



SHAKESPEARE'S GLOBE ANNUAL REVIEW 2011



WELCOME



Welcome to this year's Shakespeare's Globe Annual Review for the year ending 31 October 2011.

We have taken a lighter, more direct approach to our review this year, picking a few of the highlights in what was a wonderfully busy and varied year at the Globe.

We receive no government funding for any of our work, so it

is heartening to report that, in spite of the economic uncertainty around us, we enjoyed a financially successful and confident year. We produced a theatre season which proved not just highly popular, but also artistically ambitious and innovative. Making use of the new Sackler Studios, the opening of which we reported in last year's review, we were able to offer our most ambitious year of teaching and public events to date. And we achieved



significant growth in all our commercial activities, the surpluses from which all contribute towards maintaining the Globe site and developing our charitable mission. Perhaps most encouragingly, we came close to the half-way stage in our fundraising campaign to build our Indoor Jacobean Theatre. This gives us the

confidence to make a start on the design and planning of the theatre and we look forward to beginning construction work on the new theatre in the summer of 2012.

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

SHAKESPEARE & OTHERS AT THE GLOBE

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2011 was the season of the word, and man's capacity to make a god of language, and to make a god out of language. The season opened in April, not with Shakespeare, but a recitation of the King James Bible in celebration of the 400th anniversary of its first publication in 1611.

Performances began in earnest with our touring production of *Hamlet*, followed by *All's Well That Ends Well*, the first appearance of this wise and beautiful play at the Globe. In

May, we opened a second touring show, Shakespeare's evergreen comedy, *As You Like It*. Both touring productions played this year for much longer than usual at the Globe. Our Shakespearean feast was concluded with one of Shakespeare's brightest and wittiest comedies, *Much Ado About Nothing*, whose Benedick, Charles Edwards, was subsequently nominated for an Evening Standard Theatre Award. *Doctor Faustus*, Marlowe's terrifying exploration of the human and divine, followed in June, another first outing



for the Globe. In all, the theatre saw 258 performances and greeted nearly 350,000 playgoers – of whom, as always, over 40% paid only £5 to see a play. The Shakespeare and Marlowe productions achieved a capacity of over 92%.

No account of Shakespeare at the Globe this year would be complete without

mention of the 'Playing Shakespeare with Deutsche Bank' production of *Macbeth* in March, which brought thousands of students across London to enjoy a play at the Globe for free.

You can read some of the things people said about all our productions elsewhere in the review.

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

NEW PLAYS



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PLAY
VIDEO

This was another good year for new plays commissioned by the Globe, reinforcing its reputation as a great theatre for new writing.

In July we revived Howard Brenton's *Anne Boleyn*, the Globe's palpable hit of 2010. With a story revolving around Anne's relations with William Tyndale and his great translation of the New Testament into English, it was a

thrilling complement to the Word is God season. The beginning of August saw the premiere of *The Globe Mysteries*, a re-dramatisation by Tony Harrison of his classic 1970s version of the English Mystery Cycles. Drawing on the medieval traditions of street theatre and processional performance, *The Globe Mysteries* took a fresh look at an ancient English theatrical tradition and, in the famous crucifixion scenes, called for some of the most audacious



staging yet seen at the Globe. The season closed with *The God of Soho*, Chris Hannan's bracingly modern tale exploring the search for the divine and our very contemporary obsession with celebrity culture. Hectic, hilarious and bursting with wild and dirty language, *The God of Soho* proved itself a brilliant successor to Ché

Walker's *The Frontline*, premiered at the Globe in 2008.

Over the season as a whole, we employed 135 actors and the theatre played at 88.5% of its capacity.

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

INSPIRING YOUNG PEOPLE

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PLAY
VIDEO



Lively Action

Lively Action, the Globe's programme of workshops designed for children from the ages of 5 to 18 had a bumper year, welcoming over 80,000 students from over 2500 schools for half- or one-day workshops – which was very encouraging in a period of growing austerity in schools throughout the UK. Around 70% of these were repeat visits, suggesting that Globe Education's practical, imaginative and historically informed approach to Shakespeare – and one using the kind of stage for which he wrote his greatest plays – is a continuing inspiration to students and teachers alike. This

year was also the first to make full use of the new Sackler Studios, our superb purpose-built accommodation for education workshops and rehearsals on Bear Gardens.

Playing Shakespeare with Deutsche Bank

Globe Education was once again hugely indebted to Deutsche Bank for its support of the 'Playing Shakespeare' project, which this year revived the 2010 production of *Macbeth*. The project provided free theatre tickets for over 14,000 11-16-year-olds from across London as well as a programme of workshops at the Globe and in schools for



over 2,000 students throughout the capital.

Southwark Projects

Globe Education also had a very active year in the local borough. December saw the annual 'Concert for Winter' performance for local schools, while in March over 400 Southwark students were involved in a production of *The Tempest* on the Globe stage in this year's 'Our Theatre' project, once again generously supported

by PricewaterhouseCoopers. Funding from the 'Excellence in Southwark' programme supported a further year of creative work in local schools while the three Southwark youth theatres, thanks to new sources of funding from the United St Saviour's Charity, the Steel Charitable Trust and an anonymous donor, enjoyed another fantastic year under the direction of Globe Education.

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

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SEE
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Public and research events

Several ambitious programmes of events run by Globe Education were offered throughout the year appealing to members of the public as well as more specifically to those in higher education. The autumn of 2010 saw the continuation of 'Shakespeare is German', which included talks, staged readings, seminars and film screenings exploring the close bonds between Shakespeare and Germany produced in association with the Goethe Institute. This ran concurrently with staged readings celebrating the plays of the 16th-century writer John Lyly, as well as a series of engaging theatre history seminars, postgraduate forums and conferences.

In the spring, 'Shakespeare, Hamlet and Wittenberg' anticipated the 'Word is God' season by looking at the responses of Marlowe, Shakespeare and others to the centre of the Reformation in Germany. During the theatre season itself a third series of lectures and staged readings, 'The Heard Word: Pulpit vs Playhouse', revealed the fascinating relationship between Shakespeare's theatre and the Church. The close of the year saw the launch of 'Shakespeare & the Banquet of the Senses' an imaginative programme exploring literary, theatrical and visual responses to the five senses in renaissance England.



Courses

In addition to fourteen university courses, sixteen summer schools were offered at the Globe this year, giving students a chance to work on the Globe stage and participate in master classes with the heads of movement, voice and text. Twelve conservatory courses were run for students of theatre arts, providing training in acting, directing, stage management and design, and ranging from two days to a whole academic year. Throughout the year, the MA in Shakespeare Studies: Text and

Playhouse was taught in association with King's College London. Now in its twelfth year, the course focuses on the reconstructed Globe stage, provoking thought about how plays were commissioned, cast, licensed, rehearsed, performed and printed in Shakespeare's day. For the first time, all courses were able to take advantage of the teaching resources provided by the magnificent new Sackler Studios.

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

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SEE
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Shakespeare's Globe receives no direct annual government subsidy for its artistic and educational work. Aside from the very important fundraised contributions essential to maintain and develop many of our activities, we rely on our own ability to raise income. The income raised from admissions to the Exhibition & Theatre Tour, sales from the shop and from catering and facilities hire plays a hugely important role in the financial health of the project.

Exhibition & Theatre Tour

In spite of challenging economic times, this was a good year for the Exhibition & Theatre Tour, which brought some

312,000 visitors to the Globe site (up 5,000 on 2010), generating an income of £2.175 million, an increase of 13% on the previous year. Entertaining tours of the theatre took place, as always, throughout the year, and in July we were delighted to launch a suite of new audio guides to the exhibition, available in English, Spanish, French, German and Italian and included in the standard admission price. Written information is also now provided in Portuguese, Japanese, Dutch, Russian and Polish.

Retail

An enhanced online presence, exclusive print-on-demand



items, e-vouchers and a range of exciting new stock helped to keep demand high in the shop and to achieve a growth of 3% on last year.

Catering

This was a strong year for hospitality of all kinds at the Globe, and, in partnership with Swan, we saw income from catering and events grow by 15%. As well as running a superb restaurant and bar now well established as a destination in its own

right, Swan provided catering for some 243 events (including over 90 major corporate receptions and dinners) at the Globe in this year. Also included among these events were some 30 weddings, and the Globe's growing reputation as a desirable location at which to tie the knot was cemented by the annual awards ceremony for Perfect Wedding Magazine, which took place in our balcony room in September.

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

BEYOND THE GLOBE

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VIDEO



As ever, activities this year were not limited to our premises on Bankside.

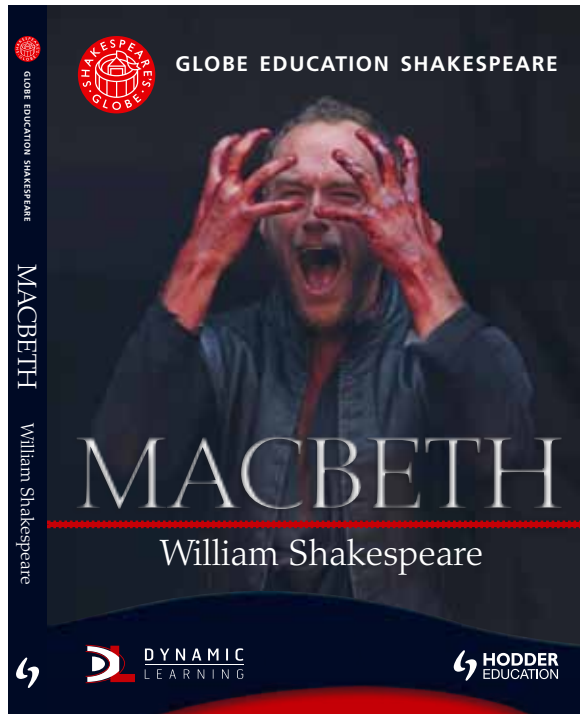
Touring productions

Over the last five years, the Globe's touring programme has gone from strength to strength, following the example of the theatre companies of Shakespeare's day. In October 2010, at the close of the 2010 season, *The Merry Wives of Windsor* left for an extensive, three-month tour of the UK and USA. In 2011, the first play of the theatre season was a touring production of *Hamlet*, which left the Globe after a longer than usual run for some outstanding venues throughout the UK (including Salisbury, Richmond in Yorkshire, Bath, Herstmonceux and Buxton) and Europe (Austria, Norway, Germany, Denmark and Malta). This was followed in May by an exhilarating *As You Like It*. In the tradition of

Shakespeare's own company, both plays were performed on an economical, Elizabethan-style touring stage.

On Film

Thanks to recent advances in digital picture and sound quality, it is now possible to enjoy theatrical productions in the cinema with great sharpness and clarity. So from June 2011, cinemas throughout the UK, Europe and the USA screened four Globe plays captured on film in the 2010 'Kings and Rogues' season, in partnership with Arts Alliance Media: *The Merry Wives of Windsor*, *Henry IV Parts 1 and 2* and *Henry VIII*. Three productions from the 2011 season, *Much Ado About Nothing*, *All's Well That Ends Well* and *Doctor Faustus*, were filmed for release in 2012. All these films will also be made available on DVD and online.



Publishing

Publishing at the Globe took a leap forward in 2011 with the launch of *Macbeth*, the first in a series of four new Globe Education Shakespeare texts published in association with Hodder UK. Including views from actors and directors, stunning photographs and a clear play text and glossary, the series is designed for the use of students at Key Stage 3 and GCSE. An online version provides the opportunity to explore Shakespeare's plays interactively, through audio and video clips and script machines.

Online

This year saw huge advances in the Globe's online presence. A new, completely redesigned website was launched in February 2011 and an associated website dedicated to Globe to Globe in September. And throughout the year, our social networking profile grew steadily (with nearly 40,000 followers on Facebook and Twitter at last count). 2011 was also the first year in which we used video trailers to promote plays and this proved a great success, generating an increase in ticket sales.

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

WHAT THEY SAID

CLICK TO
PLAY
VIDEO



A driving, unfussy account of a great play.

The Guardian on *Hamlet*

The Globe inaugurates this season's main stage repertoire with a production that one would say takes the roof off, had the theatre a roof.

The Independent on *All's Well That Ends Well*

If you only go to one outdoor Shakespeare all summer, make it this one. I am entirely ravished with the wonderfulness of this production.

Daily Info, Oxford on *As You Like It*

The Globe does something else to a play: it makes it a communal, shared experience and when a show fires up as this does, there's nowhere better to be.

The Sunday Express on *Much Ado About Nothing*

It's the greatest last scene in our drama, and the bells of Southwark Cathedral join the roar of aeroplanes and the smoke filled auditorium as hell's demons spew forth a tribe of burning, bloody new-born babes.

The Independent on *Doctor Faustus*

The strength of Harrison's work shines through: the sprightly rhyme and the encrustations of alliteration make it all at once catchy and detaining.

The Observer on *The Globe Mysteries*

The casting is superb - Phil Daniels was born to play a toga- and leather-clad uber-God with a crumbling mind - and it's clear that director Raz Shaw, an ex-gambling addict, knows a thing or two about toxic patterns of behaviour.

Time Out on *The God of Soho*



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It amazed me to see how much fun a play in a theatre could be. The best thing was the actors interacting with the audience. It was so good that I forgot about the aches in my legs.

A year 9 student on the 2011 Playing Shakespeare with Deutsche Bank production of *Macbeth*

All my pupils have great memories from the 'Playing Shakespeare' performances, which they can go on to use in their assessments at key stage 3 and again for their Shakespeare reading at GCSE.

Mark Beyer-Kay, Pimlico Academy, on the 2011 Playing Shakespeare with Deutsche Bank production of *Macbeth*

We work mostly with Shakespeare's Globe, but also with other arts organisations, theatre companies and practitioners, giving me fresh inspiration and skills for the classroom.

Melissa Bicknell, MA student on the MA Creative Arts in the Classroom

This book has the potential to revolutionise the way Shakespeare is taught in schools.

Teaching Drama on the Globe Education Shakespeare edition of *Macbeth*

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

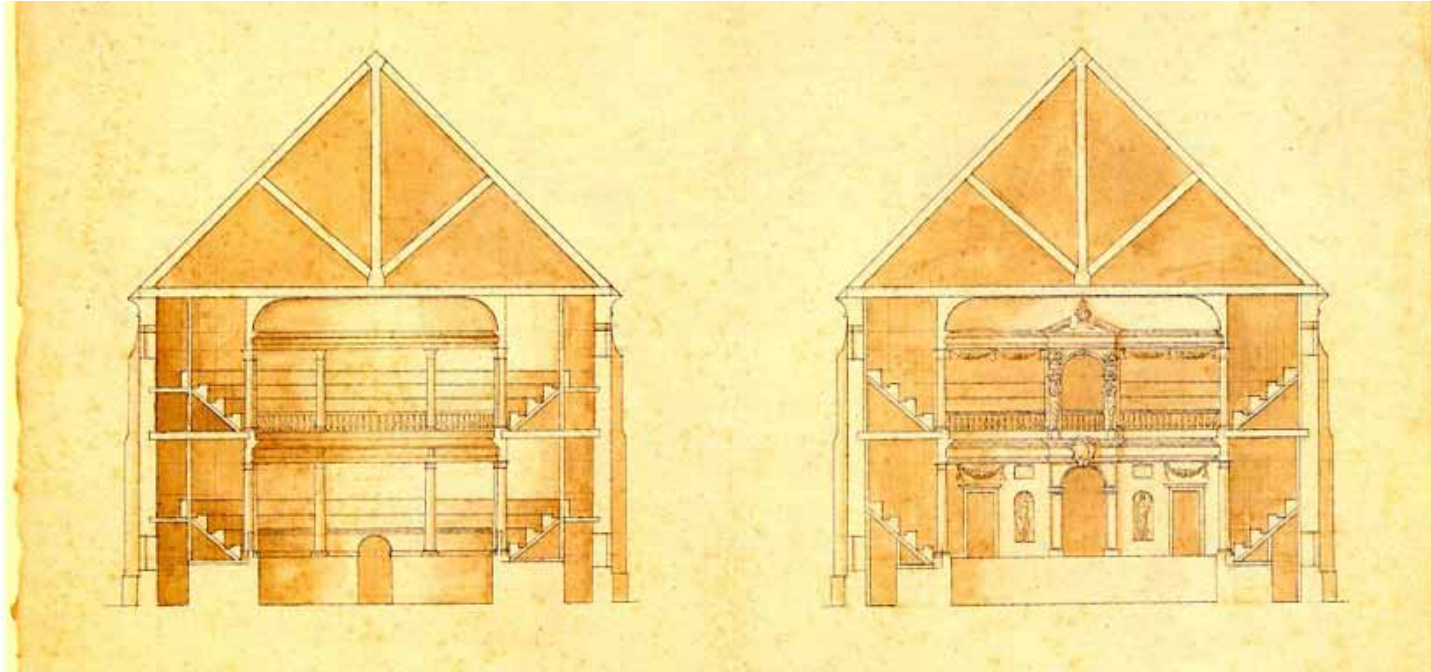
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ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

THE SECOND STAGE

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The Indoor Jacobean Theatre

Shakespeare wrote with two kinds of quite different theatres in mind: open-air playhouses like the Globe and an indoor theatre, the Blackfriars, which his company used towards the end of his career. It was always Sam Wanamaker's intention to build an Indoor Jacobean Theatre beside the Globe. This year we took some very important and exciting steps towards completing that vision.

What we raised

Fundraising for the theatre achieved an impressive £1.1 million this year, making a total of £3.2 million. Since the end of the financial year, we have received further monies and pledges towards this project, bringing the total funding achieved to £5.2 million, nearly three-quarters of the way towards our capital campaign of £7 million.



During the year a professional project team was put together, comprising Allies and Morrison as lead architects, theatre historians and other professional advisers, and work started on the design of the indoor theatre. We plan to open in November 2013. You can read more about our ambitions for the theatre elsewhere in

this review.

**Find out more about the Indoor Jacobean Theatre: 020 7902 1457
campaigns@shakespearesglobe.com**

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

HOW WE MADE IT

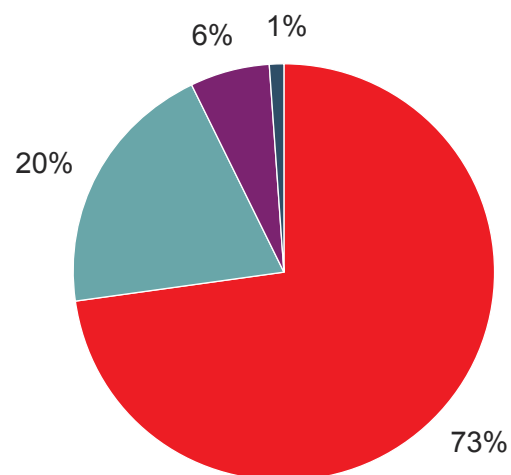
The financial statements in this review summarise information extracted from the statutory Annual Report and Accounts for the year ended 31 October 2011.

Summary consolidated statement of financial activities Income	Year to 31.10.11 £'000	Year to 31.10.10 £'000
Theatre and Exhibition admissions, Educational services and Touring net income	10,874	10,947
Other trading receipts	3,037	2,740
Partnership funds, including donations, legacies and other gifts	919	804
Bank interest receivable	145	154
Total operating income	14,975	14,645

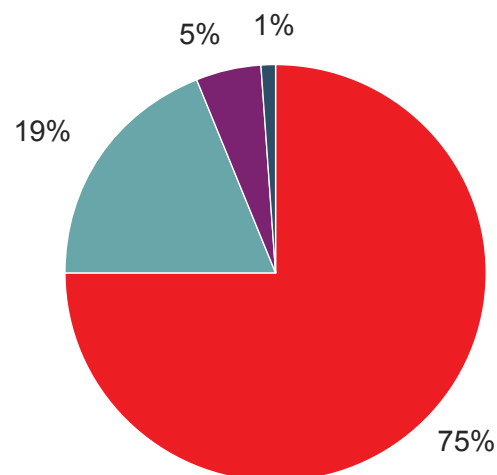
CONSOLIDATED INCOME

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

2011



2010



SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

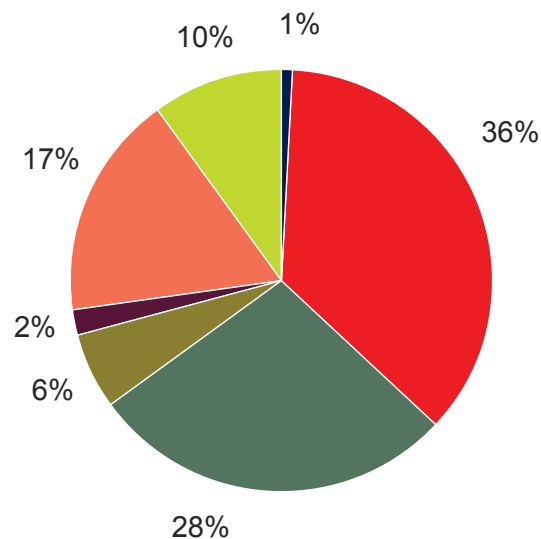
HOW WE SPENT IT

Summary consolidated statement of financial activities Expenditure	Year to 31.10.11 £'000	Year to 31.10.10 £'000
Fundraising costs	115	143
Personnel costs (including theatre performers and education practitioners)	5,262	5,457
Primary purpose charitable trading expenditure (non-staff related)	3,986	4,053
Other trading costs	917	837
Marketing costs	344	318
Facilities, property & other support costs	2,487	2,150
Net depreciation	1,363	1,319
Governance	44	41
Total operating expenditure	14,518	14,318

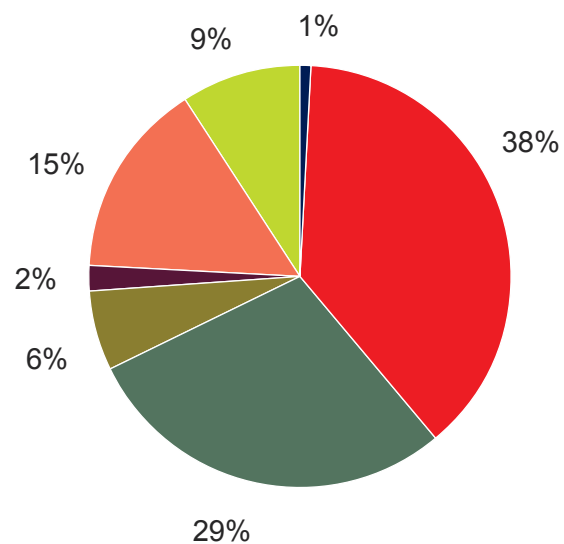
CONSOLIDATED EXPENDITURE

- Fundraising costs
- Personnel costs (including theatre performers & education practitioners)
- Primary purpose charitable trading expenditure (non-staff related)
- Other trading costs
- Marketing costs
- Facilities, property & other support costs
- Net depreciation

2011



2010



SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

THIS YEAR'S SURPLUS

Summary consolidated statement of financial activities	Year to 31.10.11 £'000	Year to 31.10.10 £'000
Operating surplus	457	327
Capital campaign funds received	1,195	1,970
Capital campaign direct costs	(19)	(73)
<i>Net capital campaign funds received</i>	1,176	1,897
Total surplus	1,633	2,224
Subsidiary company share transfer	-	312
Adjusted surplus	1,633	2,536



SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

BALANCE SHEET

Summary Consolidated Balance Sheet	Year to 31.10.11 £'000	Year to 31.10.10 £'000
Fixed assets	25,647	24,724
Current assets	10,281	10,027
Creditors: amounts due within one year	(1,887)	(2,275)
Net current assets	8,394	7,752
Total assets less current liabilities	34,041	32,476
Creditors: amounts due after more than one year	(807)	(869)
	33,234	31,607
Capital and reserves		
Accumulated funds		
Designated	20,131	18,850
Unrestricted	3,228	3,698
Restricted	9,704	8,894
	33,063	31,442
Capital redemption reserve	171	165
	33,234	31,607



SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

FACTS AND FIGURES

**312,000 VISITORS
TO THE EXHIBITION
& THEATRE TOUR**

258 GLOBE PERFORMANCES

**NEARLY 350,000
THEATREGOERS**

**OVER 40% PAID ONLY £5
TO SEE A PLAY**

**OVER 14,000 STUDENTS SAW
SHAKESPEARE AT THE
GLOBE FOR FREE**

**22,400 FRIENDS
ON FACEBOOK**

**17,000 FOLLOWERS
ON TWITTER**

**42 TOURING VENUES
A TOURING AUDIENCE OF 45,000**

**FOUR GL
SCREEN
CINEM**

**88.5% CAPACITY OVERALL,
WITH ATTENDANCE TO
SHAKESPEARE PLAYS
ACHIEVING 93.6%**

**OVER 80,000 STUDENTS VISITED
THE GLOBE FOR WORKSHOPS**

OVER 500 VOLUNTEERS

TURNOVER £16,170,000

TRADING INCOME UP BY 11%

**GLOBE PRODUCTIONS
STAGED IN OVER 250
THEATRES WORLDWIDE**

**£3.2 MILLION NOW RAISED
TOWARDS THE
INDOOR JACOBAN THEATRE
£ 3.8 MILLION TO GO**

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

LOOKING FORWARD

CLICK TO
PLAY
VIDEO



In the course of the year we completed a five-year business plan for the Globe, reviewing and clarifying our current strategy and demonstrating to our Trustees, staff and stakeholders a sense of renewed purpose and ambition. Many things have emerged from this plan – not least that 2012 will be one of the busiest and most ambitious years at the Globe to date.

GLOBE TO GLOBE

In April, the Globe will present an unprecedented programme of multi-lingual Shakespeare productions as part of a once-in-a-lifetime celebration for the London 2012 festival. Celebrating the vast array of communities and languages that make up London's vibrant cultural landscape, 37 international companies will present every one of Shakespeare's plays each in a different language over six weeks.

THE 2012 THEATRE SEASON

In June, we welcome back our former artistic director, the award-

winning actor Mark Rylance, to the Globe stage. Mark will take on the title role in a new production of *Richard III* and in September reprise his much-loved performance of Olivia in *Twelfth Night*. The theatre season opens on 7 June 2012 with Dominic Dromgoole's new production of *Henry V* and the main house programme will be completed by a new production of *The Taming of the Shrew*. Beyond Bankside, we will continue our popular tradition of touring. *Henry V* will perform in six regional venues before opening at the Globe, preceded by revivals of the award-winning *Anne Boleyn* (this year produced in partnership with English Touring Theatre) and the 2011 productions of *Hamlet* and *As You Like It*. Building on the successes achieved in recent years, our productions will be filmed throughout the summer with a view to more extensive cinema release in 2013.

GLOBE EDUCATION

We look forward to returning highlights in 2012. In March our 'Playing Shakespeare with Deutsche Bank' will be *A Midsummer*



Night's Dream, after which we will have given away over £1million of free tickets to schools throughout the capital; 'Our Theatre' returns with a cast of over 500 Southwark school students for their *Romeo and Juliet*, while a host of exciting staged readings, public talks and other events are planned for the spring and summer. Of course, we look forward to fresh developments too: a new and more interactive website and a range of specially tailored undergraduate and postgraduate courses and summer schools for those contemplating university or drama school.

THE INDOOR JACOBAN THEATRE

In early 2012 architects and designers will complete the detailed design work for the Indoor Jacobean Theatre. As reported

elsewhere in this review, we have already secured nearly three-quarters of the £7 million needed to complete the theatre, and it is planned to begin building works in the autumn of 2012 and to open in November 2013. Once complete, the Indoor Jacobean Theatre, a wonderfully intimate candlelit space, will enable productions to play at the Globe site throughout the year, widening access to our repertoire and further extending the understanding and enjoyment of Shakespeare's theatre.

**Find out more about the Indoor Jacobean Theatre. 020 7902 1457
campaign@shakespearesglobe.com**

SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

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To our 500 volunteers, the 7,000 Friends of Shakespeare's Globe, 150 trustees and councillors and 233 Globe staff.

And a specific thank you to all those individuals, corporate supporters and trusts and foundations without whose support we would be unable to grow and flourish.

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SHAKESPEARE

NEW PLAYS

INSPIRING
 YOUNG
 PEOPLE

LEARNING
 FOR ALL

SUPPORTING
 OURSELVES

BEYOND
 THE GLOBE

WHAT
 THEY SAID

THE SECOND
 STAGE

HOW WE
 MADE IT

HOW WE
 SPENT IT

THIS YEAR'S
 SURPLUS

BALANCE
 SHEET

FACTS &
 FIGURES

LOOKING
 FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
 ANNUAL
 REPORT

DOWNLOAD
 PDF

SHAKESPEARE'S GLOBE
 ANNUAL REVIEW 2011

WHO'S WHO?

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SHAKESPEARE

NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011

OUR FULL ANNUAL REPORT

The summary financial statements in this review may not contain sufficient information to allow for a full understanding of the financial affairs of the charity. For further information, the full annual accounts, and the auditor's report on those accounts, the Trustees' Annual Report should be consulted. The annual Report and Accounts for the year ended 31 October 2011 have been filed with the Charity Commission. You can download the report [here](#) or you can obtain copies of the report from the Chief Finance and Operating Officer, Shakespeare's Globe, 21 New Globe Walk, Bankside, London SE1 9DT.

CHAIRMAN'S SIGNATURE

The annual accounts were approved on 30 January 2012. The accounts have been audited by a qualified auditor, BDO LLP, who gave an audit opinion which was unqualified and did not include a statement required under section 237 (2) and (3) of the Companies Act 1985.

Roger Parry
Chairman for and on behalf of the Board of Trustees, 30 January 2012

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

Shakespeare's Globe
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AUDITOR'S STATEMENT

Independent Auditors' statement to the Trustees of The Shakespeare Globe Trust

We have examined the summary financial statement for the year ended 31 October 2011 set out on pages 19 to 23 and 25.

Respective responsibilities of trustees and auditor

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

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

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

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

Basis of opinion

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

Opinion

In our opinion the summary financial statement is consistent with the full annual financial statements and the Trustees' Report of the Shakespeare Globe Trust for the year ended 31 October 2011 and complies with the applicable requirements of section 427 of the Companies Act 2006, and the regulations made there under.

We have not considered the effects of any events between the date on which we signed our report on the full annual financial statements (30 January 2012) and the date of this statement.

BDO LLP, Statutory Auditor
Epsom
United Kingdom
Date: 1 March 2012

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NEW PLAYS

INSPIRING
YOUNG
PEOPLE

LEARNING
FOR ALL

SUPPORTING
OURSELVES

BEYOND
THE GLOBE

WHAT
THEY SAID

THE SECOND
STAGE

HOW WE
MADE IT

HOW WE
SPENT IT

THIS YEAR'S
SURPLUS

BALANCE
SHEET

FACTS &
FIGURES

LOOKING
FORWARD

THANK YOU!

WHO'S WHO?

OUR FULL
ANNUAL
REPORT

DOWNLOAD
PDF

SHAKESPEARE'S GLOBE
ANNUAL REVIEW 2011