



***Shakespeare Bulletin* inclusivity statement**

The editorial team for *Shakespeare Bulletin* welcomes the [open letter](#) from the Race B4 Race Executive Board for structural change in scholarly publishing in the field of early modern studies. We recognize that academic gatekeeping acts as both cause and symptom of structural oppression, especially in relation to early career scholars and to scholars marginalized on account of race, gender, sexuality, nationality, and other markers of identity. We further recognize that, if scholarly research is not to stagnate, journals have an important part to play in the integration and platforming of emerging and marginalized areas of study.

Our ambition for *Shakespeare Bulletin* is for the journal to be an inclusive, anti-racist, supportive, and proactive platform for innovative research in early modern performance studies and theater history. We affirm here our commitment to nurturing, commissioning, and developing work in early modern studies that intersects with fields exploring issues of social justice – including but not limited to Critical Race Studies.

In light of the recommendations made by the Race B4 Race open letter, *Shakespeare Bulletin* has instituted several changes to our current operating practices.

Editorial Board

We have restructured the journal's Board and created a Terms of Reference document to make clear how the Board operates and contributes to the journal's mission.

Where previously appointments were made to a single Editorial Board for an indefinite period, we have now created two complementary boards.

The Advisory Board is made up of valued, long-standing contributors to the journal who contribute to the peer review process and advise on journal policy.

Members of the Editorial Board are more proactively involved in the day-to-day work of the journal, in capacities including reviewing special issue proposals and soliciting new work (especially from emergent areas). Board members are drawn from all career stages and *Shakespeare Bulletin's* areas of interest, as well as from the Advisory Board. Members of the Editorial Board serve for a period of at least three years (renewable by mutual agreement). The editors of special issues are invited to contribute to the work of the Editorial Board.

Peer Review

The journal is committed to a peer review process that is efficient, supportive, constructive, and transparent, assessing articles solely on the basis of the work. We have created a document detailing the key principles to which we expect peer reviewers to adhere, which is publicly available on the journal website. The general editor takes final responsibility for ensuring that reports and decision letters adhere to the journal's principles.

In order to encourage accountability and good practice, peer reviewers will receive a copy of the decision letter sent to authors, containing the combined comments of all peer reviewers.

Transparency

At the end of each publishing year/volume, the journal will publish a report naming and thanking those who have reviewed for the journal in the past year (reviewers will have the opportunity to opt out of inclusion in this list).

Open Call and Open Access

The journal has an open call for article submissions and special issue proposals on the intersection of early modern performance studies/theater history and Critical Race Studies. The journal's last significant cluster of essays on Shakespeare, Race, and Performance (27.3, edited by Ayanna Thompson) is an important special issue but was published more than a decade ago. *Shakespeare Bulletin* extends a call for new work in this area from early career and established scholars and will be actively eliciting contributions in this area. As part of this, we especially welcome submissions from BIPOC scholars and scholars from marginalized communities.

Johns Hopkins University Press have agreed to make 27.3 open access on an indefinite basis to help stimulate further research in this area.