



THE OLD GLOBE SOCIAL JUSTICE ROADMAP

AS OF OCTOBER 12, 2020

The Old Globe believes that theatre matters, and our commitment is to make it matter to more people. Our vision of theatre as a public good obliges us to see our art form as a means toward a more just and vibrant world. Our Strategic Plan, adopted in 2019, articulates our pledge to deepen and expand our existing efforts in building Equity, Diversity, and Inclusion in our theatre. While over the past decade this work has engaged more BIPOC (Black, Indigenous, and People of Color) individuals and communities in every aspect of our organization, we acknowledge that our actions have been inconsistent and have fallen short, to the exclusion and even pain of BIPOC theatremakers and audiences who have not felt fully welcomed here. We acknowledge the work we must do to address these inconsistencies and undo the structures and practices that result in inequities. Now, amid urgent calls for a real response to these issues in all sectors of society, and with powerful input from BIPOC community members, artists, staff, and others both in San Diego and nationally, including the We See You White American Theatre demands, the Globe has embarked on a series of reforms to intensify and accelerate necessary change at all levels of our institution.

Our goals are:

- to lead The Old Globe through a transformation to antiracist practice (we define antiracism as the active process of identifying and eliminating racism by changing systems, structures, policies, practices, and attitudes);
- to increase BIPOC representation at all levels of the institution;
- to foster greater inclusion of and impact on all the diverse communities of San Diego in order to better reflect the specific demographics of our city and region;
- to bring greater equity to this institution and all of its work;
- to represent, amplify, and serve the many populations that intersect in meaningful ways with the BIPOC communities that are the focus of this roadmap: women, LGBTQIA+, differently abled, trans, and others;
- to hold ourselves accountable to our many constituencies both internal and external, and with full transparency.

Our commitment is to fulfill these goals, guided by a phased, five-year Social Justice Roadmap that addresses these areas:

- Vision, Values, and Institutional Practices
- Programming and Artistic Development
- Arts Engagement, Community Partnerships, and Community Networks
- Production
- Human Resources, Hiring Practices, and Workplace Environment
- Public-Facing Paid and Volunteer Workforce
- Marketing and Communication
- Philanthropy
- The Old Globe and University of San Diego Shiley Graduate Theatre Program

To jumpstart this plan and to sustain it in the long term, The Board of The Old Globe has established a Social Justice Fund of \$2,000,000 to drive antiracist work at the institution over the course of this Roadmap and beyond.

PHASE ONE of this Roadmap, already in process or completed, includes the following:

Vision, Values, and Institutional Practices

We formed a Community Advisory Committee including BIPOC San Diegans representing a range of citywide stakeholders from many sectors as well as a contingent of Globe Board and staff. Over a series of meetings, this Committee provided invaluable input about their lived experiences at the Globe and their ideas for change. Concurrently, we held a series of internal meetings with staff across departments and affinity groups to address a more equitable future. • A five-year Roadmap was conceived, adopted, and published. It was socialized through all levels of the company, which offered input and feedback through facilitated conversations and email. • We have retained Rebecca and Company PR, a local BIPOC-owned strategic communications firm, to advise on communications surrounding this Roadmap and the issues it addresses. • In search of best practices and deeper outcomes, we have entered into collaborations with local and national partners doing this work, including the League of Resident Theatres EDI (Equity, Diversity, and Inclusion) Committee and the Shakespeare Theatre Association IDEA (Inclusion, Diversity, Equity, and Accessibility) Committee.

Programming and Artistic Development

We have embarked on a program to establish baseline artist demographics historically and in recent seasons, against which future hires can be benchmarked. • We have reaffirmed our commitment that at least 50% of Globe playwriting commissions will be issued to BIPOC writers. • We have committed to equity in commission rates across our stages and other platforms. • We have increased commission minimums. • We have increased the amount of royalty income that authors will retain from subsequent productions before the Globe shares in that income. • We have joined San Diego Repertory Theatre and La Jolla Playhouse to sponsor We Are Listening, a weekly program that amplifies local BIPOC talent. • We are increasing our efforts to know the work of BIPOC artists who have never worked at the Globe.

Arts Engagement, Community Partnerships, and Community Networks

We have promoted Director of Arts Engagement Freedome Bradley-Ballentine to the position of Associate Artistic Director (he retains his former title). • We have reaffirmed our commitment to support the San Diego Black Artist Collective and to deepen our commitment to San Diego's BIPOC theatremakers. • We have expanded our commitment to a celebration of the Juneteenth holiday, including on digital platforms and our physical campus when it reopens. • We have broadened our Globe Learning program of training, skills-building workshops, and classes to develop local talent.

Production

We have organized a joint effort among San Diego organizations that hire IATSE (stagehands union) labor to work collaboratively with the union to increase BIPOC representation and opportunities there.

Human Resources, Hiring Practices, and Workplace Environment

We have instituted an immediate program of antiracist, EDI, and bystander training to transform our workplace culture at all levels of the institution, led by (R)EVOLVE Consulting, a San Diego-based firm. • We have reaffirmed our commitment that all work environments at the Globe be safe spaces for BIPOC and all employees and contract workers. • We have reemphasized and redistributed our existing HR hotline as an avenue for anonymous reporting of workplace discrimination, harassment, and other issues. • We have established baseline workforce demographics against which future hires can be benchmarked. • We have reaffirmed institutional support for employee affinity groups, including BIPOC, LGBTQIA+, and White Allies.

Philanthropy

We continue to expand the number of Board members who self-identify as BIPOC, including three new members in 2020. • We have reaffirmed Board recruitment policies that consider qualifications beyond financial capacity for membership moving forward.

The Old Globe and University of San Diego Shiley Graduate Theatre Program

We have promoted Jesse J. Perez, Director of the Program, to the Globe's Senior Leadership Team. • We have collaborated on and endorsed the Social Justice Action Plan of The Old Globe and University of San Diego Shiley Graduate Theatre Program, available here: www.graduateacting.com/our-commitment-to-social-justice

PHASE TWO of this Roadmap, which will commence with the Globe's return to live theatre production sometime in 2021, adds the following:

Vision, Values, and Institutional Practices

Employees returning from furlough will undertake the same course of antiracism training as the currently working staff, and will be included in the evolution of this Roadmap. • We will institute a regular schedule of reporting and public disclosure of progress against the goals and metrics of this Roadmap at our Annual Membership Meeting and in scheduled convenings of our Community Advisory Committee. • We will conduct

an institution-wide vendor audit to identify opportunities to patronize BIPOC-owned businesses. • We will create a Committee at the Board level to govern progress and policies regarding this Roadmap. • The Globe recognizes that our campus stands on grounds that are the ancestral and traditional homes of the Kumeyaay Nation. We will work with local indigenous community members to craft a statement that acknowledges their connections to the land, and we will read it at first rehearsals and display it in our public spaces, in our printed programs, and on our website.

Programming and Artistic Development

In our subscription season(s) we will increase the number of productions written and directed by BIPOC artists. We will emphasize this growth in particular on our larger stages: the Old Globe Theatre, and among the directors who stage Shakespeare in our annual Festival in the Lowell Davies Festival Theatre. • We will commit that no production created in any of our venues will have an all-White creative and design team, and by 2022 we will ensure that 50% of those artists are BIPOC across our subscription season(s). • We will produce stories that affirm and uplift myriad BIPOC communities. • We will increase Spanish-language and Latinx-themed content. • We will reaffirm our commitment to increased BIPOC representation in casting. • We will establish a Resident Artist Program for BIPOC artists to make our Artistic leadership team, and specifically our season planning process, more inclusive (stipend-supported, two-year residency for up to four artists, who will join the Globe's artistic staff, serve on our season planning team, and advise on programmatic and strategic matters). • We will reaffirm the Globe's relationship to the works of Shakespeare as sites of inclusivity, diversity, equity, humanity, and Americanness. • We will program humanities and other educational material to contextualize Shakespeare and open his works to examination and critique from social justice perspectives.

Arts Engagement, Community Partnerships, and Community Networks

We will intensify our commitment to bringing Arts Engagement to the core of the institution: by breaking down the perception of separateness between Arts Engagement and subscription programming; by emphasizing one Globe identity in messaging and communication; and by making operational adjustments that incorporate Arts Engagement budgeting and calendaring with the subscription season production process. • We will support the San Diego Black Artist Collective and San Diego's BIPOC theatremakers: by launching an annual community-curated reading series that centers San Diego Black and BIPOC writers, directors, and actors, supported by Globe senior artistic personnel; by sharing resources such as Globe stock and inventory for local BIPOC theatre companies with the Globe bearing as many of the costs as possible; and by creating a Globe "Resource Desk" through which Globe staff in every discipline consult, advise, and/or hold workshops in their areas of expertise. • We will embark on a collaborative, community-based process to rename The Old Globe's Technical Center so it acknowledges and celebrates its location in Southeastern San Diego, our city's historic Black and Latinx neighborhood.

Production

We will make two key changes to workflow on productions in our subscription season(s): in the studio phase of rehearsal, we will observe five-day workweeks; and we will eliminate the 10-out-of-12-hour rehearsal day. • We will reform our existing Stage Management Internship to paid positions and will also focus on creating opportunities for BIPOC individuals interested in pursuing careers as Stage Managers. • At all Meet and Greets that gather out-of-town artists and others, we will make space for representatives from Affinity Groups to offer welcome. • We will make clear the Globe's antiracism policies in all first-day-of-rehearsal presentations of procedures. • We will continue to identify and hire professionals trained in the proper care and styling of BIPOC performers' hair.

Human Resources, Hiring Practices, and Workplace Environment

We will eliminate unpaid internships. • We will reexamine and revitalize our internship program to focus on equity through co-mentorship and local workforce development. • We will create a staff EDIA/Antiracism Committee. • We will undertake an audit of current EDIA-related HR practices. • We will reform recruiting and hiring practices to credential relevant life skills and non-theatre experience, and remove degree requirements as qualifications for production job applicants. • We will develop relevant goals and timelines for increasing staff diversity. • We will track metrics related to demographics of job candidates and disclose them regularly. • We will include antiracism and EDIA values and goals in job descriptions, performance appraisals, and evaluations.

Public-Facing Paid and Volunteer Workforce

We will begin a rigorous reform of volunteer recruitment practices in order to increase BIPOC representation across the spectrum of the Globe's volunteers. • With specific regard to our large volunteer usher corps, while seeking to increase participation of BIPOC ushers, we will also add new paid patron service positions chosen from among a broad pool of candidates, including BIPOC candidates. Because we recognize that entry-level, part-time public facing positions are potential points of entry into the Globe's broader fulltime workforce, we will partner with BIPOC organizations to expand the applicant pool. Volunteers will receive cultural competency training and will be accountable to the Globe's stated values of Equity, Diversity, Inclusion, and Access.

Marketing and Communication

We will implement a shift in practice toward an engagement-oriented, community-organizing, sustained-relationship model in marketing to BIPOC communities. • We will reaffirm our practice of retaining culturally specific consultants for promotion, marketing, communication, and engagement of BIPOC-themed productions. • Working with Arts Engagement, we will reaffirm our marketing efforts to promote BIPOC community partner organizations on our digital and other platforms. • We will reevaluate the visual identity of the Globe and create opportunities for contracted BIPOC graphic and key-art designers. • We will solicit deeper input from playwrights and directors in the development of marketing copy and imagery.

Philanthropy

We will deepen existing relationships with BIPOC philanthropies and develop new ones. • We will deepen existing relationships with philanthropies committed to social justice in the arts as we seek expanded support for antiracist practices such as workforce development and the centering and amplifying of BIPOC artists and works of art.

PHASE THREE of this Roadmap, which will begin in 2022, will be preceded by a review of progress to date and an evaluation of resources available for new initiatives in the context of the Globe's recovery from the pandemic and what we've learned from the first two Phases of this work. Pending that review, this Phase will add the following:

Vision, Values, and Institutional Practices

We will retain consultants to assist in revising and redrafting institutional EDIA and antiracist statements as necessary. • Will schedule periodic retrainings on antiracist practice, cultural competency, and EDIA for all levels of the institution.

Programming and Artistic Development

We will begin to hire more associate and co-level creatives to create opportunities for experience, augment diversity of thought, and increase awareness on creative teams. • We will seek to retain BIPOC casting directors and advocate with established casting directors to develop BIPOC staff.

Arts Engagement, Community Partnerships, and Community Networks

We will deepen connections with community educational institutions to develop relationships with BIPOC students interested in theatre, and increase awareness of and lead them toward employment opportunities at the Globe where available. • We will provide rehearsal and presentation space on an as-available basis to the San Diego Black Artist Collective and other local BIPOC companies and organizations for readings, workshops, and other developmental efforts. • We will partner with a local not-for-profit to leverage our Tech Center as a resource for the surrounding communities.

Production

We will launch a workforce development plan aimed at creating opportunities for BIPOC non-theatre professionals to enter the field. • We will implement a paid apprenticeship program in production departments, modeled on our successful veterans' program run by the Globe with participants from Veterans Village of San Diego. It will focus on residents of Southeastern San Diego and will operate in partnership with a local not-for-profit organization that focuses on BIPOC workforce development. • We will continue to expand our BIPOC Stage Management corps. • We will resume our regular schedule of job fairs for local jobseekers and consultation with other local theatres and production companies to learn about emerging talents.

Human Resources, Hiring Practices, and Workplace Environment

By the end of 2022, we will implement two paid Fellowships for BIPOC professionals, including full-time salary and health benefits. These Globe Fellows will work for two years, with the focus in the first round on two of these departments: Literary/Humanities, Marketing and Communication, Philanthropy, and Production. • We will formalize a staff liaison program to provide support for visiting BIPOC artists and others. • We will revise our employee handbook to include antiracist policies and practices. • We will collect and distribute information about local businesses that serve BIPOC communities for out-of-town artists and others. • We will conduct an equity-based salary audit and make appropriate adjustments to remedy inequities. • We will develop policies and accountability mechanisms to hold overhire and contract workers to Globe antiracist practices. • We will extend supervisor antiracism and bystander training to Stage Managers and guest directors.

Marketing and Communication

By the end of 2022, we will hire an Audience Development Manager to expand engagement, marketing, and advertising to BIPOC audiences, and we will provide sufficient budgetary resources for success. • We will provide BIPOC audiences access to special events such as tours, artist meetings, open rehearsals, media day events, etc. • We will institute the Globe's planned "Theatre as a Public Good" messaging framework postponed by the 2020 shutdown. • We will deepen our engagement with BIPOC media outlets and social media. •

We will seek out and invite BIPOC critics to cover Globe work. • We will advocate with local media organizations to develop and amplify BIPOC critical voices. • We will publish language that promotes a more welcoming shared experience for all audiences.

PHASE FOUR of this Roadmap, which will span 2023 through 2025, will be subject to the same review as between Phases Two and Three, and pending that review, this Phase will add:

Vision, Values, and Institutional Practices

We will undertake a reconsideration of our mission, vision, and values.

Programming and Artistic Development

We will create the Amplify Series, a developmental program to develop new writing, digital content, public discussions, and other performances, curated by Globe BIPOC staff other than senior artistic and other leadership.

Arts Engagement, Community Partnerships, and Community Networks

We will develop a plan for our Tech Center that will convert space that is currently leased to a commercial tenant into a community gathering center. This will activate our Tech Center as a theatrical resource for South-eastern San Diego. • We will host a multi-year residency or enter into a program of co-productions with a local BIPOC theatre company, bearing as many production costs as possible. • We will schedule Arts Engagement programming on Globe mainstages, bringing that work ever closer to the theatre's core.

Production

We will forge partnerships with local and national organizations to expand recruitment of BIPOC job candidates. • We will engage a BIPOC consultant to increase the BIPOC applicant pool for major production positions that become open. • We will implement a multi-year plan to reach pay parity for creative personnel across all Globe stages.

Human Resources, Hiring Practices, and Workplace Environment

By the end of 2023, we will engage a Director of Equity at Senior Staff level, whose charge will be to help the Globe implement and build upon the commitments articulated in this Roadmap. • We will expand professional development of existing staff, including training, skills building, conference attendance, etc. in order to enhance internal pathways to promotion within the company. • We will examine Personal Day policies regarding culturally specific holidays and culturally significant commemorations. • We will provide additional translation and other language support for Spanish-speaking staff.

Marketing and Communication

We will hire a multimedia, "internal journalist" position to develop new and innovative ways of representing the Globe to diverse constituencies, enhancing our institutional storytelling to highlight theatre's ability to transform individuals, communities, and our company. • We will refresh visual representations of the Globe's history and current work from the perspective of cultural competency and sensitivity, evaluating all imagery in public spaces, including our Old Globe Associate Artists Hall of Honor, rehearsal halls, theatre lobbies, and other areas.

This is a living document. It will be continually reassessed, readjusted, and revised. We will consistently and transparently make public reports on the evolution of this Roadmap, and on our progress toward its goals, at our annual membership meeting and in other venues. We are aware that meaningful resource development will be necessary to achieve aspects of this Roadmap, and we commit to identifying those resources.

The Old Globe wishes to thank the many people who have contributed to the creation of this Social Justice Roadmap. We are inspired by the possibilities this document envisions. At the same time, we recognize that the continuing global pandemic presents extraordinary challenges to the Globe and the entire American theatre, especially freelance and BIPOC theatremakers. As we emerge from the prolonged shutdown and begin to tally its emotional, psychic, and financial impacts, this Roadmap, its goals, and the commitments they require will remain primary to who we are, central to the work we do, and integral to our vision of theatre as a public good.
