

TRAGEDIE'S.

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MAKING LIFE MORE **VIVID**
EMBARCKING ON THE NEXT SHAKESPEAREAN CENTURY



4

CREATING EXPERIENCES



12

TRANSFORMING EDUCATION



18

DRIVING DISCOVERY



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On the Cover: Ultraviolet images of Folger Folio no. 75 helped scholars identify the faded “Constanter” above Shakespeare’s head as the mark of Dutch diplomat, poet, and book collector Constantine Huygens. It is the earliest known First Folio to leave England.

DISCOVER MORE AT FOLGER.EDU



From the Chair and Director

TO THE FOLGER COMMUNITY AND FRIENDS:

We are working hard on ways to bring our precious resources to many more people, so that they can engage with our greatest writer and the remarkable period in which he lived.

Shakespeare is our middle name, and we have the largest collection of Shakespeare materials anywhere, but we are also an important place to learn about his early modern world, which gave rise to our own.

Energized by our successes leading the worldwide commemoration of the 400th anniversary of Shakespeare's death, we are planning new spaces, exhibitions, and programs in which everyone—from those who love Shakespeare to those who fear him—can explore the worlds of individual plays, Shakespeare's own life and legacy, and the dramatic conflicts and triumphs of his age.

Whether it's an encounter with a magical book like the First Folio or a performance of a new play, we are committed to creating meaningful experiences for audiences in Washington, DC, and across the country. Online, from podcasts to crowdsourced

manuscript transcriptions, we're developing new resources for understanding Shakespeare and his world and new ways to access them.

Connecting students with Shakespeare's plays and poems remains one of our greatest responsibilities—and pleasures. Working closely with teachers and professors, we are building the tools and community needed to transform Shakespeare education in American schools and colleges. Our humanities programming supports continued learning after the classroom.

Our resources, much like our peerless and ever-expanding collection, spark conversations and drive new discoveries. Researchers come to our reading rooms from around the world to research not only Shakespeare but the entirety of the early modern world. In support of the needs of 21st-century scholarship, we are piloting new programs in collaborative research across disciplines, adding fellowships, and building new resources, from databases to digital anthologies.

Recent successes, along with our strategic plan, have challenged us to think more closely about how we will realize the Folger's mission in the years to come. Faced with the limitations of our original footprint, we have been working with the architecture firm KieranTimberlake on how best to adapt and improve our facilities so that we can present more of the Folger collection to the public, foster scholarly research and new educational initiatives, and encourage connections with a diverse global audience. There will be more to say as plans develop.

Imagining an ambitious future is only possible with the support of friends like you. Your generosity makes the Folger's achievements—and dreams—possible. Thank you.

Yours Sincerely,

Louis R. Cohen
Chair, Board of Governors

Michael Witmore
Director

FOLGER SHAKESPEARE LIBRARY



CREATING EXPERIENCES

ENGAGING AUDIENCES
AT THE FOLGER,
ON TOUR,
AND ONLINE

403,208

Total Visitors



2,449,881

Total Online Visitors



1,851

Events in DC
and On Tour



TRANSFORMING EDUCATION

INSPIRING THE NEXT
GENERATION

9,759

Students Visiting
with Classes



186

Educator Events

25

Teachers in Residence
at the Folger



DRIVING DISCOVERY

ADVANCING KNOWLEDGE
AND THE ARTS

47

Research Fellowships

790

Researchers

471

New Acquisitions



298

Scholarly Program
Participants

AT A GLANCE | FISCAL YEAR 2017



174,505

Podcast Downloads



119,764

Social Media Followers



25
Years of
Folger Theatre



30
Helen Hayes Awards

146
Helen Hayes Nominations
to Date



61
Productions of
Shakespeare Plays
to Date



17
High School Fellows

14
Classroom Residencies



All 40
Folger Editions
of Shakespeare's plays and
poems available as ebooks

46
Folger Institute
Consortium Members



17,173
New Digital Images Added
to Folger Digital Collection

4
New Online Resources:
A Digital Anthology of Early Modern English Drama
Early Modern Manuscripts Online
The Elizabethan Court Day by Day
Shakespeare Quarterly online



CREATING
EXPERIENCES

People experience Shakespeare and his world in exciting and entertaining new ways with the Folger. We create theater, exhibitions, lectures, concerts, family programs, podcasts, websites, blogs, and events from Nerd Nite to C-SPAN2's Book TV broadcasts that engage millions of people—at the Folger in Washington, DC, on the road, and online.

New Ways to Explore Will

Our stage—the first North American replica of an Elizabethan theater—provides a historic backdrop to very contemporary and innovative explorations of plays by Shakespeare and his contemporaries.

Folger Theatre has proved equally adept at staging lesser known Shakespeare plays like *Timon of Athens* as it has his most popular ones. *Washington Post* theater critic Peter Marks says of Folger Theatre: “The go-to local troupe for classical innovation with unmatched imaginative momentum.”

Some projects are newly commissioned; others are works hundreds of years old. In Napa Valley, California, and at the Kennedy Center, the Folger Consort premiered the innovative program *Measure+Dido*, combining Henry Purcell's opera *Dido and Aeneas* and other works with passages from *Measure for Measure* by a cast led by Derek Jacobi and Richard Clifford.



TYEHIMBA JESS,

SPOTLIGHT ON

PULITZER PRIZE-WINNING POET

As part of the **Folger's O.B. Hardison Poetry Series**, TYEHIMBA JESS and his fellow poet Robin Coste Lewis read from their works in conjunction with an exhibition of Jacob Lawrence's *Migration Series*. The event was one of several Folger programs with The Phillips Collection in recent years. Jess also visited McKinley Technology High School as part of the Folger's Poetry in Schools program.

At the Phillips, Jess read from his work *Olio*, which subsequently won the 2017 Pulitzer Prize for Poetry. The reading "was mirroring the historical cues of the paintings," he says. "It also gave me the opportunity to be in poetic correspondence with Robin Coste Lewis. She brings a lot of neglected history to her work, and that happens to be where I am in my work as well."

Reading in a museum "is a fantastic idea," Jess says. "A lot of museums have great spaces, and you're surrounded by objects of historical importance. Oftentimes, you're reading text that's about a particular era. The museum lends a kind of depth, urgency, and credibility to the work that's being presented. Even if the work doesn't necessarily address events in history, even if the work is about contemporary issues, those issues still get framed by the artifacts surrounding you."

For the reading, he made an unusual selection from *Olio*: the "last letter" from its fictional

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I really liked the fact that the Folger gave me the opportunity to bring the work out to some kids in the city. Because that's how you foster the next generation of readers and museumgoers and people who are interested in the arts.

”

narrator. “That seemed like the best choice,” he says, because of *The Migration Series*. “What the story is about is someone who's in the act of migration. He's very peripatetic. He travels around on railroads. He's a Pullman porter, and Pullman porters had one of the first middle-class jobs that blacks had amassed in this country. That is a migration story. The last letter is actually about inner revelations, revelations about himself at a crossroads in his life. It's a different kind of revelation than he expected.”

At the same time, “I'm more of a poet, and the letter is prose. It was kind of upending the audience's expectations that I brought a prose piece to the table to share on that evening. I think it was the best move to make, in that it helped me to stretch out a little, and embrace a different part of the book that I wasn't used to orating to the public. That was a challenge. I remember it was pretty packed. They were enthusiastic, they were numerous, and they were attentive.”

Jess also visited McKinley Technology High School through the Folger's Poetry in Schools program, in which students participate in several poetry workshops and then meet with a poet who is doing a Hardison Poetry Series reading. “That was pretty cool,” he says. “I went through some of the poems in *Olio*. I discussed structure and I discussed intent and I discussed the history of the subjects of the poems—in this case, it was the McCoy twins. I really liked the fact that the reading gave me

the opportunity to bring the work out to some kids in the city,” Jess says. “Because that's how you foster the next generation of readers and museumgoers and people who are interested in the arts. They were good kids.”





“

I would love to see the Folger, based on its First Folio tour model of bringing extraordinary exhibits to cities across the country, held up as a shining example of what national libraries and museums can do in collaboration with local libraries, museums, universities, and other cultural institutions.

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Folger Director Michael Witmore's lecture for Shakespeare's birthday, "The Wisdom of Will"—ten moments from Shakespeare's plays that convey wisdom—was televised on C-SPAN2's Book TV and inspired a listicle on the Big Think website.

Innovative Exhibitions in DC and On Tour

Changing exhibitions show the depth and range of the Folger collection and help visitors make connections between the early modern world and our own.

Marking its 500th anniversary, Corpus Christi College at the University of Oxford debuted an exhibition of rarities at the Folger, in the exhibition *500 Years of Treasures from Oxford*. Among the works on view were rare manuscripts of *Piers Plowman* and Chaucer's *Canterbury Tales*, 12th and 13th century manuscripts from what has been called "the most important collection of Anglo-Jewish manuscripts in the world," and an early printed copy of Galileo's *Starry Messenger*, showing the mountains that Galileo observed on the Moon with his telescope.

Will & Jane: Shakespeare, Austen, and the Cult of Celebrity broke all exhibition attendance records for opening day, thanks in no small part to the display of the shirt that Colin Firth wore in the lake

scene of the BBC's *Pride and Prejudice*. Similarly, Folger Theatre's companion production of *Sense & Sensibility* broke all box office records.

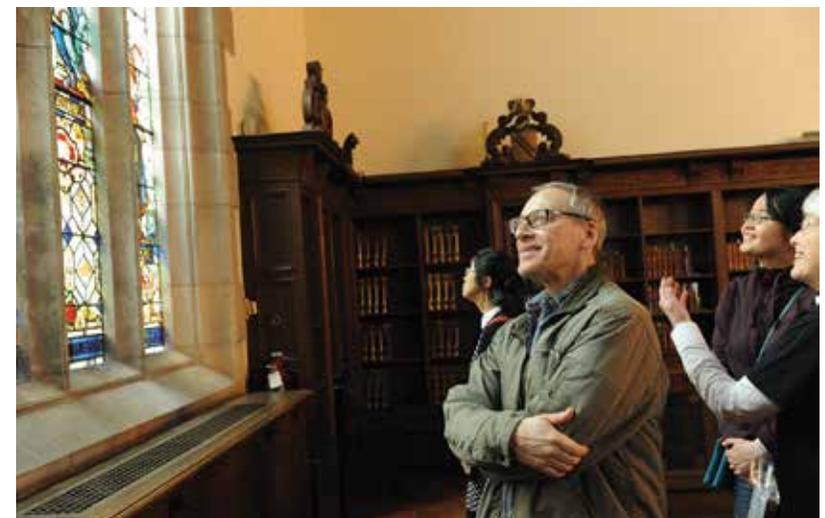
On tour, the Library Foundation of Los Angeles brought the Folger exhibition *America's Shakespeare: The Bard Goes West* to the Los Angeles Public Library, adding items that highlighted Shakespeare's legacy in California, from gold mining camps to the early film industry. The national tour of First Folios ended on January 8 in Nashville, Tennessee. All 18 traveling folios were exhibited at the Folger in the largest showing of First Folios in our history.

Always Open Online

Websites and blogs make the Folger Shakespeare Library, its collections, and expertise accessible to everyone. Resources range from Shakespeare quizzes, #FolgerFinds from the collection, and spotlights on Shakespeare productions across the United States to the text of Shakespeare's plays and poems and primary documents from Shakespeare's life.

Meanwhile, the Folger's *Shakespeare Unlimited* podcast interviews artists and scholars about new Shakespeare performance and research. During this year, topics ranged from a popular episode on

"Shakespeare in Sign Language" recorded at Gallaudet University to interviews with Stephen Greenblatt about Shakespeare biography and with Laura Gunderson on her play about the creation of the First Folio, a play that received a workshop reading on the Folger stage. ■



NANCY HOWARD,

SPOTLIGHT ON

DOCENT

NANCY HOWARD is one of about 80 **volunteer docents** at the Folger Shakespeare Library; she was previously a language arts teacher and director of school productions at George Washington Middle School, a public school in Alexandria, Virginia. In 2000, she received the *Washington Post's* Agnes Meyer Outstanding Teacher Award and was named Alexandria's Teacher of the Year.

Howard, who retired from teaching in 2006, had always planned to volunteer at the Folger. "My students participated in the Secondary School Shakespeare Festival, we attended a matinee each year, and I had Folger season tickets. In 2007 I became a docent, and I have loved every single minute. I do the desk and I do regular tours, but my real strength is working with children."

"With several colleagues, I use my skills in the Shakespeare in Action workshops," she says, "when a school signs up to bring a certain number of students for a 90-minute workshop on Shakespeare. We get them on stage, we get them speaking the language, we get them acting the language and having a great deal of fun. The Shakespeare in Action workshops have been a favorite of mine."

Howard is also one of two docents who alternately take on the role of Elizabeth I at some Folger events. "There is always a jester with

I speak iambic pentameter.
I speak rhymed couplets.
I speak blank verse.
I speak Shakespeare.

“

The Folger always creates meaningful, fun activities for its family programs, which are a wonderful means to educate children.

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the queen, who is equally important,” she says. “We have a script, and we interact with the children. We praise their performances and we offer them photo opportunities. I think it’s very special for kids to have this experience.”

Docents engage with the general public, too. “I give mini-tours for people who have come to visit the Folger,” she says, “highlighting certain items in the cases and talking about the Folger itself—its history, and the Folgers, and the collection, but always including the First Folio.” During the *Will & Jane* exhibition on Austen and Shakespeare, there was “really high visitor turnout,” she says. “Visitors were so excited to see the exhibition. Some of them even came in costume.”

The performance during *Will & Jane* was Folger Theatre’s production of *Sense and Sensibility*. Howard, who is also a theater sponsor, saw it on opening night. “My husband and I are sponsors of the theater,” she says. “It’s just one way to help the Folger a little more. I think they do amazing things.” In addition to seeing each play on opening night, theater sponsors can attend the first read-through of the play, where they also hear from the set and costume designers and the director. “For *Sense and Sensibility*, they talked about it being a movable set, with all this movement among the cast members. The actors, who had already begun to learn their lines, had started to delineate their characters and motives. It’s fascinating to hear and see.”

Howard and another docent also led a Family Program on a *Will & Jane* theme, “Shakespeare and Celebrities.” The programs, held on the first Saturday of each month, include two age ranges. One program is for “young children under the age of seven and their parents,” she says. “The other is for those from eight to fourteen.” The “Shakespeare and Celebrities” program introduced Jane Austen and Shakespeare and had activities tied to “celebrities” from Shakespeare’s plays, like *Romeo and Juliet*. “The Folger always creates meaningful, fun activities for its family programs, which are a wonderful means to educate children.”



TRANSFORMING EDUCATION



Education is woven through a wide range of Folger programs and resources. This includes our extensive array of programs for teachers and students—online, around the country, in Washington, DC, public schools, and at the Folger. Folger educational efforts also encompass docent-led Family Programs, tours, and workshops; talks and discussions tied to plays and concerts; and humanities programs for the public.

Supporting the Community of Teachers

Professional development for teachers and classroom resources are central to Folger Education. One of our oldest programs, the Teaching Shakespeare Institute (TSI), brings teachers to the Folger for a month every other summer. This year, participants explored ways to teach and learn from *Othello*, *The Merchant of Venice*, and *The Tempest*.

Other national initiatives include our Professional Learning Days, many of which were held at First Folio tour stops. We also participated in programs in Newark, New Jersey, schools as part of the Shaksperience program. Meanwhile, behind the scenes, teachers and developers worked with Folger Education to lay the groundwork for a new online community of middle school and high school teachers, set to debut as *Forsooth!* at the fall 2017 National Council of Teachers of English conference.





“

I was fortunate to participate in Folger teacher training. I left inspired and more motivated than ever. It has made the biggest difference for my students.

”



Building on our partnership with DC Public Schools, Folger Education is providing local teachers with professional development and new DCPS-Folger Shakespeare curricula, including Folger-developed units for the 9th and 10th grades on *Romeo and Juliet* and *Hamlet*. The program concludes with a Cornerstones festival at the Folger for DCPS high school students to share what they've learned with each other.

Learning for Students, Families, and Communities

Beyond the classroom, Folger programs for students include Shakespeare festivals, workshops, and matinees of Folger Theatre productions. Family Programs on Saturdays for participants from ages five to fourteen often draw in family members just as much as the young participants.

High school students can apply for two intensive seminars at the Folger—the year-long Lily McKee High School Fellows seminar on Shakespeare and Shakespeare's Sisters, a ten-week seminar on five centuries of poetry by women. Folger Poetry in the Schools programs also includes DC classroom visits by poets reading in the Hardison Poetry Series and the Lannan Fellows program on contemporary poetry for students at Georgetown University.

During this year, Folger Education sponsored an NEH-funded series of events at the Folger and elsewhere in Washington called *CrossTalk: DC Reflects on Identity and Differences*. These community conversations produced educational materials that were distributed nationally to 15,000 teachers.

Enhancing the Folger Cultural Experience

Education has also always been part of performances and exhibitions at the Folger. Gallery talks connect exhibition curators and museumgoers. Pre-show talks, after-play discussions, and early music seminars enrich the theater and concertgoing experience.

This year, the Folger piloted a new program called “A Closer Look,” in which audience members, scholars, and artists spend a day together exploring one of Shakespeare's plays.

Folger Fridays, our free ongoing humanities programs for the public, included English country dancing lessons (so popular it's happened twice), a lecture about extraordinary Middle English manuscripts, *Timone of DC*, a theater experience by the Street Sense Theatre Workshop, and a discussion of *Such Sweet Thunder*, Duke Ellington's jazz album inspired by Shakespeare's plays. ■





FRANKIE MANANZAN,

SPOTLIGHT ON

MCKEE HIGH SCHOOL FELLOW

FRANKIE MANANZAN, a senior at West Potomac High School, a public school in Fairfax County, Virginia, participated in the **Lily McKee High School Fellows Program** for the 2016–17 school year; she is now at the University of Virginia.

The program focused this year on *Othello* and *As You Like It* and, for the first time, the high school fellows received Folger reader cards. As she looked forward to it, says Mananzan, “I was fascinated—especially because this was the first year that we got access to the reading rooms and the special collection, so that was a huge draw. We were given possible sources that we could see in the reading rooms to conduct our own research projects.”

“My group chose to look at *Othello* and its representations throughout time and in different places,” she says. “It was very revealing. Once it was in front of you, you saw a lot more than you thought you would. There was a script for a one-act play that was published in 1874 in New York. It was for a minstrel show; it was a satire adaptation of *Othello* and incredibly problematic. There was disgusting, vulgar language within the play, lines to be said by a character of color. And at the back of the pamphlet, there were ads for products, and they were mostly makeup, intended to be used by white actors playing characters of color.”

At the Folger, the group visited locations like the Conservation Lab, analyzed and performed lines

“

We had more than one discussion about how we love to touch paper and the smell of paper—the tactile experience—and writing and reading and being engaged in literature.

”

from the plays, and took intensive seminars with scholars, including Barbara Mowat, co-editor of the Folger Editions. That was “like meeting a celebrity, for most of us,” says Mananzan, who has primarily read and studied Shakespeare through the Folger Editions. “One of the biggest, most fascinating things about Shakespeare is that there isn’t a proper script anywhere. You can only gather what the right script is from a number of sources. The Folio isn’t perfect, neither are any of the quartos, but you’ve got to trust an editor. And the editor that I had been trusting, I got to meet her.”

One of the best aspects of the program, says Manzanan, was forming connections with the other fellows. “I loved meeting all the kids there. We found each other through this program, and it was so exciting. As a class, we went to see *Othello* in Baltimore. On the bus ride back to DC, we had a group-wide conversation about what we thought about the play, and we had such an open, fluid, organic discussion. There were other common interests, too. We had more than one discussion about how we love to touch paper and the smell of paper—the tactile experience—and writing and reading and being engaged in literature.”

Lily McKee, for whom the fellowship program is named, passed away at 27 in March 2015. “We discussed Lily McKee, who was a former student,” Mananzan says. “Her family made a considerable donation to the Folger program, because she had always cited it as one of her

favorite memories. She wrote a book before she passed, and at the end of the program, we all got copies of the book.”



“

Students visited the Conservation Lab, analyzed and performed lines from the plays, and took intensive seminars with scholars, including Barbara Mowat, co-editor of the Folger Editions. That was like meeting a celebrity.

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DRIVING DISCOVERY



The drive toward new discovery and the scholarly tools and collection used to achieve it are at the center of the Folger's mission as a world-class research library. We support research exploring every possible topic from the early modern world, including its leading playwright William Shakespeare. That support includes funding fellowships and growing our collection, forms that would have been familiar to our founders 85 years ago. But today it also means convening cross-disciplinary collaborative research projects and developing new digital tools.

Focus on the Collection

The Folger continues to acquire hundreds of rare books, manuscripts, and works of art for its collection each year. One of this year's acquisitions is a previously unknown manuscript of the Psalms in English by the 17th-century calligrapher Esther Inglis. She gave it to Prince Henry, the oldest son of King James I, early in 1612, the year that he died. This work brings the number of Inglis manuscripts at the Folger to five, the same number as at Harvard's Houghton Library, and makes the two libraries the top repositories for Inglis manuscripts in the United States.





“ Fellowships are invaluable to any scholar, because they provide two critical things: time and resources. The resources are, in part, financial but also scholarly, constituted by the library’s collections and by its people: the curators, archivists, and readers who work there every day. ”



In Support of Scholarship

Through faculty seminars, weekend workshops, and academic conferences, the Folger Institute inspires fresh research in our collection and new teaching agendas in early modern fields. This year's conference explored the impact of digital scholarship on manuscript studies, focusing on our *Early Modern Manuscripts Online* (EMMO) website. Equally vital, the Folger Institute sponsored 41 short-term fellows and six long-term fellows, including four new fellowships.

With the Mellon Foundation's award of a \$1.5 million grant for an initiative in collaborative research, *Before Farm to Table: Early Modern Foodways and Cultures*, the Folger is pioneering an ambitious, four-year project on early modern food and human sustenance.

New Ideas and New Ways to Share Them

The Photography and Digital Imaging department added more than 17,000 images to the digital image collection this year, including 4,360 images of the Folger's manuscript recipe books. Meanwhile, Digital Media and Publications developed a Digital Asset Platform prototype to provide unified access to all of the Folger's digital materials. Other online resources launched: *A Digital Anthology of Early*

Modern English Drama, devoted to the 403 commercial plays by the other playwrights of Shakespeare's time; *Shakespeare Quarterly's* website, offering exclusive online content; and *The Elizabethan Court Day-by-Day*, more than 3300 pages tracing the activities and location of Elizabeth I on each day of her reign.

Advancing the Arts

Not all discoveries happen in the reading rooms. The Folger also commissions new works of art, some of which are now included in the collection as well. Among the latter is the printed score of Pulitzer-Prize-winning composer Caroline Shaw's *The Isle*. The Grammy-winning group Roomful of Teeth, to which Shaw belongs, performed the premiere at the Folger. Shaw, who has also worked closely with Kanye West, uses a range of uncanny vocal effects in *The Isle* to suggest the sounds of the island in *The Tempest*.

Visual artist Carrie Roy created two new pieces to commemorate the First Folio national tour: *In Touch 52*, a textile map marking the journey to all 52 stops, and *Nearly Ghosts: 18*, an illuminated glass display of the 18 Shakespeare plays that first appear in print in the First Folio. ■



DEREK DUNNE,

SPOTLIGHT ON



MOWAT MELLON LONG-TERM FELLOW

DEREK DUNNE was a **Mowat Mellon Long-Term Fellow**, researching “Rogues’ License: Counterfeiting Authority in Early Modern England,” during the 2016-17 academic year; he is now a Lecturer in English Literature at Cardiff University in Cardiff, Wales.

Dunne, shown at left with another Folger Fellow, Debapriya Sarkar, originally came to the Folger on a short-term fellowship in 2014. In those two months in residence, he only “scratched the surface of a new research area,” he says. “It began with the idea of forgery, in ‘cony-catching’ pamphlets—cheap, printed stories of rogues and vagabonds. They often used forged documentation.” His research has expanded into “what was being forged—these licenses and forms,” which are well-represented in the Folger collection. “Licenses and forms were how early modern citizens traveled, married, fished, and even begged,” he says.

“I’m a Shakespearean at heart. For me, what is really important is to realize that authors of this period, if they needed a license before they could perform, before they could print, before they could tour—then that document was foremost in their heads. And that helps us to understand the plays better: the interest in documents that get forged, doctored, mislaid, misused,” he says. “It’s about filling in the real historical background that authors had to work in, which makes its presence felt

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The Folger gave me an academic home. Having the backing of the Folger was important not only in terms of the research. I felt that I had them behind me in getting to the next stage.

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strongly on the stage. Think of the letters that are passed around in *Twelfth Night*, *King Lear*, *Julius Caesar*, and, of course, *Hamlet*.”

Becoming a long-term fellow not only offered Dunne the time to study, but other resources, too, including a carrel. “Being able to build up your own mini-library, using the resources of the Folger, is heaven for an academic at any level,” he says. At the same time, he was able to confer with other long-term fellows. Of equal importance, “at that time, I didn’t know what came next, and the Folger gave me an academic home,” he says. “Having the backing of the Folger was important not only in terms of the research, but also personally, by giving me the self-belief to persevere. I felt that I had them behind me in getting to the next stage.”

While at the Folger, Dunne shared his ideas in many ways, becoming one of the first long-term fellows to record a Folger video about his research. He also spoke at Members Weekend. “It was a real pleasure to talk to such an engaged and sharp group. My work deals with rogues and forgery, so it was easy to get people excited about paperwork through a focus on the license and how easily that slips into licentiousness.”

Dunne was among the first to participate in Folger Institute’s Material Witness program, which shares rare works related to one’s research. The program “was attended by fellows, staff, and Folger regulars, giving it a nice, broad scope,” he says. Preparing it “gave me

the chance to work with catalogers and library staff, who pointed me toward so many interesting documents.”

“My topic was the use of blank spaces in printed and manuscript forms, and people were really enthusiastic about how something as simple as a form could have such a long and complex history.” For example, an English ship certificate from 1690 traced a recent political conflict, with the printed name of James II (deposed in the Glorious Revolution of 1688) “scratched out and replaced by King William and Queen Anne by hand.” Dunne also wrote about the program on a Folger blog. “I felt genuinely honored to be on the Folger’s *Collation* blog,” he says. “It is a great example of expert knowledge being used and shared in a friendly and accessible manner—all the things I like most about the Folger, really.”



INSPIRING APPLAUSE



Our Donors

Thank you to the many individuals, corporation, foundations, and government agencies that have provided financial support or in-kind contributions to the Folger and its programs during fiscal year 2017. Your support creates extraordinary humanities experiences—in-person and online; transforms education for the next generation; and drives discovery in our reading rooms and on our stages. Although we can only list donations of \$500 or more, we are grateful to all of our members and friends, including those who, not yet listed here, have pledged support for upcoming years.

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ASSETS	
Cash and cash equivalents	\$ 4,792,051
Accounts receivable, net	580,190
Contributions receivable, net	19,407
Other assets	1,090,680
Investments	337,564,994
Property, plant and equipment, net	44,976,123
Total Assets	\$ 389,023,445
LIABILITIES AND NET ASSETS	
Accounts payable	\$ 311,171
Accrued liabilities	182,051
Deferred income and deposits	1,297,521
Liability for life income obligations	607,554
Pension and postretirement benefit obligations	8,839,118
Asset retirement obligations	175,877
Other liabilities	617,384
Total Liabilities	\$ 12,030,676
NET ASSETS	
Unrestricted	\$ 70,939,218
Temporarily restricted	280,784,258
Permanently restricted	25,269,293
Total Net Assets	\$ 376,992,769
Total Liabilities and Net Assets	\$ 389,023,445

The accompanying notes are an integral part of these financial statements.

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STATEMENT OF ACTIVITIES FOR THE YEAR ENDED JUNE 30, 2017

	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TOTAL
OPERATING REVENUES AND OTHER SUPPORT				
Endowment distribution	\$ 10,568,380	\$ 5,376,355	\$	\$ 15,944,735
U. S. government grants		1,273,486		1,273,486
Gifts and other grants	881,339	2,191,393		3,072,732
Other	3,956,720			3,956,720
Net assets released from restrictions for operations	20,011,963	(20,011,963)		
Total Operating Revenues and Other Support	35,418,402	(11,170,729)		24,247,673
OPERATING EXPENSES				
Central library	7,368,617			7,368,617
Public programs	5,023,532			5,023,532
Research and academic programs	2,270,317			2,270,317
Grant activities	1,464,351			1,464,351
Museum shop and rental properties	352,862			352,862
Office of advancement	3,045,550			3,045,550
General and administrative	1,955,036			1,955,036
Total Operating Expenses	21,480,265			21,480,265
Change in Net Assets from Operations	13,938,137	(11,170,729)		2,767,408
NONOPERATING ACTIVITIES				
Realized and change in unrealized gains on investments, and investment income	1,043,021	44,261,719	8,619	45,313,359
Allocation of endowment spending to operations	(10,568,380)	(5,376,355)		(15,944,735)
Change in net value of life income funds		(82,747)	(38,940)	(121,687)
Gifts to life funds, endowment and plant	504	55,765	101,492	157,761
Change in post-retirement benefits, other than periodic pension cost	1,751,105			1,751,105
Total Nonoperating Activities	(7,773,750)	38,858,382	71,171	31,155,803
Increase in Net Assets	6,164,387	27,687,653	71,171	33,923,211
Net Assets, Beginning of Year	64,774,831	253,096,605	25,198,122	343,069,558
Net Assets, End of Year	\$ 70,939,218	\$ 280,784,258	\$ 25,269,293	\$ 376,992,769

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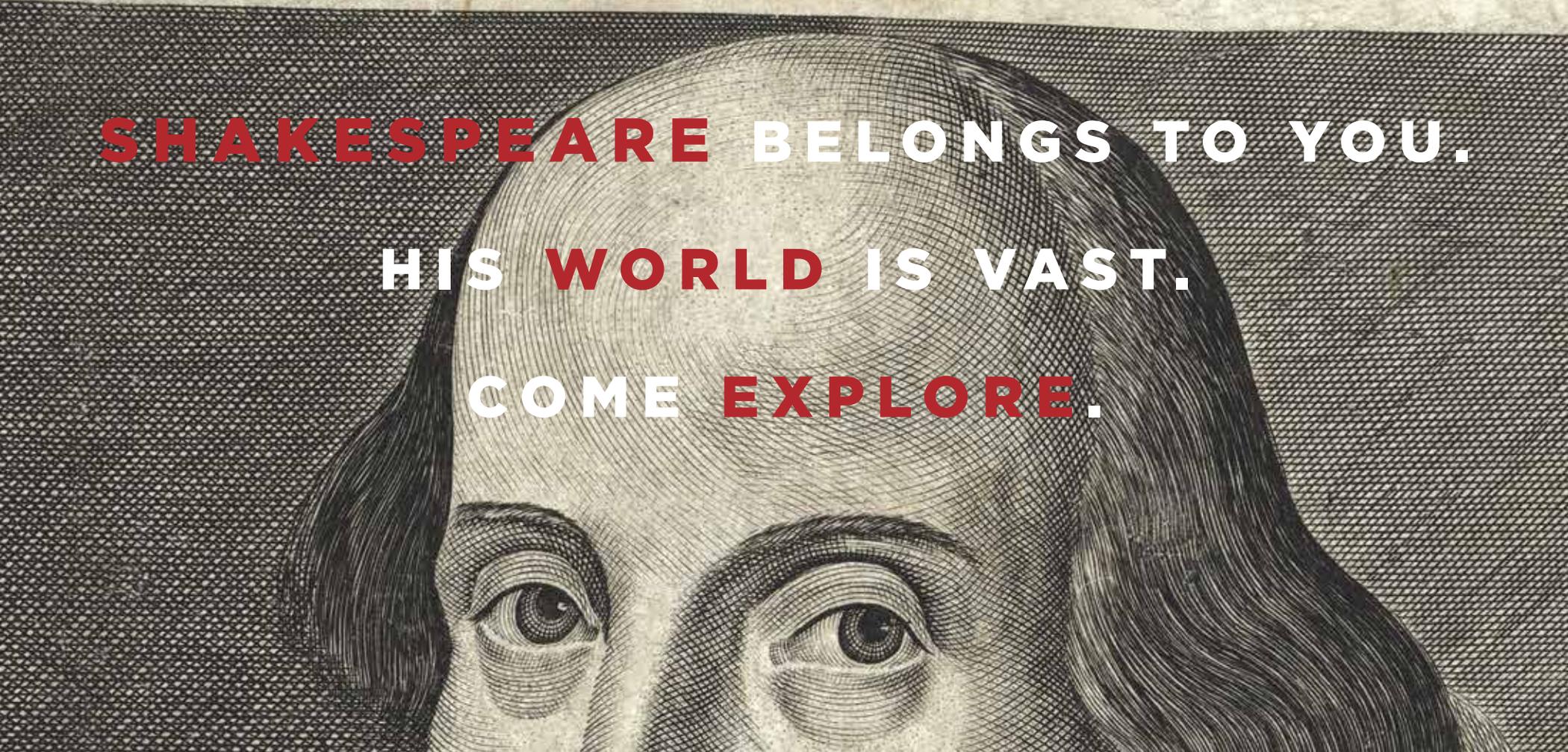
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This annual report for fiscal year 2017 (July 1, 2016–June 30, 2017) features the work of the following photographers: James R. Brantley, Robert Dawson, Brittany Diliberto, Chris Hartlove, Stacy Keck, Ben Lauer, Yassine El Mansouri, Tracy Russo, Kelsey Schaffer/Courtesy of VCU Libraries, Chester Simpson, Lloyd Wolf, Teresa Wood, and Georgianna Ziegler. Details at folger.edu/credits. **Annual report design by:** Andrea LeHeup | Soleil NYC

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