

TRANSFORMATION AND REINVENTION

CREATING NEW SPACES FOR SHAKESPEARE



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CREATING EXPERIENCES



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TRANSFORMING EDUCATION



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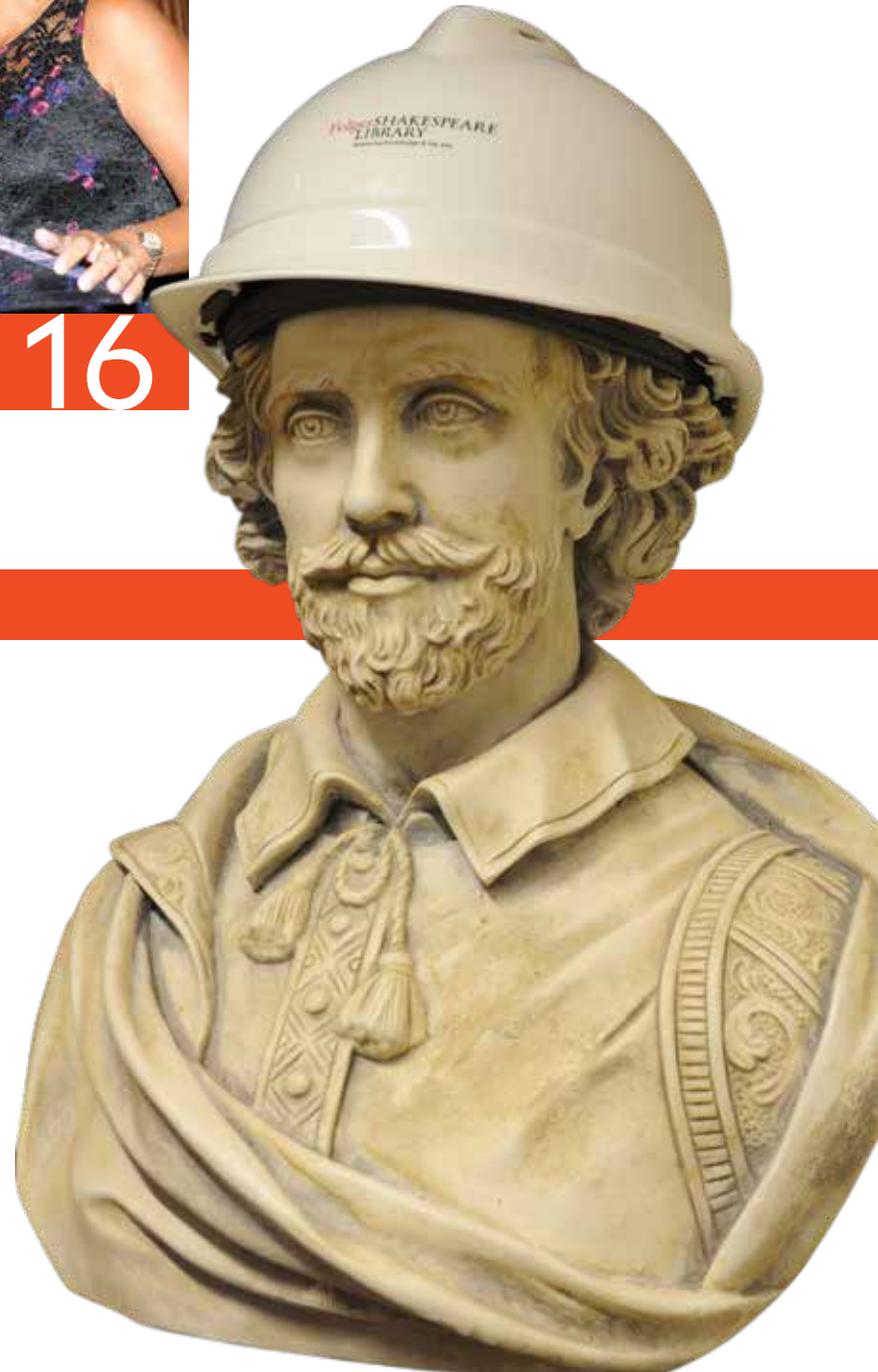
DRIVING DISCOVERY

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On the front and back cover:
 Night views of the Folger building renovation project, November 2021.
 Photos by Lloyd Wolf.

DISCOVER MORE AT [FOLGER.EDU](https://www.folger.edu)





TO THE FOLGER COMMUNITY AND FRIENDS:

We always knew that the two years included in this report, which began on July 1, 2019, would be a time of transformation. In early 2020, our building closed for a multiyear renovation project, during which we planned a wide range of projects elsewhere. When the renovation is done, new public spaces will make it far easier to welcome visitors and to explore how Shakespeare and his world illuminate our time.

What we did not know, of course, was that the COVID-19 pandemic would strike at the same time. While it delayed or canceled many of our off-site programs, it also inspired us to find new ways to assist teachers, students, families, scholars, members, and the public—even as we completed other projects, too.

Following the protest movement after the killing of George Floyd in May 2020, we grappled anew with race and social justice concerns. Thousands of people watched the Folger Institute's timely Critical Race Conversations from July 2020 to June

2021. Our board and senior directors reexamined and deepened our commitments to diversity, equity, inclusion, and access.

As we write this, more than halfway through the renovation project, we look ahead to still another change: the day that the building reopens, allowing us to share our extraordinary Shakespeare collection more fully and forge new ties between those resources and the issues of today.

We also wish to pay special thanks to Janet Griffin, director of programming and artistic producer of Folger Theatre, who retired in the spring of 2021 after four decades of shaping award-winning cultural programming, including plays, concerts, talks, poetry readings, and more. In the fall of 2021, we welcomed Karen Ann Daniels, then the director of the Mobile Unit at The Public Theater in New York City, as director of programming and artistic director of Folger Theatre.

Throughout these changes, the continuing support of the Folger community has been vital, including generous contributions to *The Wonder of Will: The Campaign for the Folger Shakespeare Library*, an ongoing capital campaign to fund the renovation and the programming expansions it will make possible.

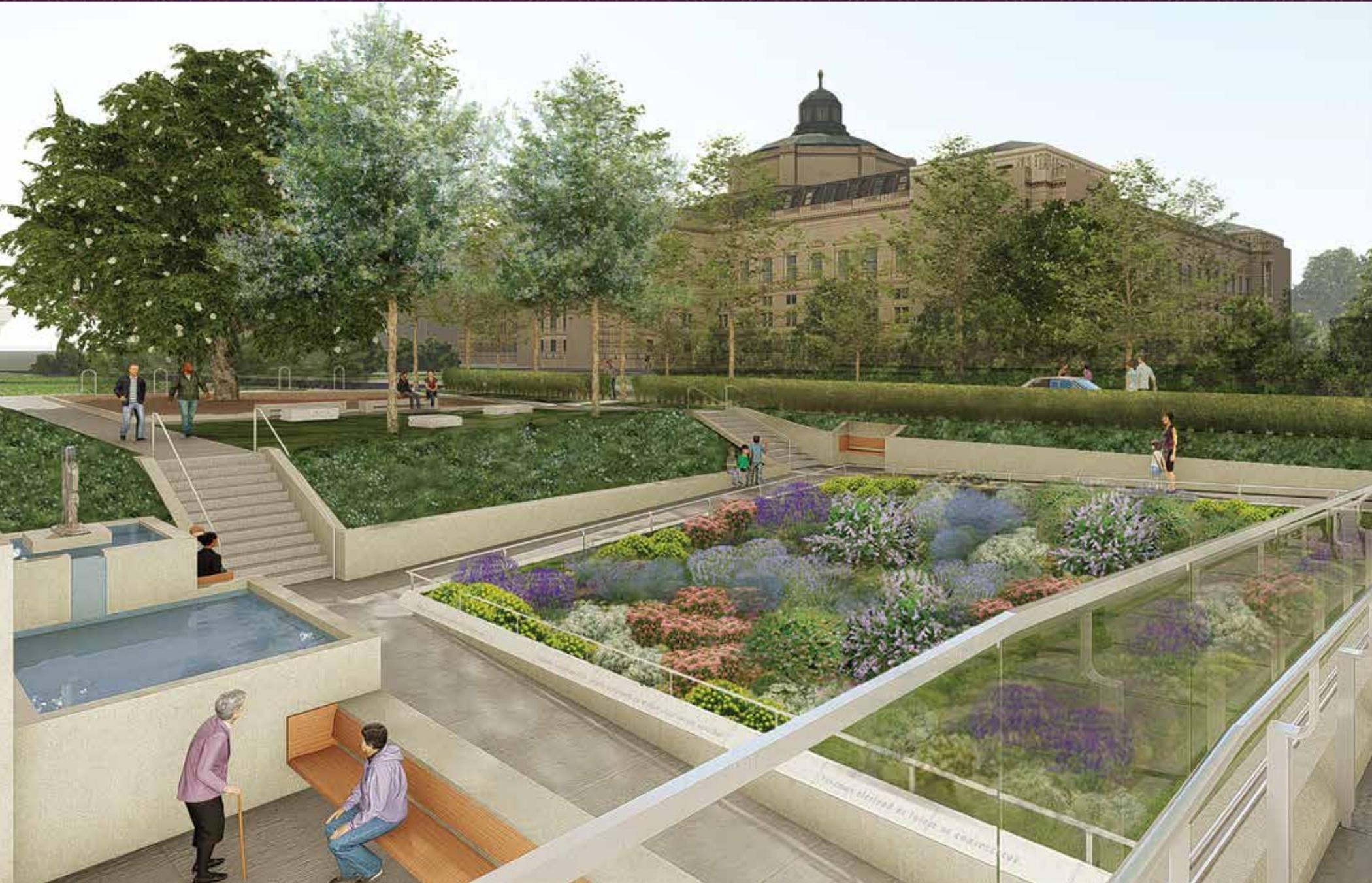
Your support, encouragement, and ideas mean the world to us and make it possible to turn those dreams into reality. Thank you so much for all your help.

Yours Sincerely,

J. May Liang
Chair, Board of Governors

Michael Witmore
Director

OUR BUILDING RENOVATION PROJECT



REIMAGINING THE FOLGER

For all of the performances, teaching workshops, and scholarship celebrated in this report, the biggest event was the start of a major building renovation project. Once completed, that project will in turn enhance those and other activities as they are reimagined for the future.

Designed by architect Paul Cret in consultation with Henry and Emily Folger, the Folger building opened in April 1932. Some 90 years later, the renovation project by architects KieranTimberlake and garden design by landscape architects OLIN offer a brilliant way to preserve Cret's original vision, while adding 12,000 square feet of public space below street level, extending under the front lawn.

A Welcoming, Inclusive Vision

Once the renovation is complete, sloping gardens, wide ramps, and entry plazas will draw visitors into new, expansive lobby areas. Nearby will be two large exhibition halls: one devoted to Shakespeare, including the Folger's famous collection of 82 copies of Shakespeare's First Folio, and the other, the Stuart and Mimi Rose

Rare Book and Manuscript Exhibition Hall, including a gallery of more of the Folger's greatest holdings.

Elsewhere, updated spaces will support scholarly research, educational opportunities, and theater, music, and other programming for diverse audiences. The Great Hall, previously used for exhibitions, will become a space for conversation, relaxation, and refreshments.

"Our sense is that we are in a time of transformation, and we need to build a Folger for the new world," says Chair-Elect of the Board D. Jarrett Arp. "This means looking at what has served us well in the past and holding on to that, but it also means boldly examining how we can better engage with what we know are curious and passionate audiences."

Above all, the Folger will turn outward, through its activities as well as its welcoming entrance. Caleen Jennings is the co-chair of the Folger's Audience Discovery Working Group. "If the building looks inviting, people will come in," she says of the new plan. "I think we are going to have audi-



ences that look like America. Once inside, people will feel as if they belong.”

Midway Through a Complex Renovation

Because of the COVID-19 pandemic, getting started on the project required many adjustments—including a streamed video version of the groundbreaking. Wearing masks, Folger Director Michael Witmore and Chair of the Board J. May Liang dug the first shovelfuls of earth in August 2020.

“
What we are doing is setting the table for generations to come.

”

Within a year of that ceremony, Gilbane Building Company and specialist subcontractors moved a very large, old magnolia tree, removed many marble structures, including staircases, planters, benches, and pavers, broke up part of an underground floor, and excavated a huge area in front of the building where new galleries will be built, after which the lawn will be restored above them. Since then, the northern foundation wall has been removed, as seen on the front and back covers of this report, with many other steps still to come.

Coming Together to Make a Difference

To make all this possible, the Folger Shakespeare Library relies upon ongoing donations to *The Wonder of Will: The Campaign for the Folger Shakespeare Library*. “I am so proud of the community,” Liang says. “They have been with us every step of the way. I am just humbled by the generosity and support that the Folger community has shown.”

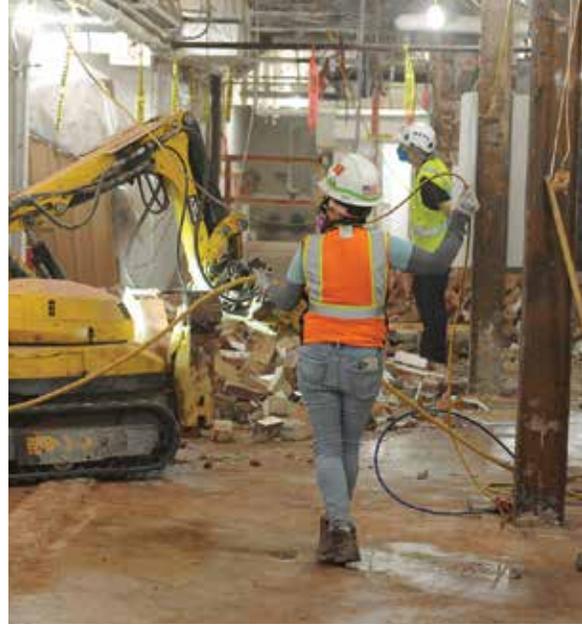
Donors can contribute to different aspects of the plan. “Some people are passionate about the theater, others love the Folger Consort, still others want to encourage scholarly research into Shakespeare and his world,” says Susan Sachs Goldman, the chair of *The Wonder of Will* campaign committee. “This campaign enhances all these initiatives at the Folger.”

Others donate to the renovation itself and the impressive physical changes it makes possible. “We are taking a historic building,” says Witmore, “and truly bringing it into the 21st century. What we are doing is setting the table for generations to come, to continue to build and experience this wonderful place.” ■



Learn more about *The Wonder of Will* and follow our progress at

folger.edu/wow



The Wonder of Will: The Campaign for the Folger Shakespeare Library

We proudly recognize and acknowledge the individuals and foundations who have generously made philanthropic commitments of \$25,000 or more, as of May 1, 2022, to support *The Wonder of Will*.

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“THERE IS SOMETHING VERY IMPORTANT ABOUT A LIVING LANDSCAPE NEXT TO A MARBLE BUILDING.”

— FOLGER DIRECTOR MICHAEL WITMORE



CREATING
EXPERIENCES

From the summer of 2019 to the spring of 2021, the Folger produced an incredible variety of audience experiences, as it shifted from on-site programs to a long-planned building closure for the renovation—which coincided with a global health emergency. Its blogs, newsletters, and the *Shakespeare Unlimited* podcast kept going too, sharing ideas and entertainment.

Up Close and In Person

During the fall of 2019, the Folger offered many on-site programs, most of which concluded by January 5. Folger Theatre, however, continued on. Its season began and ended with plays featuring Falstaff: *Henry IV, Part 1* and a 1970s-themed *The Merry Wives of Windsor*. Between them came *Amadeus*, called “one of Folger’s best” by *The Washington Post*. The season may also be remembered for its good luck: *Merry Wives* ended on March 1—just before COVID-19 shut down the city.

Meanwhile, the last pre-renovation exhibition, *A Monument to Shakespeare*, explored the Folger building. Curated by Folger Director Michael Witmore and Heather Wolfe, associate librarian and curator of manuscripts, it included large-scale copies of the plans, letters between Henry Folger and architect Paul Cret, and a drone video of the Folger interior.





Adapting Programs to an Online World

Folger Consort moved in September to its temporary home at St. Mark's Church, where it launched its 2019/20 series of early modern Italian music. In April, the last concert was canceled due to the pandemic. But while live performances were on hold, the Consort kept up its holiday traditions: a virtual Christmas concert at St. Mark's debuted in December 2020. In the following months, the Consort's artistic directors, Robert Eisenstein and Christopher Kendall, produced several virtual listening sessions, combining Consort recordings with images, anecdotes, and insights.

The O.B. Hardison Poetry Series went online, too, as poetry readings became virtual events linked to The Phillips Collection, Lincoln's Cottage, the National Gallery of Art, and the US Botanic Garden—as well as Emily Dickinson's home in Amherst, Massachusetts. The Folger also helped produce a theater piece online. *Where We Belong*, a solo performance by Mohegan theater-maker Madeline Sayet, was to be staged at the Woolly Mammoth Theatre Company in association with the Folger. When it was postponed, the Folger and Woolly Mammoth produced a film adaptation.

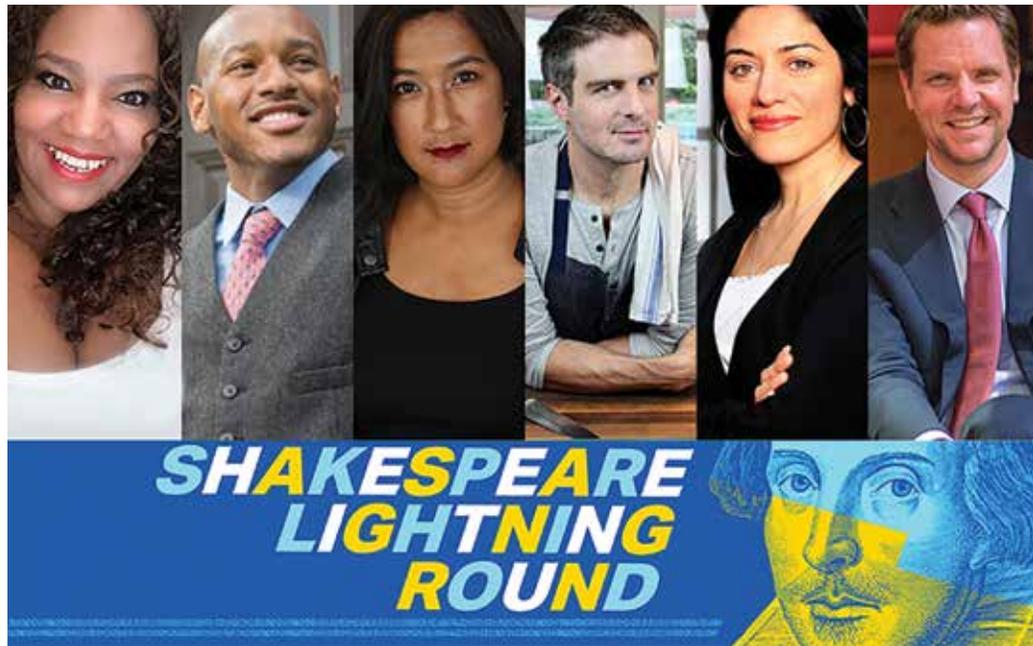
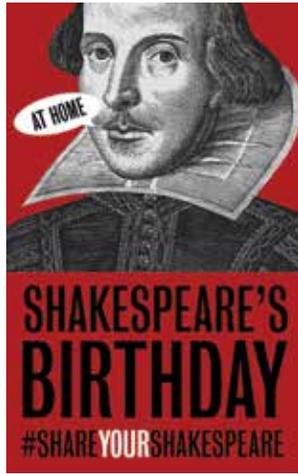


Experiments in a Pandemic Age

Some of the Folger's most innovative programs were also assembled quickly. A month after the pandemic arrived, the Folger and the Royal Shakespeare Company put together content for all ages with the Shakespeare's Birthday at Home event on April 23. At the Folger, it included an online discussion led by Folger Director Michael Witmore, with Internet pioneer Vint Cerf, Maria Manuela Goyanes, Woolly Mammoth's artistic director, and international theater director Iqbal Khan.

The Folger also offered its treasures online, including seven Folger Theatre audio recordings of the plays. A film of its magic-filled 2008 *Macbeth* production, directed by Aaron Posner and Teller of Penn and Teller, is also available for free, online. New program series, all of which continued to be produced, appeared too. In July 2020, the Folger launched the Shakespeare Lightning Round, an Instagram Live interview series with actors, directors, scholars, and others. An online Folger Book Club started in August, focused on modern novels linked to Shakespeare or his world. And in September, a weekly ENCORES video series began, pairing new introductions to clips from past performances—and offering yet another format for the plays and other programs that Shakespeare surely never imagined. ■







TRANSFORMING
EDUCATION

In December 2019, Folger Education offered “I Take My Leave,” its last on-site Shake Up Your Saturday family program before the building shut down for renovation. Although future family programs were planned for other locations, this one focused on dramatic exits and Shakespearean farewells. Later that month, Folger Education hosted a 50th-anniversary dinner for the Folger docents. In March, the secondary school student festival, with help from the docents, went on the road, taking place at the Woolly Mammoth Theatre Company and the Anacostia Playhouse.

The arrival of COVID-19, however, canceled the last festival day in Anacostia, as well as many other Folger Education plans. In the following months, a group of Folger docents worked from home on joint transcriptions of early modern manuscripts from the collection. Meanwhile, Folger Education quickly turned to providing expanded outreach as teachers, students, and parents (including teachers who were parents) faced an almost unbelievable challenge.

Responding to Teachers During COVID-19

Schools in the US closed swiftly as the pandemic began. Ohio was the first state to announce it was shutting

down its schools statewide, on March 12, 2020; another 15 states did the same that day or the next (others soon followed). By the afternoon of March 13, Folger Education had sent out the first of its many newsletters to teachers during the pandemic, starting with the word “Wowza” and offering teachers encouragement.

At the request of teachers, the “FolgerEd” team quickly began conducting Folger Community Conversations, virtual training sessions on how to use the Folger Method online to teach Shakespeare and other literature, all of which were recorded and shared. Folger Education also launched a frequently updated Teaching During COVID-19 web page, with an index to the recorded sessions and links to a growing number of other online resources. Teachers also worked with Folger mentor teachers as they taught Shakespeare’s plays.

Meanwhile, Folger Education produced other projects too, launching the Folger Teaching website in the fall of 2020. It also reconceived a planned NEH-funded Teaching Shakespeare Institute for middle-school and high-school teachers, producing a three-week virtual teaching institute on Shakespeare and the Making of America in the summer of 2021. The



Lesson Plans

Explore lesson plans that get students gripping or their awe with a wide range of complex texts.

Become an expert on teaching anything the Folger way: Hamlet, Lucius Corban at the Time of the Battles, primary sources from the Folger vault, Their Eyes Were Watching God, American Heart, Twelfth Night, The Declaration of



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Teacher Members of the Folger enjoy exclusive access to live-streamed workshops and a video library of on-demand professional development.

Watch master classes on teaching Shakespeare's plays and engaging all learners in close reading. Meet Folger experts and fellow teachers. Join a community working to help all students



The Wide World of Folger

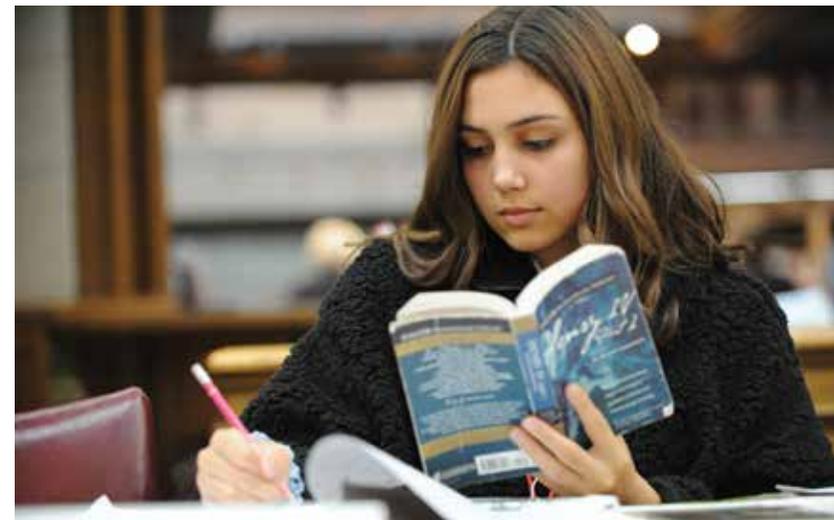
Climb into the infinite variety of the Folger Shakespeare Library. Dive deep into the content that inspired you to teach it. Be amazed.

Folger Teaching has curated a special, just-for-you experience with the world's largest Shakespeare collection. Come explore the power of performance, the wonder of collections, and the



Folger Teaching Live

Register for these upcoming online workshops! Join us for eye-opening heart-ifying, mind-stretching learning with fellow teachers. Dive into lesson plans from Folger Teaching with the master teachers who wrote them. Participate in live conversations with leading scholars. Explore Shakespeare's and his, gender, and other important





institute drew on materials from Historic Jamestowne and Monticello, exploring *The Tempest* and *The Merchant of Venice* as well as aspects of early American history, including the experience of Indigenous, Black, brown, and Latinx people.

The Folger Shakespeare Takes Off

Another vital Folger learning resource debuted in February 2020, just before the pandemic began: the Folger Shakespeare website, which shares free versions of the Folger editions of Shakespeare's plays and poems. This new resource is the successor to Folger Digital Texts, the original Folger site to do so. It includes a sophisticated search function, multimedia, and information about Shakespeare's life, the theater in his time, the publication of his works, and more.

The Folger Shakespeare arrived at an extraordinary moment, as teachers, students, and Shakespeare enthusiasts were urgently seeking high-quality editions of the plays and related materials—and, for teachers and students, seeking them in a form that could support remote learning. To date, it has attracted millions of users from around the world.

The print versions of the Folger editions also played a part in one of the pandemic's viral cultural moments. Sir

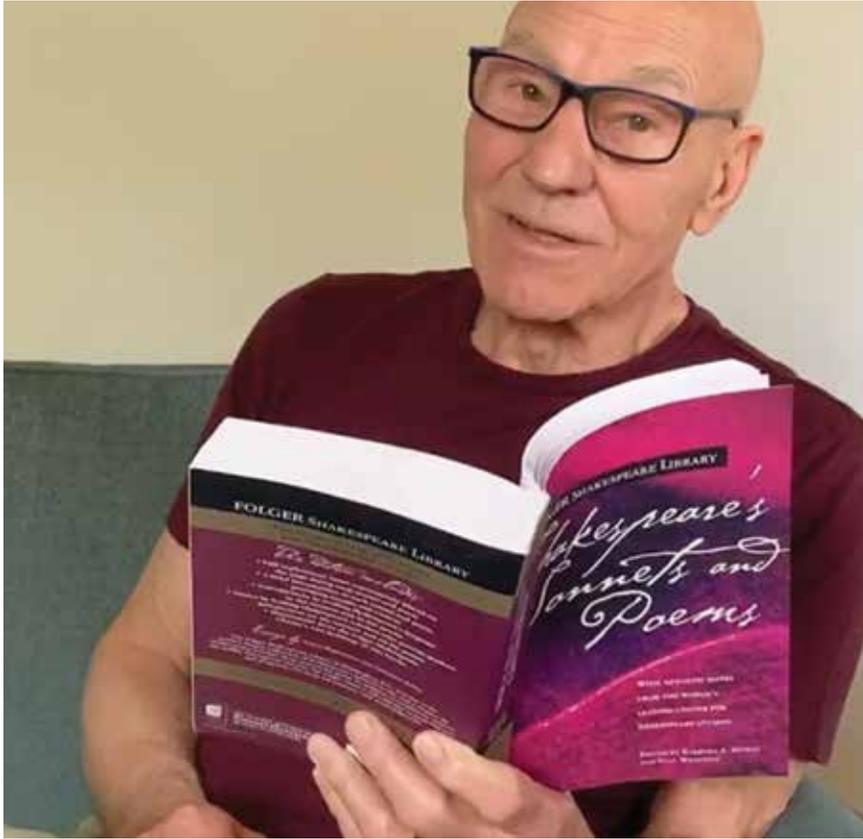
Patrick Stewart, who played Captain Jean-Luc Picard in *Star Trek: The Next Generation* and the current series *Picard*, shared popular video clips in which he read aloud Shakespeare's Sonnets—using the text, as he noted, from the Folger paperback.

New Ways to Study Race and Literature

In addition to focusing on race in its materials for the Folger, in 2020 Folger Education developed a Black Shakespeare course for Reconstruction, an online education platform. Designed for middle and high school students, the five-unit course explores and celebrates the strong—and often unknown—connections between Black people and Shakespeare. In April 2022, the course won the Shakespeare Association of America's Shakespeare Publics Award.

Meanwhile, the Folger's O.B. Hardison Poetry Series created Shakespeare's Sisters: Say Her Name, an online writing workshop for adults that also explores the poetry of Black women in America, developed and taught by poets Teri Cross Davis and Kim Roberts. The title was inspired by Shakespeare's Sisters, a Folger course on women writers for high-school students. Both titles use the phrase "Shakespeare's sister" from *A Room of One's Own* by Virginia Woolf. ■

SHAKESPEARE'S SISTERS





DRIVING DISCOVERY



During the two years included in this report, scholarly research and programs at the Folger responded—with characteristic resilience—to many changes, from an active season full of on-site scholarly work, to the closure of the building, to the shock of the pandemic’s arrival in March 2020.

A Busy Fall Before the Renovation

Before the reading room closed in early January 2020, the Folger Institute expanded the number of its programs, fitting more than two thirds of a normal year’s activities into the first half of the year. Symposia, which include as many as four dozen scholars, are a signature Institute offering. At one point, it put on three symposia in three weeks.

Among them was the “Race and Periodization” symposium, co-sponsored by the Arizona Center for Medieval and Renaissance Programs at Arizona State University. It was also part of the #RaceB4Race initiative organized by the center’s director, Ayanna Thompson. Disputing the notion that race “didn’t exist” before the modern age, #RaceB4Race foregrounds work in premodern critical race studies.

That fall also included a screening of the short film *1745*, a movie about two enslaved women who escape into the wilds of Scotland, directed by and starring Scottish filmmakers and sisters Moyo and Morayo Akandé. Both were Artist-in-Residence Fellows at the Folger, doing research for a full-length version of the film.



A Wealth of Changes

When the Folger building closed for renovation, staff members shifted to a variety of long-planned tasks—most of which soon changed in mid-March due to COVID-19. Library staff members working from home began responding to scholarly queries with scheduled Zoom and email sessions. Conservators worked at home to develop new kinds of book snakes and book supports. And in a major shift, the staff also assembled “imperfect images” of items from the collection, many of which had been taken while answering previous questions.

COVID-19 changes wreaked havoc on the plans of many Folger fellows. Due to the renovation project, the Folger had granted fellowships that included travel grants and work at other institutions—and even allowed for work at home as well. While the latter option proved to be prescient, the travel plans became impossible. The Folger team worked closely with fellows to learn what help was needed to continue their research.

Meanwhile, the work that led up to the renovation inspired increased interest in the details of the Folger’s history. Working with the Folger’s historical records, Sara Schliep became its first permanent archivist.

Critical Race Conversations

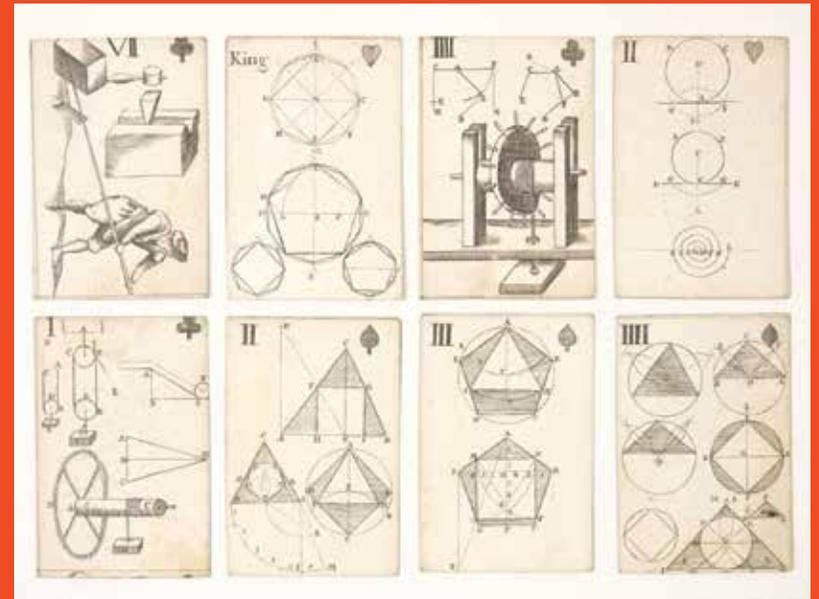
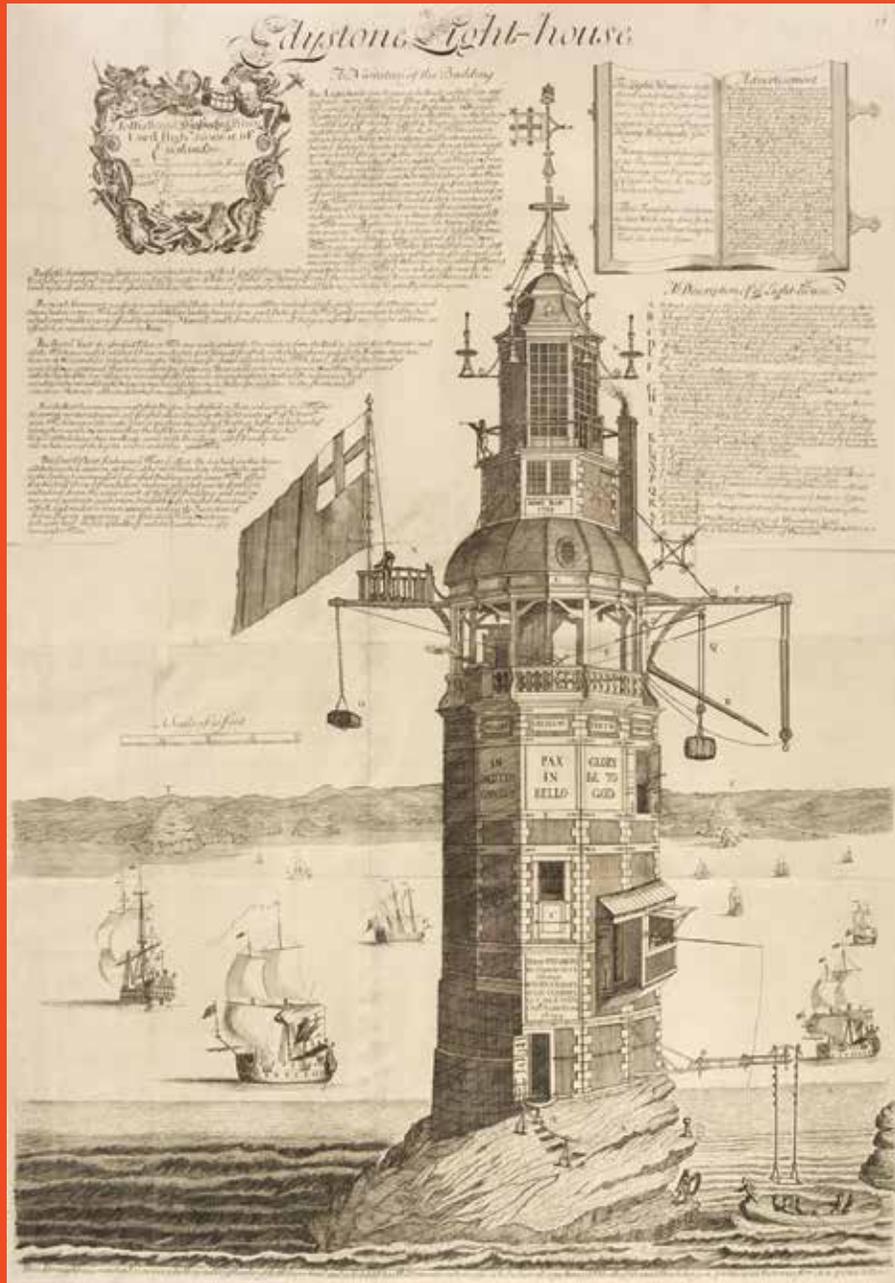
The Folger Institute’s programs at off-site locations during the renovation underwent changes, from cancellations or delays to shifts to a virtual format. “New Research and Performance Directions in Premodern Disability Studies,” a program in partnership with Emory University with support from Georgia Humanities, became a three-day virtual event in March 2021 with registration open to all who were interested.

The pandemic era produced a major new program, too. In July 2020, the Folger Institute inaugurated its 50th anniversary year with the first of a year-long series of free, online Critical Race Conversations. Funded by the Mellon Foundation, these sessions with scholars explored topics ranging from “Cultivating an Anti-Racist Pedagogy” in the classroom to “Shakespeare and Race in Performance.” The wide-ranging series, which included 10 conversations in all, proved very popular, attracting tens of thousands of views. ■

Learn more about
Critical Race Conversations at
folger.edu/conversations



RECENT ACQUISITIONS



Among the many new additions to the Folger collection from July 2019 to June 2021, clockwise from left, are: Henry Winstanley, Eddystone Lighthouse, circa 1700; J. Moxon, Geometrical Playing Cards, 1697; and photographs of a Japanese production of *Hamlet*, with Maruyama Sadao (Claudius) and, most likely, Yamamoto Yasue (Gertrude), 1933.



INSPIRING
ADPLAUSE

OF HEART AND JOY, OF STRENGTH AND MERCHISE
CAVE TO THE WINDS OF SUFFERING
AND LIFE WAS LACERATED BY THE
AND SEQUENT CELESTIALS COULD NOT
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EXIT

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Thank you to the many individuals, corporations, foundations, and government agencies that have provided financial support to the Folger and its programs from July 1, 2019 through June 30, 2021. Your support creates extraordinary humanities experiences—in-person and online; transforms education for the next generation; and drives discovery in our collections, on stage, and around the world.

The list below reflects the highest level of annual giving by donor in the years represented. This list includes all donors of \$250 or more.

We are grateful to all our members and friends, including those who have pledged support for upcoming years. You make our work possible.

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Cash and cash equivalents	\$ 57,811,265
Accounts receivable, net	1,131,178
Contributions receivable, net	3,506,816
Other assets	1,065,569
Investments	359,612,801
Property, plant and equipment, net	53,797,800
Total Assets	\$ 476,925,429
LIABILITIES AND NET ASSETS	
Accounts payable	\$ 1,049,535
Accrued liabilities	325,796
Deferred income and deposits	457,252
Liability for life income obligations	637,010
Pension and postretirement benefit obligations	10,078,470
Asset retirement obligations	196,690
Other liabilities	1,010,238
Total Liabilities	\$ 48,754,991
NET ASSETS	
Unrestricted	\$ 82,038,735
Restricted	346,131,7032
Total Net Assets	\$ 428,170,438
Total Liabilities and Net Assets	\$ 476,925,429

The Folger Shakespeare Library is a private, independently endowed, tax exempt institution governed by an independent Board of Governors. The Folger Shakespeare Library is administered by the Trustees of Amherst College in accordance with the terms of the wills of its founders, Henry Clay Folger and Emily Jordan Folger. Therefore, the Trustees of Amherst College are the official body under which the Folger Shakespeare Memorial Library is recognized by the Internal Revenue Service under sections 501(c)(3) and 509(a)(1) of the tax code.

STATEMENT OF ACTIVITIES FOR THE YEAR ENDED JUNE 30, 2020

	UNRESTRICTED	RESTRICTED	TOTAL
OPERATING REVENUES AND OTHER SUPPORT			
Endowment distribution	\$ 692,465	\$ 14,444,448	\$ 15,136,913
U.S. government grants	760,022		760,022
Gifts and other grants	941,808	1,681,578	2,623,386
Other	3,542,111		3,542,111
Net assets released from restrictions for operations	17,497,540	(17,497,540)	
Total Operating Revenues and Other Support	23,433,946	(1,371,514)	22,062,432
OPERATING EXPENSES			
Instructional and academic programs	2,898,630		2,898,630
Library	6,122,801		6,122,801
Research and public programs	5,312,199		5,312,199
Institutional Support	6,463,276		6,463,276
Total Operating Expenses	20,796,906		20,796,906
Change in Net Assets from Operations	2,637,040	(1,371,514)	1,265,526
NONOPERATING ACTIVITIES			
Realized and change in unrealized gains on investments, and investment income	946,041	22,099,737	23,045,778
Allocation of endowment spending to operations	(692,465)	(14,444,448)	(15,136,913)
Change in net value of life income funds		(3,561)	(3,561)
Gifts to life funds, endowment and plant	305	3,118,349	3,118,349
Other components of net periodic benefit cost	(237,762)		(237,762)
Change in post-retirement benefits, other than periodic benefit cost	(487,803)		(487,803)
Net assets released from restrictions for nonoperations	4,478,150	(4,478,150)	
Total Nonoperating Activities	4,006,466	6,291,927	10,298,393
Increase in Net Assets	6,643,506	4,920,413	11,563,919
Net Assets, Beginning of Year	75,395,229	341,211,290	416,606,519
Net Assets, End of Year	\$ 82,038,735	\$ 346,131,703	\$ 428,170,438

Financials: Fiscal Year 2021

THE TRUSTEES OF AMHERST COLLEGE

FOLGER SHAKESPEARE MEMORIAL LIBRARY

BALANCE SHEET

ASSETS	
Cash and cash equivalents	\$ 52,209,172
Accounts receivable, net	1,553,852
Contributions receivable, net	2,613,668
Beneficial interest in perpetual trusts	
Other assets	303,425
Investments	531,849,906
Property, plant and equipment, net	66,660,340
Total Assets	\$ 655,190,363
LIABILITIES AND NET ASSETS	
Accounts payable	\$ 3,073,554
Accrued liabilities	1,630,891
Deferred income and deposits	429,916
Liability for life income obligations	976,131
Pension and postretirement benefit obligations	8,406,066
Bonds Payable	34,191,918
Interest rate swap agreement	
Asset retirement obligations	404,362
Other liabilities	1,420,102
Total Liabilities	\$ 50,532,940
NET ASSETS	
Unrestricted	\$ 90,735,475
Restricted	513,921,948
Total Net Assets	\$ 604,657,423
Total Liabilities and Net Assets	\$ 655,190,363

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STATEMENT OF ACTIVITIES FOR THE YEAR ENDED JUNE 30, 2021

	UNRESTRICTED	RESTRICTED	TOTAL
OPERATING REVENUES AND OTHER SUPPORT			
Endowment distribution	\$ 691,555	\$ 14,121,524	\$ 14,813,079
U.S. government grants	268,528		268,528
Gifts and other grants	3,277,081	18,395	3,295,476
Other	669,530		669,530
Net assets released from restrictions for operations	13,495,564	(13,495,564)	
Total Operating Revenues and Other Support	18,402,258	644,355	19,046,613
OPERATING EXPENSES			
Library	7,080,646		7,080,646
Research and public programs	5,136,109		5,136,109
Institutional support	6,249,083		6,249,083
Total Operating Expenses	18,465,838		18,465,838
Change in Net Assets from Operations	(63,580)	644,355	580,775
NONOPERATING ACTIVITIES			
Realized and change in unrealized gains on investments, and investment income	7,779,411	179,503,221	187,282,632
Allocation of endowment spending to operations	(691,555)	(14,121,524)	(14,813,079)
Change in net value of life income funds		(339,121)	(339,121)
Gifts to life funds, endowment and plant	60	2,103,314	2,103,374
Other components of net periodic benefit cost	409,929		409,929
Change in post-retirement benefits, other than periodic benefit cost	1,262,475		1,262,475
Total Nonoperating Activities	8,760,320	167,145,890	175,906,210
Increase in Net Assets	8,696,740	167,790,245	176,486,985
Net Assets, Beginning of Year	82,038,735	346,131,703	428,170,438
Net Assets, End of Year	\$ 90,735,475	\$ 513,921,948	\$ 604,657,423

BOARD OF GOVERNORS

as of June 2022

J. May Liang, Chair

D. Jarrett Arp, Vice-Chair

Roger Millay, Vice-Chair

Andrew Altman ****

Richard D. Batchelder, Jr.

Sir Simon Russell Beale, CBE

Jeff Bleich

Rebecca Bushnell

Vinton Cerf

Florence H. Cohen

Lady Darroch *

Philip Deutch ****

Debbie Driesman

Susan Sachs Goldman

Deneen Howell **

Rosa Joshi

Derek Kaufman

Gail Kern Paster

Eugene Pinkard

Sarah Bloom Raskin ***

Stuart Rose

Sir Charles Roxburgh, KCB

Paul Smith

Ramie Targoff

Ayanna Thompson

* term ended August 2019

** term ended June 2020

*** term ended October 2020

**** term ended June 2021

STAFF

Michael Witmore, Director

Karen Ann Daniels, Director of Programming and Artistic Director, Folger Theatre

Abbey Silberman Fagin, Chief Advancement Officer

Melody Fetske, Senior Advisor to the Director *

Janet Alexander Griffin, Director of Programming and Artistic Producer **

Eric M. Johnson, Director of Digital Access

Ruth Taylor Kidd, Chief Financial Officer

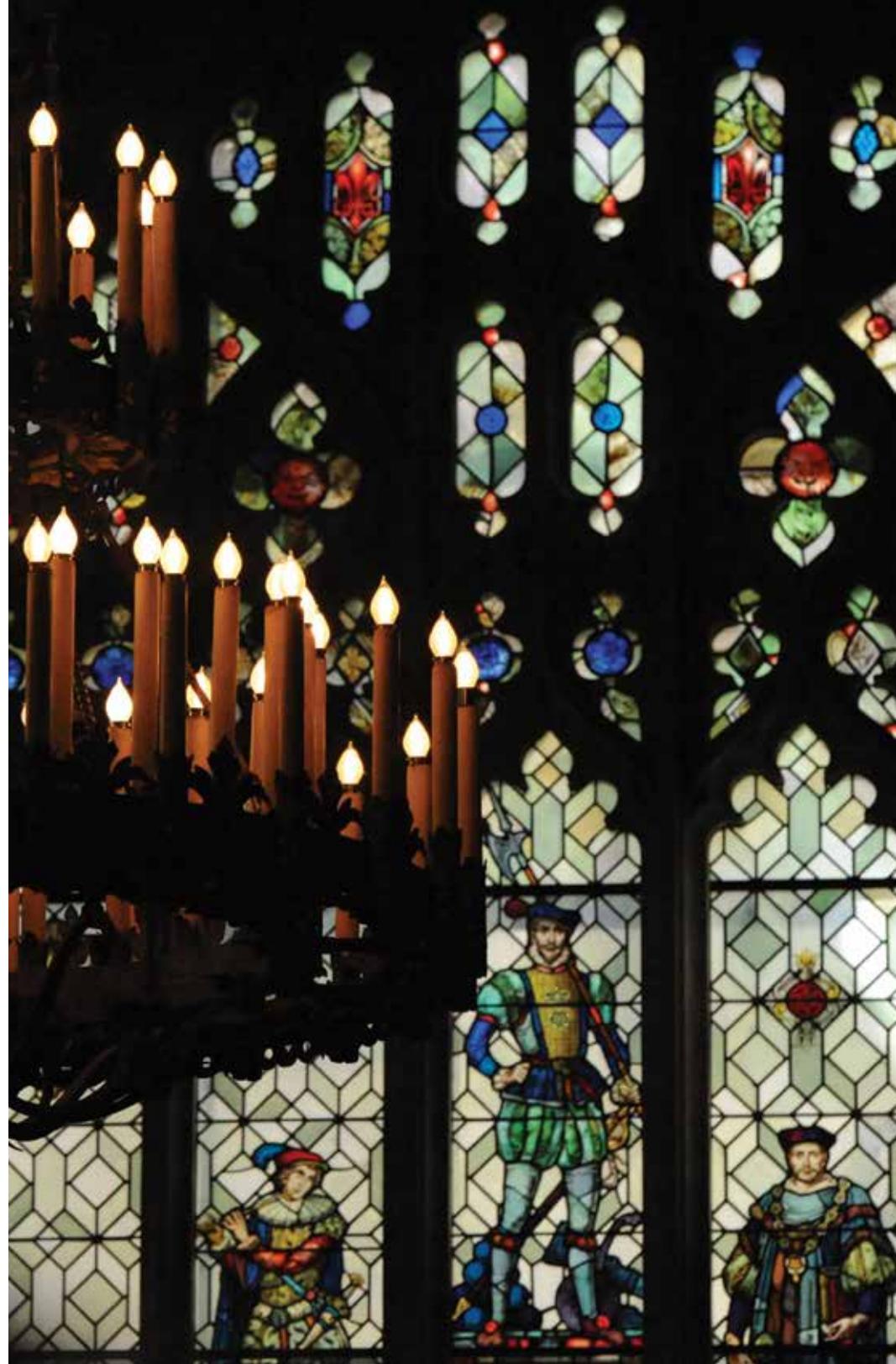
Kathleen Lynch, Executive Director, Folger Institute

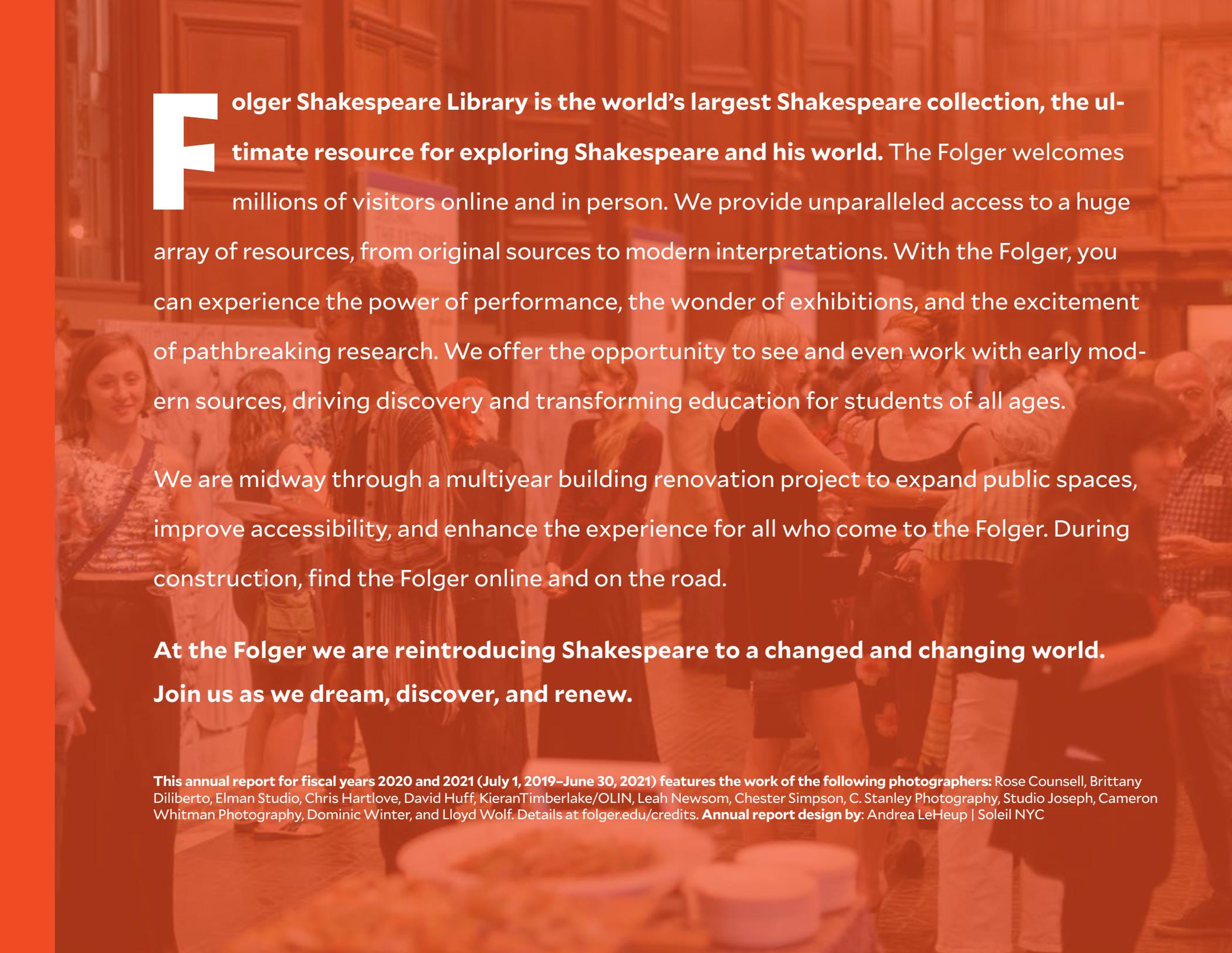
Peggy O'Brien, Director of Education

Greg Prickman, Eric Weinmann Librarian and Director of Collections

* retired December 2019

** retired spring 2021





Folger Shakespeare Library is the world's largest Shakespeare collection, the ultimate resource for exploring Shakespeare and his world. The Folger welcomes millions of visitors online and in person. We provide unparalleled access to a huge array of resources, from original sources to modern interpretations. With the Folger, you can experience the power of performance, the wonder of exhibitions, and the excitement of pathbreaking research. We offer the opportunity to see and even work with early modern sources, driving discovery and transforming education for students of all ages.

We are midway through a multiyear building renovation project to expand public spaces, improve accessibility, and enhance the experience for all who come to the Folger. During construction, find the Folger online and on the road.

At the Folger we are reintroducing Shakespeare to a changed and changing world.

Join us as we dream, discover, and renew.

This annual report for fiscal years 2020 and 2021 (July 1, 2019–June 30, 2021) features the work of the following photographers: Rose Counsell, Brittany Diliberto, Elman Studio, Chris Hartlove, David Huff, KieranTimberlake/OLIN, Leah Newsom, Chester Simpson, C. Stanley Photography, Studio Joseph, Cameron Whitman Photography, Dominic Winter, and Lloyd Wolf. Details at folger.edu/credits. **Annual report design by:** Andrea LeHeup | Soleil NYC

