member.

There were 16 members at the end of the year (2015: 16)

24. REDEEMABLE PREFERENCE SHARES

	2016	2015
Issued:	£000	£000
At beginning of the year	2,957	2,957
At the end of the year	2,957	2,957

The redeemable preference shares issued by the Trust's subsidiary undertaking have a nominal value of £1. Holders of these redeemable preference shares are entitled to receive an annual dividend of 0.01 pence per share. Otherwise, they are not entitled to any profits available for distribution.

The preference shares are redeemable at par, subject to the Companies Act 2006, out of annual trading surpluses of the Trust's subsidiary undertaking, up to a maximum of 5% of the annual trading surplus.

A matching transfer is made to capital redemption reserve in accordance with the provisions of the Companies Act 2006.

The Globe owns 100% of these shares and has waived its right to its annual dividend and capital redemption for the period ending 31 October 2016.

All of these shares have been donated to the Globe during prior periods; on consolidation therefore the Group has a net liability of £nil.

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