



Shakespeare Bulletin 2024 journal report

Journal management update

The journal has resumed its membership of the Council of Editors of Learned Journals, and also has an application for indexing in Web of Science under review (pending as of the date of this report).

SB has been pursuing various possibilities for partial open access. The publisher is able to make selected articles freely available on Project MUSE for limited periods at the publisher's request. We are using this to highlight timely content from the journal's archives, and welcome input from Board members on suggestions. In addition, JHUP continues to make the first issue of the previous calendar year (currently 42.1) available via open access. We continue to explore other avenues to make content available to the widest possible audience.

The journal continues to work to improve its practices regarding accessibility, including ensuring that alt-text is provided for all images submitted to the press. We welcome input and suggestions from our community on any aspects of the journal's presentation and functionality.

Journal personnel update

Following last year's Board meeting, the journal editorial team agreed to appoint a Development Editor from within the Editorial Board to help spearhead initiatives to promote the journal, increase the number of submissions, and support early career authors. Following interviews (with a committee comprised of Peter Kirwan, Elizabeth Zeman Kolkovich, and Kim Solga), we were delighted to appoint Nora Williams to the role.

Following issue 42.3, Hailey Bachrach stepped down as co-Performance Reviews Editor. We're very grateful for Hailey's service in this crucial role. Ben Broadribb has taken over full responsibility for the section.

Emily Mayne continues in a salaried position as Assistant Editor. Elizabeth Zeman Kolkovich continues as Book Reviews Editor. Katy Shinas (an MBU student) continues as Editorial Intern until the end of the 2024-25 academic year.

Journal activities

Shakespeare Bulletin co-sponsored the performance of Loose Willis's drag king show "An Audience with William Shakesqueer" at the Shakespeare Association of America conference in Portland. Erika T. Lin chaired the event and subsequently conducted an interview with Loose Willis, published in *SB* 42.3. For the 2025 SAA conference in Boston, *SB* will be

sponsoring a four-person touring production of Cyril Tourneur’s *The Atheist’s Tragedy*, retitled *The Honest (Wo)man’s Revenge*, performed by Streetlight Shakespeare Ensemble, the MFA company at Mary Baldwin University. We have also reserved space for a Board get-together at this conference.

The journal was additionally represented at the Shakespeare Association of America conference (Portland) at the Journal Editors’ Meet-and-Greet session; the Marlowe Society of America conference (Deptford) in a special event organized by *SB* and featuring editors from *Shakespeare*, *Marlowe Studies*, *Shakespeare Survey*, and *Early Theatre*; the International Shakespeare Conference (Stratford-upon-Avon); and the British Shakespeare Association conference (Leicester).

Ongoing disruptions to traditional social media have continued to have a negative impact upon the journal’s advertising reach. Nora Williams has begun conducting interviews with Board members to promote best practices and principles within the journal, and Ben Broadribb has refreshed the guidance for performance reviews. We have also recently subscribed to Planable to help manage our social media presence sustainably.

Submissions and acceptance rate

During the twelve months between January and December 2024, the journal received approximately 33 submissions for stand-alone articles, 4 special issue articles, and 3 special issue proposals.

Of these, 15 stand-alone articles, 4 special issue articles, and 3 special issue proposals went forward to peer review.

Of these, 8 stand-alone articles (covering 42.3, 42.4, and 43.1) and 1 special issue proposal (provisionally scheduled for 43.2) were accepted for publication. A further special issue proposal and the 4 special issue articles remain under review at the time of this report. In addition, the journal commissioned an interview with the drag performer Loose Willis which was published in 42.3.

The submission rate was significantly up on last year for the second year running. The journal’s desk rejection rate reflects a substantial number of submissions which did not fit within the journal’s remit, or articles which authors have been advised to work on further before being ready for peer review. The General Editor and Development Editor have been working with a number of authors at different stages of submission to support responses to peer review feedback.

Publication schedule

2024 marks the return to a consistent quarterly publication, with all issues appearing at the end of their respective season.

Issue	Content	Status
41.4 (Winter 2023)	Special issue on “Public Shakespeare and Performance”	Published February 2024

	edited by Sharon O’Dair and Timothy Francisco (four articles)	
42.1 (Spring 2024)	Open issue (three articles)	Published May 2024
42.2 (Summer 2024)	Special issue on “Archives and Performing Memory” edited by Sally Barnden (six articles)	Published August 2024
42.3 (Fall 2024)	Open issue (four articles)	Published November 2024
42.4 (Winter 2024)	Open issue (two articles plus a special section on the 2024 Ukrainian Shakespeare Festival, edited by Jennifer Low)	Entering production in January 2025

The general editor would like to thank all the editorial team for their hard work in completing the above issues, and the guest editors (Sharon O’Dair, Timothy Francisco, Sally Barnden, and Jennifer Low) for their diligence in supporting contributors.

Contributors to peer review

The general editor would like to thank the following for their contributions to the peer review process over the course of this cycle:

Pascale Aebischer, Joel Anderson, Roberta Barker, Sally Barnden, Jennifer Barnes, Gina Bloom, David Sterling Brown, Mark Thornton Burnett, Jessica Chiba, Lauren Eriks Cline, Vanessa I. Corredera, Louise Geddes, Sujata Iyengar, Farah Karim-Cooper, Amy Kenny, Natalia Khomenko, Courtney Lehmann, Sonia Massai, Lynsey McCullough, Emer McHugh, Nedda Mehdizadeh, Paul Menzer, Rob Ormsby, Kaara Peterson, L. Monique Pittman, Paul Prescott, Eoin Price, Catherine Richardson, Abigail Rokison-Woodall, Richard Schoch, Gregory M. Semenza, Peter J. Smith, Simon Smith, Kim Solga, Fran Teague, Ayanna Thompson, Evelyn Tribble, Deanne Williams, Nora J. Williams, W. B. Worthen, Ramona Wray, Sandra Young, and others.

Peter Kirwan, 7 January 2025