

## Culture, Education and Theatre: The Globe Theatre's Discourse on Climate Change

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### Abstract

The Globe Theatre in the United Kingdom (the UK) is a world-renowned theatre associated with William Shakespeare. It is considered a cultural landmark, which stages, mainly, the famous plays by Shakespeare and, often, provides a modern interpretation of them. One of the contemporary readings of Shakespeare's legacy involves the theme of climate change in the Globe's theatrical production. By staging Shakespeare's plays in a new, climate change-related way, the Globe exhibits its educational function, which consists in raising the audience's awareness of the issue of climate change. The Globe's approach to the issue of climate change, however, is not well-researched. In this light, the aim of the present paper is to examine the Globe Theatre's climate change discourse in order to uncover its possible connections to raising climate change awareness among its audiences. To this end, a quantitative methodology is used in the paper in order to investigate a corpus of climate change-related texts written by the Globe Theatre's staff. The quantitative methodology, which is based upon the calculation of word frequencies, has uncovered the Globe Theatre's discursive focus on the issue of climate change. Specifically, the results of the study indicate that the Globe Theatre regards climate change as a universal issue, which is communicated by the Globe Theatre to the general public in an attempt to raise people's awareness of this issue. The findings point to the Globe Theatre's educational, humanistic and universal approach to the issue of climate change that, just like the legacy of Shakespeare, transcends the national boundaries.

### Keywords:

*climate change discourse, climate change awareness, culture, frequently occurring words, the Globe Theatre*

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## **1. Introduction**

The Globe Theatre in the United Kingdom (the UK) is an iconic cultural landmark that boasts its association with William Shakespeare (Mancewicz, 2018; Wilson, 2016). Founded in 1599 and rebranded as Shakespeare's Globe in 1997 (further in the article – the Globe), it is nowadays a world-renowned stage that performs Shakespearean masterpieces and provides their modern interpretations (Beecroft, 2017). It should be noted that the Globe's contemporary readings of Shakespearean legacy involve, at times, the inclusion of the theme of climate change (Bate, 2024). In this regard, it should be emphasised that the issue of climate change is particularly topical to British political and corporate actors (Kapranov, 2024a, 2024b), creative milieu (Fowkes & Fowkes, 2022; Gültekin & Waters, 2023), as well as theatre circles (May, 2022; Nurmis, 2016). Against this backdrop, it is not at all surprising that the Globe reinterprets the masterpieces by Shakespeare in a novel, climate change-related way (Brokaw & Freestone, 2025).

By doing so, the Globe plays a critical role in raising the audience's awareness of the issue of climate change. In other words, we argue that the Globe partakes in educating the public at large by artistic means, as well as by means of its climate change-related discourse. We also contend that the Globe's climate change-related discourse and theatrical performances provide climate change education in the broadest sense of the word, which fosters the theatre-goers' awareness of climate change. In this regard, Pinkert (2025, p. 82) posits that theatre can educate the audiences by exposing them to the climate crisis via “social, artistic, pedagogical and discursive practice in the medium of the performing arts”. Arguably, theatre contributes to climate change education in an artistic way, which represents a potent platform involved in the mediation of knowledge about climate change (Sabra & Al-Moaz, 2022; Veiga, 2025).

It should be noted that the role of theatre and performative arts in climate change education is well-documented (Nicholson, 2011). Also, the application of eco-linguistic and eco-literary lenses to the reinterpretation of Shakespeare seems to be amply reported in the literature (Manwaring, 2025). However, in contrast to the growing bulk of studies on Shakespeare and his works from the standpoint of the environmental concerns and climate change (Martin, 2015; Martin

& O'Malley, 2018; Waage, 2005), little is known about the Globe's discourse on climate change. In order to gain insight into this relatively unexplored segment of climate change discourses, this paper aims at (i) collecting a corpus of texts on the issue of climate change written by the Globe's staff and (ii) analysing the corpus quantitatively. It is assumed in the study that a quantitative analysis of the frequently occurring words in the corpus may deepen our understanding of the Globe's discourse on the issue of climate change and help to unveil the connection between the Globe's approach to climate change and its activities associated with climate change education. It should be, perhaps, specified early in the article that the study is not concerned exclusively with the Theatre's creative reinterpretation of Shakespeare's work. Importantly, the corpus of the study is comprised of (i) blogs, (ii) interviews, (iii) pieces of news, (iv) presentations, (vii) reports, and, as mentioned, (viii) the in-house interpretation of Shakespeare's heritage, which pertain to the issue of climate change. All of the above is argued in the study to form the Globe's discourse on climate change. Accordingly, the purpose of the study is to answer the following **research question (RQ)**:

**RQ:** What frequently occurring lexical items are used in the corpus of the Globe's discourse on climate change and what are their pragmatic roles?

Further, this paper proceeds as follows. First, an outline of the literature on the issue of climate change in the British theatre sector will be given. Second, the present study will be introduced, inclusive of its theoretical framework, corpus, research methodology, results and their discussion. Third, the paper will be concluded with the summary of the major findings and the most important conclusions drawn from them, as well as an outline of the limitations of the study and prospects of future research.

## **2. The review of the literature**

There are several prior studies that seek to shed light onto the issue of climate change in the British theatre sector (Angelaki, 2017, 2019; Bottoms, 2012; De Waal, 2021; Hamilton, 2017; Hudson, 2012, 2019; Kamińska, 2024; Watson, 2022). The literature (Bottoms, 2012;

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Hudson (2012, 2019) argues that the theme of climate change is a relatively recent addition to the trending stage productions by the flagship theatres in the United Kingdom (the UK). Particularly, Hudson (2012) observes that early movers on the climate-change theatre scene included Caryl Churchill's 2006 climate-change libretto for the London Proms, *We Turned on the Light*, and John Godber's 2007 play *Crown Prince*. Since then, interest has steadily increased. In 2009 came Steve Waters's double bill *The Contingency Plan (On the Beach and Resilience)*. This was quickly followed by *Earthquakes in London* by Mike Bartlett in 2010, and by three further plays in the spring of 2011: *Greenland*, the collaborative work of Moira Buffini, Matt Charman, Penelope Skinner, and Jack Thorne; *The Heretic* by Richard Bean; and *Wastewater* by Simon Stephens. (Hudson, 2012, p. 260)

Hudson (2012) contends that the British theatre scene benefits from climate-change productions that contribute to the theatre-goers' better understanding of climate science and the environment. Hudson's (2012) argument seems to be shared by Bottoms (2012), whose article also analyses four British stage plays on climate change (i.e., *The Contingency Plan*, *Earthquakes in London*, *Greenland*, and *The Heretic*). In unity with Hudson (2012), Bottoms (2012) indicates that the London theatre scene seems to portray the cultural politics of climate change by emphasising the relationship within the triangle "climate scientists – politicians – the public at large".

Analogously to Hudson (2012) and Bottoms (2012), whose research on the topics of climate change in the British theatre sector concerns the analysis of several plays, Kamińska (2024) examines two productions by the UK's theatres, namely *2071* by Christ Rapley and Duncan Macmillan, and *Extinct* by April De Angelis. Kamińska (2024) focuses on the playwrights' engagement with the topic of climate change and their creative investment into showcasing the climate crisis in a way that is relatable to the audience. In this regard, Kamińska (2024, p.48) indicates that in order to achieve relatability, the playwrights embed the future in the present in the hope of revealing connections between the present climate change policies and the future apocalyptic reality.

In contrast to Hudson (2012, 2019) and Bottoms (2012), De Waal (2021) asserts that the contemporaneous British climate-change

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theatre scene conveys the urgency of the climate crisis by staging the plays that foreground young people, for instance, Greta Thunberg and typical British grandchildren. The reference to young people and children, according to De Waal (2021), skilfully transmits the idea of climate change protest and environmental losses that leave the future generations of Britons significantly disadvantaged. Accordingly, De Waal (2021) distinguishes several themes in the staging of climate change-related plays by the British theatre sector, namely (i) the theme of young people who need to be saved from the negative consequences of climate change and, concurrently, (ii) the theme of young people who save the Earth from the negative consequences of climate change, as well as (iii) the theme of alternative solutions to the climate crisis that are associated with ageing and ailing, which, in turn, is based upon the opposition “we” versus “others”.

De Waal's (2021) views of the British theatre scene vis-à-vis the climate crisis are in harmony with Watson (2022), who suggests that the theatre sector in the UK stages the plays whose general tonality can be described as the contemporary climate catastrophe. Watson (2022) applies the performative lens to the analysis of the so-called “climate change theatre”, which is characterised by a significant shift in its attitudes towards the environment and climate change. Furthermore, Watson (2022) argues that the British climate change theatre is nourished by the UK's first-world culture with its typical first-world problems, such as skyrocketing carbon emissions and, additionally, the British imperial past, which contributes to depicting the issue of climate change in conjunction with racial concerns. Moreover, Watson (2022) posits that the British climate change theatre accentuates several themes, such as (i) the depiction of anxieties associated with overpopulation, (ii) the focus on temporal dimensions of the climate crisis, (iii) the articulation of posthumanism, and, as mentioned before, (iv) the racialisation of climate change.

Apparently, Watson's (2022) way of looking at the British climate change theatre is, at least, partially, based upon very similar ideas expressed by Woynarski (2020), who postulates that the British theatre sector experiences an eco-turn, which pertains to the depiction of climate change-related issues. Among them, Woynarski (2020, p. 177), just like Watson (2022), singles out the racialisation of the issue

of climate change by the British theatre sector. In addition, she specifies that the climate change-related eco-wave is limited, since it is Anglo-centric and Western (i.e., related to the North American, British, Australian and New Zealand contexts) only, thus being oblivious to the concerns of the third world and the Global South in general.

Notably, the divide between the impoverished Global South and the affluent North in terms of the theatre production of climate change-related plays is further explained by Hamilton (2017). Firstly, Hamilton (2017), who provides an eco-critical account of the staging of *King Lear* by Shakespeare (1903), observes that its current reading could be reflective of the flood that is caused by the negative consequences of climate change. Secondly, however, she demonstrates that the upper-middle to upper classes living in the cities of developed nations of the global north, the privileged selves that are reflexively explored in main stage productions of *King Lear* in London, New York, Sydney, Berlin and so on, are, in many ways, insulated from the effects of climate change (Hamilton, 2017, p. 195).

Hamilton's (2017) claim is echoed by Angelaki (2017), who maintains that the British theatre sector in the 21<sup>st</sup> century embeds the issue of climate change into a broader spectrum of themes associated with social and political domains. According to Angelaki (2017), the embeddedness of the issue of climate change into socio-political considerations may either inter- or disconnect the play and its audiences. Additionally, Angelaki (2019) suggests that the issue of climate change should be one of the themes that facilitates the blurring of boundaries between the stage and the theatre-goes and creates a shared space of relatable ideas.

It follows from the present literature outline that the issue of climate change in the British theatre sector is rather sufficiently represented by a range of publications that broach a variety of topics, which involve (i) an eco-critical analysis of the recent plays (Bottoms, 2012; Hudson, 2012; Kamińska, 2024), (ii) the urgency of the climate crisis (De Waal, 2021), (iii) anxiety, posthumanism, and racial topics associated with the negative consequences of climate change (Watson, 2022), (iv) the Anglo-centric divide between the Global South and the rich first world (Hamilton, 2017; Woynarski, 2020), and (v) a host of socio-political considerations that are taken into account in the staging

of climate change-related plays (Angelaki, 2017). It is evident from the literature review, however, that there are no prior studies that investigate what and how the Globe says about climate change and what is the connection, if any, of the Globe's discourse on climate change to climate change education. Further, we provide a quantitative account of climate change discourses by the Globe.

### **3. Research methodology**

The theoretical foundations of the present study are based upon the argument formulated by Fløttum (2010, 2014), who posits that a quantitative examination of word frequencies and word clusters (Dahl & Fløttum, 2019) plays a critical role in unveiling discursive practices associated with the given climate change discourse. In line with Fløttum (2010, 2014), let us consider a hypothetical example provided by a corporate actor, whose climate change discourse is characterised by the frequently occurring word cluster "global warming". In this imaginary case, we may argue that the high frequency of "global warming" can be indicative of the actor's framing of the issue of climate change via one salient aspect only, particularly, by "warming" that eventuates globally and, implicitly, takes places far away from the actor.

In contrast, if the corporate actor employs the frequently occurring word cluster "anthropogenic climate change", then the implicature is more likely to be associated with the man-made origins of climate change. Accordingly, such a view of climate change would be consistent with the approach that is supported by the majority of climate scientists. Also, the frequency of "anthropogenic climate change" may be reflective of a broader focus on the issue that consists not only in the rise in temperature on the global scale, but pertains to other extreme weather events, such as flooding, high surge, extreme rainfall, and unseasonal heatwaves. We can see from these examples that the word frequency is indicative of the actor's priorities, foci and framing in communicating the issue of climate change.

In light of the above, the study seeks to identify the most frequent words and word clusters in the corpus of the Globe's climate change discourse that is comprised of blogs, interviews, pieces of news, presentations, reports, and the in-house interpretation of Shakespeare's heritage. This is done in order to (i) uncover the

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Theatre's discursive practices associated with the issue of climate change and (ii) unveil possible connections between the Globe's climate change discourse and climate change education. Accordingly, the RQ of the study has been formulated and presented in the introduction.

Now, let us specify the corpus of the study in more detail. The corpus collection involves a search for the following keywords on the Globe's web site <https://www.shakespearesglobe.com>: *anthropogenic climate change, climate change, climate change education, education, global warming, net zero, and (environmental) sustainability*. The search results in 12 documents whose descriptive statistics are outlined in Table 1 below.

Table 1. The Descriptive Statistics of the Corpus

#	Measure	Value
1	The total number of words	15 325
2	Mean words	1277.1
3	Standard deviation words	1563.7
4	Maximum words	6365
5	Minimum words	420

From the vantage point of methodology, the corpus is analysed in the computer concordance program AntConc (Anthony, 2022). All 12 texts in the corpus are merged into one single Word file, which is processed in AntConc in order to compute the most frequently occurring words and word clusters (the number (N) of words in a cluster = 4). It should be noted that for the purposes of the present investigation the following words are excluded from the frequency count: determiners (e.g., *the*), auxiliary verbs (e.g., *be* and its forms), and prepositions (e.g., *on*). However, the aforementioned lexical items are included in the word cluster identification and analysis. The results of the quantitative analysis are further given in the subsequent section of the article.

### 4. Results and their analysis

The application of AntConc (Anthony, 2022) to the corpus has yielded the frequency count that is summarised in Table 2 below. It should be noted that the frequency data outlined in Table 2 consist of

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the most frequent notional words (N = 25) without determiners, auxiliaries, and prepositions.

Table 2. The Most Frequently Occurring Notional Words in the Corpus

#	Words	Absolute values	Normalised per 1000 words
1	We	207	13.5
2	You	133	8.7
3	Our	115	7.5
4	Shakespeare	103	6.7
5	Gobe	68	4.4
6	Climate	46	3.0
7	People	44	2.9
8	Change	32	2.1
9	Energy	25	1.6
10	Human	21	1.4
11	Building	19	1.2
12	Nature	17	1.1
13	Power	16	1.0
14	Plastic	13	0.8
15	Products	13	0.8
16	Crisis	11	0.7
17	Earth	11	0.7
18	Ecological	11	0.7
19	Environmental	11	0.7
20	Carbon	10	0.7
21	Sustainable	10	0.7
22	Recycled	9	0.6
23	Sustainability	9	0.6
24	Challenge	8	0.5
25	Emergency	8	0.5

It is evident from Table 2 that whilst the word “climate” is rather frequent, it is not the most frequently occurring word in the corpus. To analyse this finding in detail, let us again refer to Fløttum’s (2010, 2014) observations, which state that word frequency data in the context of climate change discourses are indicative of the particular actor’s strategic foci that dominate the actor’s discourse on climate change. In unity with Fløttum (2010, 2014), we may contend that the Globe’s climate change discourse, first and foremost, accentuates the focus on the self-mentions “we” and “our”, which are the most

frequently occurring words in the corpus. Also, it follows from Table 2 that the word “education” is not found among the most frequently occurring words. This finding may be suggestive of the Globe’s pragmatic strategy to embed the notion of climate change education into other foci which we will discuss further in the article.

Now, let us disentangle the pragmatic purpose of the frequent occurrence of self-mentions, such as “we” and “our”, respectively. First of all, it should be mentioned that the use of self-mentions (e.g., “we”) forms a quintessential part of the British discourses on climate change (Kapranov, 2024c). Particularly, the self-mentions “we” and “our” are often employed in the UK’s political and corporate discourses on climate change in order to portray a corporate or a political actor as a team player that tackles the issue of climate change with the help of the team (Kapranov, 2025). In other words, the use of self-mentions “we” and “our”/“ours” contributes linguistically to the actor’s positive image-building as a team player. However, the high frequency of “we” and “our” in the present corpus seems to be explained by the Globe’s stance vis-à-vis the climate crisis as a challenge that involves the whole of humanity, i.e. humankind as an inclusive “we”, as evident from excerpt (1) below:

- (1) “I wanted a speech that is representative of loss of hope, as my script is based around the concept of a post-apocalyptic world, where, through man’s negligence, nature has gradually died out. I’ve included lines of dialogue from four of Shakespeare’s characters, to create a fight within my character’s mind. All characters are fallen kings or rulers, that represent the fall of **humanity**, now that the natural kingdom that we mistreated has been destroyed. A lot of Shakespeare’s plays are, in essence, cautionary tales. And that is exactly what the story of our planet will be if **we** don’t take control of climate issues soon.” (Shakespeare and the natural world: Film Students respond to climate change, 21 April 2021)

Arguably, the Globe’s focus on climate change as a challenge to us all, i.e. to all human beings, can be further corroborated by the high occurrence of such words in the corpus as “people” and

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“human”, respectively (see Table 2). Apparently, the Globe’s discourse on climate change uses the aforementioned self-mentions and the collective noun “people” as a pragmatic means of conveying the concept of universality of climate change and its negative consequences that, eventually, will be felt by every single human being on this planet. Furthermore, we may argue that the frequently occurring words “we”, “our/ours”, “people” and “human” are purposefully used in order to educate the Globe’s audiences about the urgency of the climate crisis, which concerns the cohorts of spectators, the public at large, and all humans on our planet Earth.

On this note, it should be pointed out that the word “Earth” occurs relatively frequently in the corpus. Presumably, its frequent occurrence amplifies the universal dimension of the climate crisis in the Globe’s discourse on climate change. Also, it should be mentioned that the discursive theme of universality that arises from the present findings lends indirect support to the prior studies (Angelaki, 2017, 2019; De Waal, 2021; Watson 2022), which suggest that the involvement of the issue of climate change in the British theatre sector contributes to the presentation of climate change as a planetary crisis, which is also referred to as climate emergency that blurs the boundaries between the scenic and real life.

In reference to the abovementioned view of climate change by the Globe, we should, perhaps, emphasise that “crisis” and “emergency” are among the most frequently occurring words in the corpus (see Table 2). This finding is further illustrated by the occurrence of “crisis” and “emergency” in four-word clusters with the word “climate” (see Table 3 below).

Table 3. The Four-Word Clusters with “Climate”

#	Clusters	Rank /Frequency
1	Climate change due to	1/ 2
2	Climate change our Globe	½
3	Climate change student film	1/ 2
4	Climate crisis what can	1/ 2
5	Climate emergency symposium April	1/ 2
6	Climate emergency symposium taking	1/ 2
7	Climate issues soon Mihai	1/ 2
8	Climate issues were disregarded	1/ 2
9	Climate it’s really	1/ 2

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10	Climate and ecological emergency	10/1
11	Climate breakdown carbon emissions	10/1
12	Climate but this also	10/1
13	Climate challenge provided me	10/1
14	Climate change had begun	10/1
15	Climate change has risen	10/1
16	Climate change is not	10/1
17	Climate change it is	10/1
18	Climate change on earth	10/1
19	Climate change threatens the	10/1
20	Climate change threatens to	10/1
21	Climate change quite a	10/1
22	Climate change well as	10/1
23	Climate crisis has come	10/1
24	Climate crisis scholars will	10/1
25	Climate emergency as human	10/1

The occurrence of the word “climate” in the clusters with “crisis” and “emergency”, respectively, is suggestive of the Globe’s serious approach to the issue of climate change, which the Globe does not take lightly. This contention is further reinforced by the clusters that show the co-occurrence of “climate” with “threat” (see Table 3 above). These findings are reminiscent of the studies conducted by Watson (2022) and Woynarski (2020), who demonstrate that the current eco-turn in the British theatre sector is not just a light-hearted fad, but, at least, a discursive trend of treating the issue of climate change thoughtfully.

Judging from the cluster data summarised in Table 3, we may argue that the issue of climate change is presented by the Globe as a crisis that (i) “has come” and, as such, (ii) needs to be addressed by climate scholars. The focus on climate science that is found in the Globe’s discourse on climate change is evocative of the contention formulated by Bottoms (2012), who claims that the London theatre scene transmits the issue of climate change by foregrounding the triangle “climate scientists – politicians – the public at large”. Evidently, the Globe’s discourse on climate change in this regard is in line with climate change-related discourses and activities by the flagship theatres in London.

Yet, there is another discursive facet that aligns the Globe’s discourse on climate change with the rest of the major British theatres.

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This facet is represented by the frequently occurring words “sustainable” and “sustainability” (see Table 2). In line with Angelaki (2017, 2019), we may contend that the co-occurrence of the issues of climate change and sustainability is not at all fortuitous. On the contrary, it forms part of the Globe's discourse on climate change, as exemplified by excerpt (2) below:

- (2) As human-made climate change threatens to dissolve the ‘great globe itself’, a new two-day event, *Globe 4 Globe: Shakespeare and Climate Emergency*, will take place on 1 and 2 May. Activists, experts and theatre practitioners will gather in a vital exploration of the relationships between Shakespeare's works and **the current climate crisis**. Scholars will explore ecological collapse and renewal in Shakespeare's texts. Environmental experts will map out ways in which Shakespearean **theatres and festivals can achieve sustainable and ethical futures**, and theatre professionals will reflect on the capacity of live theatre to change audience perception and behaviour. In a theatre open to the elements, we are at the mercy of the ever-changing climate, but this also means we are best placed to find ways to work with nature rather than against her. (Horobin, 22 January 2020)

Excerpt (2) illustrates a close interrelation between the issue of climate change and sustainability, which is currently reinterpreted by the Theatre as “a vital exploration of the relationships between **Shakespeare's works and the current climate crisis**” (Horobin, 22 January 2020). This finding is remindful of the prior studies (Brokaw & Freestone, 2025; Manwaring, 2025; Martin, 2015; Martin & O'Malley, 2018; Waage, 2005), which analyse the contemporaneous interpretation of Shakespeare and his legacy through a “green” eco-literary prism.

In addition to the reinterpretation of Shakespeare's works in the ecological and climate change-related light, the frequent occurrence of the words “sustainable” and “sustainability” can be accounted for by the Globe's focus on practical and very tangible steps to reduce its carbon footprint in order to be a sustainable theatre. Specifically, the

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frequency data in Table 2 indicate that the Globe employs such frequently occurring words as “plastic”, “products”, “carbon”, and “recycled”. These frequent words are typically used by the Globe in conjunction with the sustainability policy that is aimed at phasing out plastic products sold at the Globe’s shop, and recycle the artistic costumes, decorations and props to minimise the Globe’s impact upon the environment and to mitigate the negative consequences of climate change. This finding is emblematised by excerpt (3).

- (3) “I have quite a few members of the team who are very interested in environmental issues and are vegan and so forth,” Meghan says. “They basically challenged me to see if I could make the Shop greener.” It has taken her a year to look at every single product, and how each was being delivered to her and then sold on. “I didn’t want to ‘greenwash’,” she says, “I wanted to be genuinely green.” **Plastic** toy swords are out and wooden ones are in, from a German company which manages its own forest, “so we know exactly where the wood for each sword comes from”, Meghan says. Her supplier for T-shirts and hoodies, which bear designs of the theatre and lines including ‘All the world’s a stage’, has a Soil Association organic-printing certificate, “so we know that he’s not just disposing of dye waste in a way that could be damaging,” she adds. (Editorial, 22 April 2021)

As shown by (3), sustainability permeates the Globe’s ethos even in its quotidian operations, such as the management of its shop. This finding is in harmony with the study conducted by Watson (2022), who suggests that that the British theatre sector is in alignment with the UK’s corporate and political culture that factors in sustainability and the associated issue of climate change due to the UK’s transition to net zero emissions by 2050.

## **5. Conclusions**

The present paper looks at the Globe's discourse on climate change by means of examining frequently occurring words and word clusters. Following the compilation of the corpus of the Globe's texts on climate change and its subsequent analysis in AntConc (Anthony, 2022), it could be posited that climate change discourse by the Globe is characterised by such frequently occurring words as "we", "our", "people", "human", "climate", "plastic", "sustainable", and "sustainability", which help to unveil the Globe's discursive foci on climate change.

The interpretation of these findings through the prism of Fløttum's (2010, 2014) approach to the word frequency in climate change discourses suggests the following conclusions. Firstly, the Globe's climate change discourse seems to focus on climate change as a universal issue that transcends the national boundaries and requires the involvement of the whole of humanity. Secondly, the Globe's discourse on climate change is reflective of the approach towards climate change as a crisis and emergency. Thirdly, the Globe's discourse on climate change embeds the foci on (i) climate change education, (ii) sustainability, and (iii) sustainable practices that are involved the Globe's daily operations. Fourthly, whilst the Globe's discourse on climate change is not characterised by the frequent occurrence of the word "education", it can be, nevertheless, concluded that the concept of climate change education is implicitly present in the Globe's climate change discourse, especially in the discursive themes that pertain to the universality of the climate crisis.

On the practical note, it can be concluded that the present paper has uncovered a range of discursive foci that characterise the Globe's climate change discourse. Given that the Globe is regarded as a flagship cultural institution in the British theatre sector, it could be suggested that the Globe's discourse on climate change could be seen as an example of best practices that can be used by other theatre companies in the UK and in other Anglophone countries.

Finally, we should mention the limitations of the study outlined in this paper. First of all, the study is based upon a modest corpus, which, at the same time, is realistic and reflective of the bulk of texts produced by the Globe on the issue of climate change. In the future, it would be desirable to extend the corpus of texts and, possibly, conduct

structured and/or semi-structured interviews on the issue of climate change with the Globe's creative, managerial and technical staff.

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