



***Shakespeare Bulletin* 2025 journal report**

Journal personnel update

The journal has enjoyed its first full year with Nora J. Williams serving as Development Editor, in which capacity Nora has worked with authors following peer review, overseen the journal's marketing strategy, and led policy updates.

Ben Broadribb continues as Performance Reviews Editor, Elizabeth Zeman Kolkovich continues as Book Reviews Editor, and Emily Mayne continues as the journal's Assistant Editor. Megan Parlett has joined the team as the Editorial Intern (a position funded by Mary Baldwin University); we thank Katy Shinas, our outgoing Intern, for her hard work in supporting the journal over the past three years.

Journal management update

The journal continues its membership of the Council of Editors of Learned Journals. We remain unlisted at present in the Web of Science, until such time as the journal's publication schedule becomes more consistent.

2025 saw *SB* benefitting from JHUP's new open-access partnership, with all issues published in 2025 (42.4, 43.1, and 43.2) permanently open-access. We continue to review opportunities to make more of our authors' work open-access. The "Extra Credit" social media initiative spear-headed by Katy Shinas invites authors to share publicly available resources related to their article.

Following a number of academic misconduct cases, the journal has taken steps to clarify its position on the use of generative artificial intelligence in the writing and reviewing of articles, and the steps to be taken by the journal in the event of a suspected case of academic misconduct. The journal's new Scholarly Integrity policy is now available on the JHUP website, and the General Editor would like to thank Emily Mayne for her hard work in leading on this.

The journal has discontinued its subscription to Planable owing to limitations in that platform's capabilities. We continue to use Canva to plan social media content. Our major new initiative is the publication of an electronic newsletter/Table of Contents, which is currently sent to paid subscribers by JHUP upon publication of a new issue. The journal has recently subscribed to MailChimp to begin building its own mailing list.

Journal activities

For the 2025 Shakespeare Association of America conference in Boston, *Shakespeare Bulletin* sponsored a performance of 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. The performance was attended by about ninety conference delegates. We also hosted a celebration of the launch of Nora Williams's *Canonical Misogyny* (Edinburgh UP, 2024).

The journal was additionally represented at the Shakespeare Association of America conference (Boston) at the Journal Editors' Meet-and-Greet session; the British Shakespeare Association conference (York), and the British Graduate Shakespeare Conference (Stratford-upon-Avon), at which Peter Kirwan gave a keynote lecture on reviewing and Ben Broadribb and Nora J. Williams ran a workshop.

Submissions and acceptance rate

During the twelve months between January and December 2024, the journal received approximately 32 submissions for stand-alone articles.

Of these, 14 stand-alone articles went forward to peer review. Of these, 5 (covering 43.2, 43.3, and 43.4) were accepted for publication, with another 5 undergoing revisions as of this report. In addition, the journal commissioned and accepted two interview pieces with practitioners Letty Thomas and Aidan O'Reilly (published in 43.2 and 43.4).

The submission and desk rejection rate of articles was almost identical to last year. The desk rejection rate reflects a significant number of articles which do not fit within the journal's remit, but this year also saw an increased number of articles which were flagged as plagiarised or substantially generated by artificial intelligence/large language models, resulting in the journal clarifying its academic misconduct policy.

The General Editor and Development Editor have been continuing to work to support authors through revisions, to commission and encourage further submissions, and to revive interest in articles that were previously reviewed. In addition, we are keen to continue soliciting special issues, no proposals for which were submitted this year (though a proposal approved in late 2024 remains under commission).

Publication schedule

2025 saw an increased lag in publication following 2024 owing to a number of factors, including the growing precarity of authors' and editors' political and professional situations, and some planned special issues not making it to publication. The general editor would like to thank everyone who has contributed to the journal over the year, including those who had to withdraw from hoped-for publications owing to personal circumstances.

Issue	Content	Status
42.4 (Winter 2024)	Open issue (two articles plus a special section on the 2024 Ukrainian Shakespeare Festival, edited by Jennifer Low)	Published April 2025

43.1 (Spring 2025)	Special issue: The Fantasy of Relevance on the Shakespearean Stage, edited by Louise Geddes and Nora J. Williams (four articles)	Published October 2025
43.2 (Summer 2025)	Open issue (three articles plus errata)	Published November 2025
43.3 (Fall 2025)	Open issue (three articles)	In press January 2026
43.4 (Winter 2025)	Open issue (three articles)	Entering production January 2026

The general editor would like to thank all the editorial team for their hard work in completing the above issues, and the guest editors (Jennifer Low, Louise Geddes, and Nora J. Williams) 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, Yan Brailowsky, Benjamin Broadribb, David Sterling Brown, Paramita Chakravarti, Vanessa Corredera, Anne-Marie Costantini-Cornède, Melissa Croteau, Matt Radford Davies, Sarah Dustagheer, Jennifer Flaherty, Oliver Jones, Pierre Kapitaniak, Sawyer Kemp, Yu Jin Ko, Sarah Neville, Stephen O'Neill, L. Monique Pittman, Jo Robinson, Danielle Rosvally, Eleanor Rycroft, Kathryn Vomero Santos, Elizabeth Schafer, Gregory M. Semenza, Robert Shaughnessy, Simon Smith, Tiffany Stern, Ayanna Thompson, Evelyn Tribble, Laura Turchi, Michael Ullyot, Nora J. Williams, Jessica Winston, W.B. Worthen, and others.

Peter Kirwan, 17 January 2026