**Such Stuff podcast**
**Season 2, Episode 4: International Women's Day**

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**Imogen Greenberg:** Hello and welcome to another episode of Such Stuff, the podcast from Shakespeare's Globe.

Today on the podcast, we'll be celebrating International Women's Day!

Taking a look at our own work, and a wider look across the industry, we'll be talking to brilliant women from across the theatre industry and asking: why should we celebrate International Women's Day in theatre? How far has theatre come in the drive for equality and inclusion, and how much further do we have to go? And what is it, right now – on and off our stages – that give us hope that by International Women's Day next year, we will have pushed the conversation even further…

We'll be hearing from playwright Jackie Sibblies Drury, who just won the Susan Smith Blackburn prize, the oldest playwriting prize in the world with an all-female shortlist; Clare Perkins, who is returning to the role of Emilia in the West End, talks inspiring women and changing the world one play at a time; fight director Yarit Dor talks us through a career in a discipline that was until relatively recently seen as typically masculine territory; Dr Farah Karim-Cooper, our Head of Higher Education and Research, takes us through the upcoming festival Women and Power, and why we need it now. And our very own artistic director Michelle Terry, talks about the huge structural changes we need across the industry, and how we're getting the ball rolling here at Shakespeare's Globe.

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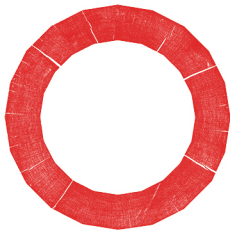

Stick with us to hear from five brilliant women, with stories of hope as well as a rallying cry for the future…

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First up… I sat down with Michelle Terry, artistic director here at Shakespeare's Globe. I asked her about where the industry is now, on this International Women's Day, and how we should reflect on the work that still needs to be done.

**Michelle Terry:** Basically the conversations around equality, diversity and inclusion are not quite getting to the nub of what we need to do. Because we can tick boxes, but when we talk about inclusion, are we asking people to basically include themselves into structures that we all recognise which are, have essentially been formed by a certain type of person. So until those structures are changed or until alternative structures and systems are in place, we're still putting women into structures that are designed for a certain type or a certain way of working. You know we talk about... of course we can change all our pronouns on our email, we can do our diversity and inclusion workshops, we can do our unconscious bias training. But unless we are really taking the time to analyse how those systems came about, and where they've run their course, and who they're working for... like I'm not entirely sure they're working for anybody, whether you're male or female... we'll keep tipping back if the language around how we talk about this doesn't change, if the modus operandi is still a particular way of working, if we don't interrogate the very things that we're not even conscious... so like, Bill Gates is doing this thing about the gender in data. Algorithms, computer systems have been designed, rightly or wrongly, by male ways of thinking. Once we measure things, we can change things, but if our only way of measuring things is inherently masculine because the algorithms and the data programming have all been created by men, we're reliant on a system that still is perpetuating the very things we need to analyse. When we look at our budgets for example, in putting on

a play, they're still designed for able bodied, single, essentially privileged people that can afford to not be paid very much... you know, we don't even financially interrogate the things we're trying to make the work from. So there's just lots of things that will take time, but when the machine keeps ticking and we gotta keep talking about the bottom line, how do you find the time to have those real, systemic conversations and an afternoon of unconscious bias training, that is one step. But we have to know that is a generational shift, and we see, like there are... I am of a particular generation and I know that my two year old daughter, I pray, isn't going to be having some of the conversations that I'm having, but it takes a level of being, of everybody being really conscious and that's exhausting. And we can be totally forgiven on some days, just going 'Anything for an easy life' cos none of these conversations are easy for anybody, and these are really, really, tricky. And we look to structures to simplify them and codify them, but those structures are the very things that we need to be analysing.

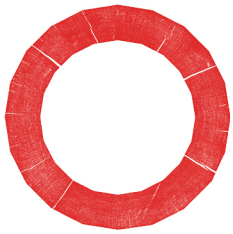
**IG:** As Michelle says, there are substantial, structural shifts that need to happen… and real change is sometimes far slower than we'd like. So what are we doing to contribute to these changes, here at the Globe?

This International Women's Day, the West End transfer of Morgan Lloyd Malcom's Emilia opens, which premiered here at the Globe last summer. It has an all-female company telling a forgotten story about a remarkable woman from history. Richard II has just opened in our very own Sam Wanamaker Playhouse, and this historic production is the first on a major UK stage with everyone - the cast, the creatives, the stage management - all women of colour. And this summer, our Globe ensemble will be turning our accepted traditions of how we perform Shakespeare upside down, not least with Hotspur, Falstaff and Prince Hal all being played by women.

Here’s Michelle on how these three productions are part of a more seismic shift here at Shakespeare’s Globe…

**MT:** All-female ensembles is actually part of a bigger and broader conversation for me, which I think is we have been... our resident playwright gave us a canon which was not based on literalism, so it's not that we're anti-literal, its just that the plays don't require the literal casting that other plays do. So it means, genuinely, because he didn't give character descriptions... whilst the characters may be gendered or the characters may imply a certain type of person, the actor is almost independent to the character so actually any actor can, if the actor is good enough, play any role. So I feel like we've been given the gift of an opportunity to put these plays and put these characters into the mouths of people that you know, for the last 100 years, we haven't heard say the words. And partly to complicate the world a bit, which I think is part of the role of art and part of the role of theatre, but also to liberate the plays from these very appropriated types or tropes that we see repeated, particularly in Shakespeare. So all-female is one way, and actually weirdly an all-female company creates a very neat concept that houses a particular dialogue or debate. Whereas the ensemble throughout the summer is a far more complicated version of that, because it doesn't have even that conceptual idea to cushion it. It is just a group of multi-disciplinary, multi-cultural artists trying to liberate the stories, I suppose, but the stories in Shakespeare are pretty thin. But crucially, liberate the relationships between people, so how you put down an appropriated idea of who a person is, and therefore the relationship they may have with somebody else... sort of a complicated, interesting way of doing that is just putting it into unlikely, in inverted commas, or unlikely bodies.

Kirsty Rider who was in the Macbeth company said this amazing thing at the meet and greet. And she's early 20s, woman of colour and she said 'I may be really bad in this, but I'm here'. And that's really important that in a system that has so relied on the product, we also now need to go back and go if we take care of the process,



the product will take care of itself. But if we're so worried about the outcome, we're gonna drop the ball along the way and a lot of the work we're doing now is about the endeavour of the process. And Emilia, Richard II, the ensemble is about how do we change process? And that's a long-form conversation rather than seeing something have an immediate effect. But the fact that we're still having to talk about International Women's Day means the accumulative effect of all that work for all those years still means we're still having to... while we're still having to pigeon hole time around these debates means it's just not in our DNA yet. And as I say, I hope that just by an 8 year-old that came to see Richard II last week... that's her first experience of theatre, let alone Shakespeare. So an 8 year-old, girl of colour... if we keep having these conversations around the work, fingers crossed we'll know no different. Why is the world not possible to her? And not about becoming an actress, but just that anything is possible to her. That's part of what the long-form conversation is and while people are still not... I don't know what the crew percentages are of women in power, or women MPs... whilst we're still not equal, theatre has a job to show the world as we wish it could be, not the world as it is, and while these things are still incendiary, we know that the world hasn't changed yet.

[Music plays]

**IG:** Next up, as you heard, Morgan Lloyd Malcom's extraordinary play Emilia is back… storming the West End, the all-female company will be bringing to life the remarkable story of Emilia Bassano… I sat down with Clare Perkins, who is one of three actresses to play Emilia in the show, and who originated the role here at the Globe last summer…

**Clare Perkins:** Emilia is about Emilia Bassano, who was a 16th century poet. We believe that she was one of the first women to be published in England. She's been hidden from history. There aren't that many known facts left about her. But what we do know

about her is written from the point of men. And one man in particular, Simon Forman, who was an astrologer... lot's of people consulted astrologer's in those days. He happened to keep a diary of almost everyone that came to visit him and so he has... there are some facts about Emilia in his book, in which we know she was a contemporary of Shakespeare, that she was known to Queen Elizabeth, that her father was a court musician in Elizabeth's court, that she was of Italian descent. Not in the book, but in other places, it's been mooted that she was possibly of North African descent as well. So that's who Emilia Bassano is, but history has left us with a very one sided view. If you look for who she is, what you find is... yeah, not that complimentary and doesn't paint a true picture of a woman who was, basically, a radical feminist poet. You know, when you read the bits of poetry that have been left behind, they are quite amazing. Looking at history from this viewpoint, looking back, you may not believe or you may not have thought before that women were quite as radical and having the same thoughts that we have today basically about being stifled and constricted in a male world.

**IG:** So you were in the company last summer at the Globe... what's it like to return to this role?

**CP:** At the Globe, we didn't know how the play was going to be received and it was just amazing last summer. I mean it was the heatwave, it was my first time at the Globe. So to return, to get the chance to do it again. Cos everyone was saying is it coming back, when is it coming back? You know there's been a lot... it's funny to do a play that members of the public stop you on the street for. You know, often that's if you do TV or something, so its testament to the power of the story, the timeliness of the story and maybe the need for these stories about women that you know, we need to know. We know about the suffragettes, but before that, that there were women fighting before that, and I'm sure... well, I know in my heart that there have been millions of women throughout history, but obviously their stories are not documented, are not

written down. Who remembers them? Who remembers the small actions of a woman who stood up and said no? Who remembers the countless Rosa Parks stretching back over the last thousand years? So knowing that that hunger exists out there, it's just great to have a chance to do it again?

**IG:** How much have you been stopped in the street?

**CP:** It was just weird, because people would go 'Um, excuse me?' and I'd always think that they were going to talk about Eastenders or this other soap I was in Family Affairs, and then they'd go 'Were you in Emilia?' And as soon as people say... as soon as you say yes, I mean literally women want to give you a testimonial. They want to say how much it moved them, how much they want it to come back, how much they want to bring their sister, their mum, their aunty, their school class. Yeah, I mean its heartening and it's great, because I love theatre, and I just feel like 'Yes!' Anything to get more people into the theatre, to get more people watching theatre and for people to find out yes there is theatre our there that's relevant for you is great. And also for it to be retained in people's memories. It really, really moved people in a way that I think we didn't expect. I mean a lot of its quite funny, and we know a lot of its relevant. You know you could hear people enjoying it, and then people wanted to stay around to talk about it, to talk about how it affected them. So it's absolutely brilliant to know we can still do that in this day, the days of swiping screens and continual Netflix and whatever that people will come to the theatre to be moved in a particular way, and also to move women in a particular way at this juncture in history is fantastic. Because I think you can maybe not influence popular opinion, but you can make people think and hte best way of making people think is making them think not necessarily about what htey already know about, about things that they didn't know, and making them think differently about things that they thought they knew, and I think that's what the play Emilia does.

**IG:** I think we all had read the play and were expecting it to be sort of bold and all the rest of it, but it really had a massive effect on people...

**CP:** Yeah and people have talked about the Times Up movement and the Me Too movement, but I personally, I think it's got more to do with a sense of injustice. The world seems to be becoming massively unfair. Politicians are speaking for us, and I mean us as in the working class, not necessarily just women, and they don't really know what we want as we've seen through Brexit and other things. I think people are feeling unheard and obviously there's been a growing women's movement for a couple of centuries now, where women are not just feeling unheard, we know we're unheard, we want our voices to be heard. There are lots of movements towards equality in terms of diversity, in terms of gender, in terms of yeah feminism I suppose, yes. So I think there is within this feeling of injustice, people want to be empowered, they want to be empowered, they want to know they can speak and I think we all love not necessarily a heroes story, but a story where somebody who maybe feels quite insignificant and who is working against the odds manages to make a difference, even if it's a small difference. And the fact that Emilia's story, she made a different, she did write those poems back in those times, and now there is an emergence of her, so it means her difference is being amplified now. So I think people want to feel now I can make a change and the change will mean something. Cos you know some people go, 'Oh it's not worth it, it's not worth going on marches, it's not worth... cos everything just stays the same'. I think just the fact that Emilia was on, just the fact that her story has re-emerged, and the fact that that book is there, you can buy her book of poetry now. I just shows we do have power. Also Emilia worked with a group of women so you know, if we work together... it's a story of hope, I suppose. And I think we all need to hear that. You know, at a time when Trump is considering reversing Roe vs Wade, I think women really need to know that we can get out there, we can get angry, and that our anger is not pissing it in the wind, to

put it one way. Or not like a release of energy, releases of energy can engender more energy and can keep rolling and can actually take on a movement of its own, that anger. That's why its important and that's why, in that way, it did just touch people and from the conversations that I've had with people, that's what I feel it gave people. Yeah, hope.

[Music plays]

**IG:** The stories we choose to tell on our stages are such an interesting marker of where we are as an industry. The Susan Smith Blackburn Prize is awarded annually to women who have written outstanding plays for English-speaking theatre. This year, we had the honour of hosting it here at Shakespeare's Globe, and I took the opportunity to sit down with this year's winner, Jackie Sibblies Drury. Her winning play Fairview, will receive its UK premiere at the Young Vic this Autumn. So what can UK audiences expect from it, and why is it important to have all-women shortlists for prizes?

**IG:** So, first of all, congratulations.

**Jackie Sibblies Drury:** Thank you.

**IG:** So for UK audiences, Fairview is comign to the Young Vic later this year.

**JSD:** Yes.

**IG:** So could you just tell us a little bit about the play?

**JSD:** Yeah... I'm sure... well it's oddly a weirdly play to describe just because a lot of it... there are sort of twists and turns in it. But ultimately, I think it's a sort of comedic drama about a black family. But I think that it's also... ultimately, the play is about theatre and

about the act of watching, and what happens to black bodies in space when they're watched by white people.

**IG:** The Susan Smith Blackburn Prize is an all-female shortlist. Do you think it's interesting to sort of look at everyone who's shortlisted this year, and see that as a body of work by female writers, and what sort of that might say about where the theatre industry is at?

**JSD:** Yeah, absolutely. I think that there's something interesting... and of course, like, I wasn't necessarily familiar with all the plays, especially with some of the plays that were here and I'm living in America. But when you sort of take them as a whole, it's interesting that they're not all quote unquote women's plays? That there's like an incredible diversity of opinion, of perspective, of subject matter, of approach towards creating theatre within that group of people and that so many women are doing it so diversely and so excellently feels exciting.

**IG:** So with things like the Susan Smith Blackburn Prize and International Women's Day, we carve out spaces where we recognise and give women space and that's really important but on the other hand we balance that with you know, wanting the work to be appreciated on its own merit...

**JSD:** Yeah...

**IG:** ... because it's a good play, not because it's a play by a woman.

**JSD:** Right.

**IG:** How do you sort of balance that and where do you sit on that?

**JSD:** I mean it was weird... the ceremony itself was really lovely and all of the finalists, we all gave these speeches and it was sort

of like brilliant woman saying something like funny and heartfelt and meaningful and thoughtful after... it was just sort of like how many amazing [laughs] short speeches can happen in one evening. It's like genuinely shocking where you're like I can't take another like incredibly specific and well-articulated and meaningful moment. Like my heart and my brain can't... I'm gonna explode. It did feel very celebratory and so much so that you sort of for a moment forget that the reason that the prize exists is because women's work is always undervalued? And so it's this weird combination of like fellowship and mutual admiration and respect, balanced with sort of a history of inequity and deprivation. And it is a sort of like uncanny feeling, where you sort of... I mean, being American separate but equal is like not something that inspires... [laughs] warm, fuzzy feelings? And so you sort of don't want to ghettoise based on their identity, but then being with other people that share your identity can be really uplifting. So it's sort of a Catch 22 I guess, in a way.

**IG:** It's been quite a sort of tumultuous couple of years in the entertainment industry and the theatre industry. And I'm sort of thinking about how things have changed since you've been working in the theatre industry and what gives you sort of hope for things continuing to change.

**JSD:** Yeah.

**IG:** Obviously you sit in a slitgjly different position because your perspective is much more of the US than the UK...

**JSD:** Yes.

**IG:** But I was just wondering if you had any thoughts on that.

**JSD:** I guess, or something that I feel like people are talking about in the US a lot and I wonder if the conversation is similar here, is in both theatre and film and TV is that a lot of experimental work

is being done and it's being done by people of colour. And like sort of like traditionally sort of excluded minorities, and women also. There's something that's like exciting, or it is sort of maybe because like a traditional sort of straight forward narrative tends to be like a white, male perspective, that like people that have felt excluded from that are trying to break into new forms. And so that's really inspiring and exciting that it's not just having diversity of storytelling that's sort of bowing to this like sort of Aristotelean rising action, falling action, linear way of... it's sort of inserting different sorts of stories into that linear narrative. But it's also like trying to figure out different ways of articulating and expressing ideas. So like that gives me a lot of hope, and sort of making storytelling different in theatre versus film versus TV and not having them all try to echo each other. And so that's been exciting to talk about, and feels really hopeful...

[Music plays]

**IG:** Whilst we shift the stories we tell on our stages, its important, as Michelle said earlier, that we remember what's going on off of our stages, and behind the scenes. There are a number of backstage disciplines that have been traditionally overwhelmingly male, not least fight directing. I sat down with Yarit Dor, fight director on Richard II, to talk about how the industry has changed since she started working in it, and how the work she is doing only gets more and more interesting…

**IG:** Can you tell me a little bit about how you got into fight directing and into the theatre industry?

**Yarit Dor:** Well funnily enough it actually... fight directing started from the Globe. So I came to London back in 2005 to do dance studies and in the weekend I decided, well I like the Globe, so I'm going to volunteer as a steward. So I volunteered and as a steward I had to watch over this ramp for Coriolanus. And I think I saw that show probably like 20 times. And the fight started on the stage,

went down to the ramp and back up the stage, so I saw the fight so many times that I thought 'Huh, that's choreography, that's pretty cool stuff. I wanna do that!' And then I looked for stage combat class, I started taking classes and then I just continued the training, became an assistant, became a teacher, started getting fight directing jobs from my fight masters, that they'd pass jobs that they couldn't do and then I started getting jobs by myself. So yeah weirdly enough, it started here. Yeah and now I'm working here as a fight director.

**IG:** How common is it to have female fight directors in the industry in the UK?

**YD:** Now there's more. I mean in the past, at least from what I know, it sort of started with Alison De Burgh, she was the first female fight director if I'm not mistaken. And then we had Kate Waters, which is still around and RC Annie. So there are several female fight directors now. It's becoming more popular, in the States there are many more, so I think in the UK we're kind of catching up which is good. And I think since the Me Too movement, I feel like there is more of a chance for female directors now to get on board, it's starting to move out of 'Oh this is a male domain' which is really nice. Most of my first jobs I got because I was a female fight director. A lot of the scenarios were male and female domestic violence fight, and I was mainly brought in to help the actress weirdly enough, although that was never fully spoken. And it's funny because usually it's the other way round, the male actor feels very uncomfortable because they want to make sure their co-actress feels comfortable with whatever they're doing. So it's funny how you kind of get boxed really early on as a female fight director, and it’s nice here at the Globe that I'm also being given fights that now have weaponry, which I felt like a lot of the male fight directors were brought in many years ago for fights that have weaponry and now more and more, the female fight directors are getting a chance to do that as well and it’s kind of moving away from 'oh let's get a female in just to do the unarmed combat, that's

a bit domestic violence, or characters that don't quite know how to fight'. It's getting rid of that taboo, that weapons means masculine and therefore means male. And yeah it's nice to be able to just be in the room for your own sake.

**IG:** So talking about some of the sort of, I guess barriers you were facing of being sort of side-lined into domestic and things like that... yeah what kind of barriers do you think exist that might, you know either in the initial phases of getting into it, or once you're underway in your career, might exist for women that don't necessarily exist for men?

**YD:** I think there is issues of power dynamic within the room and directors allowing themselves to hand control over to the fight director. And sometimes I do come out thinking, 'Wow if I was a guy, they would be more willing to hand over control'. But maybe I'm wrong. I do feel like sometimes as a short lady, as a Mediterranean Israeli lady, as someone that looks much younger than their actual age, some people read me as extremely nice and cute, whereas I just want to go in and do the job, basically. So there is a sense of gender politics, I think still connected to it. Whereas with other directors, it's the complete other way around. I've had directors that will literally like 'the room is yours for X amount of time that you need it' and a sense of collaboration, like a tennis match, you bounce kind of ideas off of the actors, off of the director, off of the movement director. Sometimes I do come away thinking, 'Hmm is this feeling difficult because of me being a woman?' or 'If I was a tall, chunky, martial arts dude, would it be a bit easier?' I think that question is probably going to be all the time.

**IG:** And working in an all-female company on Richard II, obviously you don't have that issue, because everyone's a woman...

**YD:** Yeah [laughs]. And we don't feel like women! Do you know what I mean? We're just there doing it. It's been really nice to work

with this company, and it’s really nice to be in a room with two other women and not trying to make them look male. Do you know what I mean? There's this... sometimes when we think of fight, we think of over-physicalisation. Everything is big, and has this kind of masculine energy and I've been told off once by my own teacher saying 'Why are you fighting like a dude?'. And I was like 'Oh, I never thought of that'. But Sarah and Indra have this feminine way of moving that is also menacing, that is also strong, energetic, kind of sparky and full of rage when needed, and it doesn't come across as 'oh this is female and this is male', but it's just two characters really trying to get at each other, so they're just retaining the story without having to prove a certain physicality if that makes sense.

**IG:** Things have changed since you got into the industry... there's more women around, the Me Too movement that you spoke about... what gives you hope for things changing more in future?

**YD:** Well I think the Me Too movement in general has initiated the necessity or the urgency of necessity of equality, and I hope that it doesn't actually go backwards now. It is sometimes difficult as a female fight director to work against a male fight director and I've had a couple of issues of bullying if I may be straightforward about it, within my own circle. So you know, having to go through that, and kind of being... you know what, the industry does feel like it's changing, it's opening it's doors, not only to a different gender but also to different style of performers, to diversity, to inclusion and let's hope we don't go back on that. And I don't think it will... I think we're... and especially Michelle Terry and the Globe are kind of piling through this new way of thinking of 'what is Shakespeare nowadays and who do we tell that story to, and how can everyone see someone on stage that also relates to them?' So I don't think it's going to disappear. We won't let it.

**IG:** And there is this sort of difficult balance between, like you said wanting to be in the room and do the work and be appreciated for the work that you do, and I'm sort of aware as we talk that I keep being like 'what's it like to be a female fight director' and I'd never sit down and say 'what's it like to be a male fight director'. How do you think we find that balance between sort of having the conversations that we need to have, but also being able to do the work because we deserve to do it, because it's valuable...

**YD:** I think right now we're asking about female vs male because of the Me Too. I do hope it will in essence stop once we kind of have that sense of equality, and I think it's getting there. I do know from colleagues that are male fight directors that it does feel harder now. There's a lot of questions regarding consent in the room, there's a lot of questions about demonstrating with an actor or an actress. And sometimes I need to reconsider myself, if I don't have an assistant in the room, how do I show or explain or demonstrate certain moves with a female or a male actor without making them feel uncomfortable, and it's a juggling act. I think each project and each moment is like a new exploration of like 'oh how are we going to do this.' Do I step out and do it on an invisible person? Do I make sure my assistant is there? Or do I communicate enough with the actor to make sure I have levels of consent before I place my hands anywhere and vice versa so we're both safe. And I think male fight directors probably have even more of that now because of the Me Too movement. So yeah I think there is a gender shift at the moment, but I think that challenges our practice and how we do things, and by that we'll actually get better, both female fight directors and male fight directors in the room and we'll find new ways of working within the level of respectful practice that we're trying to instil.

[Music plays]

**IG:** We want to make sure the conversation keeps moving here at Shakespeare's Globe. Whilst we celebrate and honour International Women's Day, it's not a conversation we want to confine to one day of the year. So, this summer, we'll be programming the Women and Power festival. I caught up with Dr Farah Karim-Cooper, head of higher education and research here at the Globe, to ask why women and power, why now, and what she hopes it can achieve.

**Dr Farah Karim-Cooper:** The Women and Power festival is designed to ask questions about women and leadership, in all sorts of areas. So we're interested in the arts and culture, we're interested in politics and society, and we're interested in education and academic studies. And obviously in the last couple of years, conversations have exploded about the role of women in society and whether or not women have access to power, and how much access to power we have. So it's this relationship between women and power specifically that this festival is interested in.

We're having this conversation now because of the relationship, the precarious relationship between structures of power and women. So we see in some parts of the world, women not having gained power at all, we see in some parts of the world women's power being taken away from them as we speak. And I think there's a lot of fear out there about women having power, but actually what women want is equal access to power and I think it's those conversations that we need to have here. And it's important at Shakespeare's Globe I think because we are interested in particular in what theatre and art making can do to contribute to those conversations.

So we're going to have some platform events where we invite female directors to come in and talk about what it means to direct theatre in the 21st century as women, as women of colour, we also want to have a panel event that discusses politics and activism, and who these women are that are sort of on the front lines of

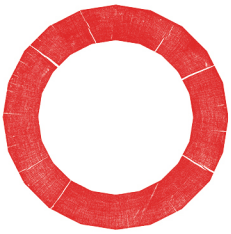
society at the moment. And then we're going to have a one day symposium which just examines women and leadership really quite intensively. So we're going to be looking at the relationship between women and leadership in culture, in art, in politics, in education specifically as well. And what the imbalances are between I suppose the different genders.

The kind of impact we are hoping this women and power festival will have is getting people to talk, getting people to think about these questions about the role of women in society very critically instead of just sort of skimming the surface of social media and picking a side. It's really looking at the grey areas. What does it mean to be a woman today when we are faced with all of these struggles and imbalances? So really it's about getting people to talk and ask more questions, maybe even put on more events, but we just need to keep talking about it.

Art and theatre is about creativity and I suppose, they've been domains that have been male dominated and women have had to elbow their way into important positions: taking over theatres, deciding content, curating museums, all those kinds of things. Those have been in the domain of men and I feel like the potential, particularly for theatre, is basically exploding a conversation that women are actually determining, right? So what kinds of performances are we going to see, who's stories are we gonna tell, are we always going to tell the same old stories that have been dominating society for hundreds of years, and I think when women come into the scene, they start to provide alternative narratives and ideas that actually propel more creativity and that's really exciting.

[Music plays]

**IG:** That's it for International Women's Day here at the Globe, but until next year, we'll be keeping the conversation going. You can catch Richard II in the Sam Wanamaker Playhouse until 21 April.



You can see Emilia in the West End until 15 June. The Women and Power festival will be at the Globe from 13 – 17 May, and we'll be announcing details of the events shortly. And our Globe Ensemble will be performing Henry IV Part 1 or Hotspur, Henry IV Part 2, or Falstaff, and Henry V, or Harry England, from 23 April – 11 October. All of our productions are supported by events and discussions, so see our website for more details.

You've been listening to Such Stuff with me, Imogen Greenberg, along with Michelle Terry and Dr Farah Karim-Cooper.

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