

PHASE ONE

VISION, VALUES, AND INSTITUTIONAL PRACTICES

We formed a Community Advisory Committee (CAC) including BIPOC San Diegans representing a range of city-wide 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 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, who offered input and feedback through facilitated conversations and email.

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 Theater Association IDEA (Inclusion, Diversity, Equity, and Accessibility) Committee.

Complete and ongoing. After meeting virtually from 2020 to 2022, the CAC gathered in person for the first time in April 2023. They met the new Director of EDIA, Jamila Demby, and celebrated their work together over dinner and The Old Globe production of “Exotic Deadly: Or the MSG Play”. Since 2020, the membership of the CAC has grown to 29 members which includes representatives from a wide variety of communities among the Globe’s constituency.

The CAC reconvened on September 26, 2023. They reviewed updates to the Social Justice Roadmap and gave the Globe their input on the Roadmap’s next steps. Regular ongoing meetings are scheduled.

Complete and ongoing. A Staff EDIA Committee was created in April 2021. The Globe has the following four affinity groups available for staff and guest creatives who share a similar identity, concern, and/or goals: BIPOC, LGBTQIA+, Accessibility, and an Antiracism Learning Group. The co-chairs of each affinity group meet bimonthly in an Affinity Group Council to discuss equity, diversity, inclusion, and access issues at the Globe.

Complete. Rebecca and Company advised the Globe during 2020 and 2021. Their engagement ended at that time.

Complete and ongoing.

PHASE ONE

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 committed to equity in commission rates across our stages and other platforms.

We have increased commission minimums.

Ongoing. Due to time constraints and limited capacity, the collection of artist demographics from historical seasons and seasons just before the pandemic has not been gathered for these benchmark purposes. However, demographic data of artists from recent seasons (2022, 2023) have been documented and are used as a point of reference during casting and other guest creative hiring processes.

Complete. The Globe offers a variety of plays, from small productions to large-scaled musicals. The commission rate is the same across all three Globe stages despite play and stage size variances.

Complete. Commission minimums at the Globe have increased by 50% since before the pandemic.

PHASE ONE
PROGRAMMING AND ARTISTIC DEVELOPMENT

We have increased the amount of royalty income that authors will retain from subsequent productions before the Globe shares in that income.

Complete. The Globe does not share in author royalty until the author reaches \$25,000 in income realized for themselves from the play.

We have joined San Diego Rep and the La Jolla Playhouse to sponsor “We Are Listening,” a weekly program that amplifies local BIPOC talent.

Complete. This program concluded with the closure of San Diego Rep in 2022.

We are increasing our efforts to know the work of BIPOC artists that have never worked at the Globe.

Ongoing. The Globe’s Artistic Department continually seeks out BIPOC playwrights, directors, designers, and other guest creatives. This happens mainly through travel to see productions, conference attendance, conducting routine meetings set up by Globe staff, initiating introductions of artists and talent representatives, etc.

PHASE ONE
ARTS ENGAGEMENT, COMMUNITY PARTNERSHIP, AND COMMUNITY NETWORKS

We have promoted Director of Arts Engagement Freedom Bradley-Ballentine to the position of Associate Artistic Director (he retains his former title).

Complete. Bradley-Ballentine served as Associate Artistic Director and Director of Arts Engagement through August 2022 and is now at The Public Theatre. He was succeeded by Director of Arts Engagement Adena Varner as of August 1, 2023.

We have reaffirmed our commitment to support the San Diego Black Artist Collective and to deepen our commitment to San Diego’s BIPOC theatre makers.

Ongoing. The Globe’s efforts to deepen its commitment to San Diego’s BIPOC theatre makers continues. See **Phase 3** under the **Arts Engagement, Community Partnerships, and Community Networks** section for more details.

We have expanded our commitment to a celebration of the Juneteenth holiday, including on digital platforms and our physical campus when it reopens.

Ongoing. The Old Globe continues to work with the members of the George L. Stevens 4th District Senior Center to produce the celebrations. They are held on the stage of the Lowell Davies Festival Theatre, the largest Globe venue, in which our Summer Shakespeare Festival is produced.

Yolanda Franklin, of Common Ground Theatre, directed the 2023 Juneteenth Celebration at The Old Globe. Additionally, Miki Vale, a Teaching Artist at The Old Globe, wrote an original script about Juneteenth with seniors from the 4th District.

We have broadened our “Globe Learning” program of training, skills-building workshops, and classes to develop local talent.

Ongoing. The Globe Learning Program is available to the community and visiting artists. The Globe has recently hired 12 Teaching Artists, 9 of whom identify as BIPOC. Funds are allocated to host specific trainings such as a training on ableist language.

PHASE ONE
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.

Ongoing. During 2022, IATSE Local 122 engaged in extensive outreach to expand the diversity of the labor pool by attending various hiring fairs throughout the county with the goal of recruiting potential new hires.

PHASE ONE

HUMAN RESOURCES, HIRING PRACTICES, AND WORKPLACE ENVIRONMENT

We have instituted an immediate program of antiracist, EDI, and bystander training to transform our workplace culture for 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 are 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.

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.

We have collaborated on and endorsed the Social Justice Action Plan of The Old Globe & 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.

Complete and ongoing. (R)evolve engaged Globe staff and University of San Diego MFA students with the following:

- An anonymous staff survey to assess EDIA at the Globe
- 90-minute Listening/Release Valve sessions
- Coaching and Strategic Implementation Assistance meetings
- Supporting the Staff EDIA Committee by providing strategic planning for its goals

In 2023, The Globe concluded its engagement with (R)evolve Consulting and contracted with ReadySet, an EDIA consulting and strategy firm, to conduct three workshops for the staff: Ally Skills, LGBTQIA+ Inclusion, and Disability Inclusion. The Globe is also engaging with Authentic Arts & Media, who provide an EDIA Front of House training for our volunteers (ushers, docents, etc.).

Ongoing. The Globe instituted new protocols for the first rehearsal/orientation day of each production. Guest artists learn about the Social Justice Roadmap, community agreements, affinity groups, and safe spaces at The Old Globe.

The Director of EDIA and the Director of HR are in regular collaboration to build additional safe space structures and protocols.

Ongoing. The anonymous reporting system is now available to all employees on The Old Globe Staff Intranet.

In process. We collect voluntary demographic information for all employees and are in the process of establishing how to use this information for benchmarking our hiring processes.

Ongoing. Each of The Old Globe's Affinity Groups (BIPOC, LGBTQIA+, Accessibility, & Antiracism Learning Group) meets on a regular basis. Employee time is compensated for participation in each group.

PHASE ONE

PHILANTHROPY

Ongoing. As of the summer of 2023, the current percentage of BIPOC Board members is 26% (up from 11% in 2019). Two of the 4 new Board members who joined in 2022 identify as BIPOC.

Complete. Confirmed by the Board Nominating Committee in 2021.

Complete.

Complete.

PHASE TWO

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 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.

Complete.

Ongoing. Social Justice Roadmap updates have been reported publicly at The Old Globe's Annual Meetings (2021 - 2023), attended by constituents of the Globe. Also, the updates have been presented regularly to the Globe Board and staff and in 2023, presented at length at The Old Globe Board Retreat.

The Director of EDIA will continue to provide Roadmap update reporting at Annual Meetings, Board Retreats, the Community Advisory Council, and staff meetings as needed. This is the first formal update for the general public.

Ongoing. A BIPOC vendors list was created in 2021. This list is composed of vendors that Globe departments have already worked with as well as additional BIPOC vendors added from research efforts. While Globe staff continues to patronize BIPOC vendors, the vendor list needs an update and better distribution within the institution. The Globe's Department of Philanthropy, Department of Arts Engagement, and EDIA Departments have shifted operations towards BIPOC vendors with great success.

Complete and ongoing. Board EDIA Committee was established in 2020 with its first meeting in January 2021. The Board EDIA Committee has 9 members and 4 scheduled meetings in 2024.

Complete and ongoing. With the assistance of the Globe's colleagues at the neighboring Museum of Us, language for the Globe's land acknowledgment was drafted in 2021. Globe staff announces a land acknowledgment at all first rehearsals.

As of 2023, The Old Globe's land acknowledgment is now present on the Globe's website and in all programs. The Director of EDIA will attend a land acknowledgment workshop hosted by members of the Kumeyaay Nation in early 2024.

PHASE TWO

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 on the Lowell Davies Festival Stage.

Complete and ongoing. The 2021 and 2022 season programs featured increased BIPOC representation. The 2023 season demonstrates the same increase with productions including "Under a Baseball Sky", "The XIXth", "Exotic Deadly: Or the MSG Play", "Destiny of Desire", "Merry Wives" and "Dishwasher Dreams".

Additionally, the 2024 season continues the growth in this area. For more details on this action item can be found two points below.

PHASE TWO PROGRAMMING AND ARTISTIC DEVELOPMENT

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.

Ongoing. Since reopening post-pandemic, all shows originally produced by The Old Globe have had BIPOC representation in both guest creative and design teams. The overall BIPOC representation on creative and design teams increased from 42% BIPOC in 2022 to 53% BIPOC in 2023.

Ongoing. Recent productions include:

- *Hair* (2021)
- *Trouble in Mind* (2022)
- *Come Fall in Love* (2022)
- *The XIXth* (2023)
- *Under a Baseball Sky* (2023)
- *Exotic Deadly: Or the MSG Play* (2023)
- *Dishwasher Dreams* (2023)
- *English* (2024)
- *King James* (2024)
- *Stir* (2024)
- *Fat Ham* (2024)

Ongoing. Productions include “Mala”, “Anonymous Biography”, “Under a Baseball Sky”, “Destiny of Desire”, The Frontera Project, and “Stir”.

Complete and ongoing.

Complete and ongoing. Current 2023 – 2025 Globe Resident Artists are Delicia Turner-Sonneberg, James Vasquez, and David Israel Reynoso. The previous cohort included Patricia McGregor, who departed San Diego in 2022.

Ongoing. Conscious and intentional discussion of diversity in Shakespeare is occurring in all related programming including The Old Globe’s Reflecting Shakespeare program.

Globe Artistic Director Barry Edelstein hosted [“Where There’s a Will: Finding Shakespeare”](#), a podcast that explores surprising places Shakespeare appears in American culture.

Ongoing. In 2021, the Globe’s podcast [“Cocktails with the Canon”](#) contextualized Shakespeare by investigating the “traditional” Western dramatic canon, or collection of plays, along with writers, groups, identities, and aesthetics that have historically been excluded.

[Play On Shakespeare](#), a non-profit company that promotes and creates contemporary modern translations of Shakespeare’s plays globally has brought together playwrights, directors, and dramaturgs to collaborate with The Old Globe and the University of San Diego Shiley Graduate Theatre Program since 2021. This collaboration remains ongoing.

The Old Globe/Pushkin Industries podcast [“Where There’s a Will: Finding Shakespeare”](#) placed Shakespeare in the context of contemporary American perspectives and locations beyond the theatre.

PHASE TWO

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; 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; by creating a Globe "Resource Desk" in which Globe staff in every discipline consult, advise, and / or hold workshops in their areas of expertise.

Ongoing. The Old Globe's institutional identity is more closely tied to its Arts Engagement programs than ever. The current institutional promotional campaign, "[Theatre That Lives Beyond the Stage](#)" emphasizes the core importance of Arts Engagement to Globe's basic values and operations. Arts Engagement programs now serve nearly 30,000 San Diegans through over 40 community-based nonprofits, free of charge. The vast majority of program participants are from communities of color.

The Old Globe's Production department continues to incorporate Arts Engagement programming in its scope of work, providing budgets, budget management, and scheduling priority.

In 2020, the Production department partnered with the Arts Engagement department and led in the planning and development of the [Theatre Design Studio](#) student online camp program, which runs in-person today.

Additionally, the Arts Engagement department collaborates with the Production department to produce [Behind the Curtain](#), an opportunity for community members to learn about costumes, sets, sound, lighting, and props through the eyes of the Globe. [Detrás del Telón](#) offers the same programming for community members in Spanish. In 2023, the program was held for The Merry Wives of Windsor with some participants from Tijuana, Mexico.

Ongoing. For specific information about the San Diego Black Artists Collective, see **Phase 3** under the **Arts Engagement, Community Partnerships, and Community Networks** section for more details.

San Diego's SoulKiss Theater founder Miki Vale and playwright Queen Kandi Cole hosted the 2022 Powers New Voices Festival, a Globe program that presents readings of new American plays written by Globe-commissioned playwrights.

Yolanda Franklin, of Common Ground Theatre, directed the 2023 Juneteenth Celebration at The Old Globe.

Bocón, a multi-lingual youth theatre group based in South San Diego, has collaborated with the Globe twice.

The idea of a formal reading series was merged into these efforts.

The Globe's Production department provides ongoing consultation and support to [Common Ground Theatre](#), the country's third-oldest Black theatre company, in the form of production planning assistance and access to the prop warehouse. Additionally, the Globe's Production Manager serves on the Common Ground Theatre Board.

The "Resource Desk" continues in its growth as staff from Globe Philanthropy, Finance, Production, Artistic, Arts Engagement, and EDIA departments advise BIPOC theatre companies in San Diego.

PHASE TWO

ARTS ENGAGEMENT, COMMUNITY PARTNERSHIPS, AND COMMUNITY NETWORKS

We will embark on a collaborative, community-based process to rename The Old Globe’s Technical Center so that it acknowledges and celebrates its location in Southeastern San Diego, our city’s historic Black and Latinx/e neighborhood.

Incomplete. Varying local community voices have been shared with The Old Globe with regard to renaming its Technical Center. A consensus, however, has been challenging to settle upon. We continue to evaluate options that will honor the original intent of this commitment.

PHASE TWO

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; we will eliminate the ten-out-of-twelve hour rehearsal day.

Complete.

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.

Complete and ongoing. Stage Management Internships are now renamed apprenticeships and continue to have a focus on providing BIPOC individuals interested in theatre stage management opportunities to gain experience in the field. These positions are now paid.

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.

Complete and ongoing.

We will make clear the Globe’s antiracism policies in all first-day-of-rehearsal presentations of procedures.

Complete and ongoing.

We will continue to identify and hire professionals trained in the proper care and styling of BIPOC performers’ hair.

Complete and ongoing. The Globe provides Black cast members a list of local stylists to seek out any specialized Black hair care needs. Black cast members have also sought out their own hair stylists. The Globe covers all stylists’ costs and transportation fees.

The Globe is continually in discussions and in search of identifying and engaging with professionally trained stylists of BIPOC hair.

PHASE TWO

HUMAN RESOURCES, HIRING PRACTICES, AND WORKPLACE ENVIRONMENT

We will eliminate unpaid internships.

Complete. The Globe has transitioned certain categories of its internships to paid apprenticeships. With financial support from partnering organizations, other interns who are not being paid as apprentices receive stipends for expenses, direct payment, and/or school credit.

We will reexamine and revitalize our internship program to focus on equity through co-mentorship and local workforce development.

Incomplete. This remains a priority moving forward, but post-pandemic bandwidth to do so has been limited.

We will undertake an audit of current EDIA related HR practices.

In progress. A regular series of meetings and discussions are occurring.

We will reform recruiting and hiring practices to credential relevant life skills and non-theatre experience, and removing degree requirements as qualifications for production job applicants.

Complete and ongoing. All production job postings have eliminated degree requirements and are now focused on skill descriptions, rather than experience descriptions.

SOCIAL JUSTICE ROADMAP

PHASE TWO

HUMAN RESOURCES, HIRING PRACTICES, AND WORKPLACE ENVIRONMENT

We will develop relevant goals and timelines for increasing staff diversity.

Ongoing. The Old Globe's goals to increase staff diversity and the timelines for doing so have not specifically been established with targeted goals in mind. However, continued intentional efforts have produced an increase in staff diversity. In 2022 and 2023, the Globe hired and internally promoted an average of 52.5% BIPOC individuals to open positions.

The Globe is posting job opportunities in more sources that reach BIPOC candidates, and making its values front and center as it affirms the Globe as a welcoming place for diverse candidates to work.

Here is the language included in all Globe job postings:

The Old Globe is actively committed to fostering a culture of equity, diversity, inclusion, and access in all areas of our operation. By making intentional, actionable steps, we strive to make The Old Globe a place where theatre makers, employees, volunteers, audience members, and community members of all identities and backgrounds belong. The Old Globe welcomes candidates who demonstrate a commitment to these goals. We strongly encourage people with the following identities to apply: BIPOC, LGBTQIA+, people living with disabilities, and those from other historically and presently marginalized groups. Multilingual candidates are also strongly encouraged to apply.

We will track metrics related to demographics of job candidates and disclose them regularly.

In progress. The Globe is in the process of implementing a new payroll system which includes a recruitment module. This module will allow the Globe to track the number of applicants to job postings and the number of positions filled, internally and externally. Candidates will be invited to complete a voluntary demographics survey. The Globe will use this information to track metrics, and evaluate and report progress.

We will include antiracism and EDIA values and goals in job descriptions, performance appraisals, and evaluations.

Complete and ongoing. Antiracism and EDIA values and goal language are continually being reviewed and revised by the Director of EDIA.

PHASE TWO

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.

In progress.

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.

In progress. The usher program (Volunteer application) has been restructured to make space for BIPOC volunteers in addition to volunteers from other historically and presently marginalized communities.

Current voluntarily-submitted usher demographic data does not yet demonstrate a significantly increased population of BIPOC ushers from 2022 to 2023. Ongoing discussions about diversifying the usher corps continue to take place including with the Community Advisory Council. However, a formalized plan has not yet been set.

PHASE TWO

PUBLIC-FACING PAID AND VOLUNTEER WORKFORCE

Volunteers are now required to take front-of-house specific EDIA training provided by [Authentic Arts & Media](#), an EDIA consulting and education firm.

A new paid patron service position has not been added. However, the Globe has added a fourth House Manager position to help manage its three stages, as well as an EDIA consulting and education firm.

PHASE TWO

MARKETING AND COMMUNICATIONS

We will implement a shift in practice toward an engagement-oriented, community-organizing, sustained relationship model in marketing to BIPOC communities.

In progress. In the 2023 show season, 15 [Community Nights at The Old Globe](#) events were held for BIPOC and LGBTQIA+ patrons. Social spaces, beverages, and discounted tickets were provided for our patrons with these two identities. On certain nights, our attendees were treated to guest speakers from the production and appetizers. Built from the ground up by Globe staff members, the Globe will host 10 Community Nights events in 2024, supported by a doubled increase in budgetary support and strategic planning geared for attendance increases and heightened experiences for patrons.

The Marketing Department has worked with over 25 community organizations to increase momentum of this desired marketing shift. The missions of the organizations include supporting marginalized identity-based needs, promoting education, uplifting BIPOC local art, and providing network opportunities for BIPOC businesses.

We will reaffirm our practice of retaining culturally specific consultants for promotion, marketing, communication, and engagement of BIPOC-themed productions.

Ongoing. In 2022, we engaged Box Office Guru, a company that specializes in reaching South Asian audiences, to consult on PR and Marketing efforts for “Come Fall In Love”. In 2023, the Globe contracted with Realemn Productions to assist with promoting the play “The XIXth” and reengaged Box Office Guru for “Dishwasher Dreams”.

Discussions about improving this practice are ongoing.

Working with Arts Engagement, we will reaffirm our marketing efforts to promote BIPOC community partner organizations on our digital and other platforms.

Ongoing. The Globe highlights community partner organizations and other BIPOC owned/run organizations in its “Happening in the Community section” of its website and emails.

We will reevaluate the visual identity of the Globe and create opportunities for contracted BIPOC graphic and key-art designers.

In progress. From 2020 through the upcoming 2024 season, 86% of the Globe’s key-art designers identify as BIPOC. Included in this data are BIPOC-owned and locally-based Mance Creative, which has been a part of the Globe’s design work since Winter of 2018.

We will solicit deeper input from playwrights and directors in the development of marketing copy and imagery.

Ongoing.

PHASE TWO PHILANTHROPY

We will deepen existing relationships with BIPOC philanthropies and develop new ones.

Ongoing. Supporters of social justice in the arts include the Biller Family Foundation, Sempra, Nordstrom, US Bank, Bank of America, PNC Bank, and Theatre Forward.

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.

Ongoing. The Globe continues to explore philanthropies that support social justice in the arts. The Globe has successfully received funding from philanthropic businesses such as Sempra, Nordstrom, US Bank, Bank of America, and PNC Bank.

PHASE THREE VISION, VALUES, AND INSTITUTIONAL PRACTICES

We will retain consultants to assist in revising and re-drafting institutional EDIA and antiracist statements as necessary.

Complete and ongoing. Authentic Arts & Media and ReadySet, both EDIA consulting and education firms, have been retained for EDIA consultation effective the Spring of 2023.

Will schedule periodic retrainings on antiracist practice, cultural competency, and EDIA for all levels of the institution.

Ongoing. ReadySet, an EDIA consulting and education firm, conducted three workshops for the Globe staff beginning in December 2023. The workshops' content will be on Ally Skills, LGBTQIA+ Inclusion, and Disability Inclusion. Authentic Arts & Media has also been retained and is currently providing Globe volunteers a front-of-house-specific EDIA training.

PHASE THREE 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.

Incomplete. An associate designer was hired for the 2021 production of *Shutter Sisters* however, resources are constrained post-pandemic. The Globe continues to seek ways to provide solutions to hire more associate and co-level creatives for its production teams that will expand the diversity of thought within the Artistic Department.

We will seek to retain BIPOC casting directors and we will advocate with established casting directors to develop BIPOC staff.

Ongoing. Kim Heil who served as the Globe's Interim Artistic Director was promoted to Artistic Producer and Head of Casting in the Spring of 2023.

Our primary casting partners, Tara Rubin Casting (*Cabaret*, *Merry Wives of Windsor*, *Twelfth Night*, *Scrooge*), Casting by Arc (*Destiny of Desire*), and Calleri Jensen Davis (*Crime & Punishment*), have expanded BIPOC representation in their firms.

PHASE THREE

ARTS ENGAGEMENT, COMMUNITY PARTNERSHIPS, AND COMMUNITY NETWORKS

We will deepen connections with community educational institutions to develop relationships with BIPOC students interested in theatre, 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 for readings, workshops, and other developmental efforts.

We will partner with a local non-profit to leverage our Tech Center as a resource for the surrounding communities.

Ongoing. The Theatre Design Studio, piloted in 2020, is a partnership with local schools and The Old Globe's Production and Arts Engagement Departments. The program provides high school students and recent graduates trainings on various components of theatre including costume design, set design, and prop design.

Ongoing. The San Diego Black Artist Collective ([SDBAC](#)) produced "The Black Arts Festival" in the Sheryl and Harvey White Theatre May 25 - 28, 2023. They also curated "Black Lady Showcase & A Black Man's Song", a reading presentation, from May 25 - May 28, 2022.

[The Frontera Project](#) produced their bilingual, interactive piece about border life in the same theatre June 1 -4, 2023.

Incomplete. We continue to seek the best nonprofit partner for this initiative.

PHASE THREE

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 nonprofit 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.

Incomplete. While an official workforce development plan has not been created, the Globe's Production Department has diverse representation in hiring pools as a core focus point in hiring discussions. As a result, the Production Department has demonstrated movement forward in creating opportunities for BIPOC non-theatre professionals in both its hiring and recruitment efforts.

Incomplete. The Globe has been unable to identify the best nonprofit partner for this initiative and is unable to resource it appropriately.

However, The Old Globe's Production Department continues to provide paid apprenticeship opportunities with Veterans Village of San Diego.

Ongoing.

As stated above in Phase Two, the Stage Management Internships are now renamed apprenticeships. The Globe has shifted from a stipend as payment to an hourly paid wage.

As a result of these changes, the average number of apprenticeship applications has increased by 400%. The annual average of apprenticeship applications from 2017 - 2019 was 26. The annual average number of applications in 2022 and 2023 was 105.

Initiated; more planning needed.

The Globe co-hosted a job fair collaboration with the San Diego State University School of Theatre, Television, & Film on May 8, 2023 and May 16, 2022.

SOCIAL JUSTICE ROADMAP

PHASE THREE

HUMAN RESOURCES, HIRING PRACTICES, AND WORKPLACE ENVIRONMENT

By the end of 2022, we will implement two paid Fellowships for BIPOC professionals, including fulltime 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; 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 create a staff EDIA / Antiracism committee.

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.

Incomplete. We have been unable to resource this initiative.

Implemented and ongoing. The Old Globe has staff members who volunteer as designated Safe Spaces for visiting guest creatives and Globe staff members to contact if support is needed. The Director of EDIA is assessing the current program and is planning needed additions and revisions.

Complete and ongoing. In 2022, an anti-bullying policy has been added which supplements our existing anti-harassment, discrimination, and retaliation policy. A revised employee handbook is estimated to be completed by Spring of 2024.

Initially implemented but not currently in routine. We intend to resume this initiative when staff bandwidth allows.

Incomplete. Informal salary reviews are conducted with an equity lens annually. Recommendations are made based on equity needs to address disparities. However, a formalized salary audit has not been conducted.

Complete.

Incomplete.

Partially in progress. Globe stage managers are participating in the staff-wide EDIA trainings held by ReadySet, as mentioned in the update in Phase One under Human Resources, Hiring Practices, and Workplace Environment. Visiting artists and stage managers are briefed on Globe social justice commitments as part of their hiring and onboarding routines. Formal training has yet to be implemented for guest directors, however planning discussions around this action item are currently occurring.

PHASE THREE

MARKETING AND COMMUNICATIONS

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.

Incomplete. Additional budgetary resources are not yet available. However, the Globe's Marketing Department has been expanded since 2019 and audience development efforts are increasingly part of our marketing campaigns.

SOCIAL JUSTICE ROADMAP

PHASE THREE MARKETING AND COMMUNICATIONS

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.

In progress. The Old Globe hosts Community Nights at The Old Globe throughout the season, inviting BIPOC and LGBTQIA+ identifying community members to enjoy complimentary refreshments and a social hour before a Globe production.

Ongoing. Developed with Edelman, a strategic communications firm, this initiative became the "Theatre that Lives Beyond the Stage" campaign launched in September 2023. Its focus is the communitarian values of the Globe and the ethos of public service that drives our work.

Ongoing. The Globe now routinely advertises in the following media outlets: Chula Vista Today/El Latino, From Another Zero, Univision Television, The Chocolate Voice, God Radio, El Sol de Tijuana, Giving Back Magazine, the San Diego Voice and Viewpoint, San Diego Yu Yu, San Diego Union-Tribune en Español, San Diego Pride Guide, Enlace, The Filipino Press, Rage Magazine, Urban Asian, BollySpice.com, The Juggernaut, and Brown Girl Magazine.

Ongoing but limited, as the community theatrical critics in San Diego contracts post-pandemic.

Ongoing. This process has started and we continue to look for new voices to cover The Globe's work.

Ongoing. This language will be incorporated in all Globe communications. Social media will be the focus of this messaging.

PHASE FOUR VISION, VALUES, AND INSTITUTIONAL PRACTICES

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

Not currently under consideration.

PROGRAMMING AND ARTISTIC DEVELOPMENT

We will create the "Amplify Series," a new 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.

Incomplete.



PHASE FOUR

ARTS ENGAGEMENT, COMMUNITY PARTNERSHIPS, AND COMMUNITY NETWORKS

We will develop a plan for our Tech Center that would convert space that is currently leased to a commercial tenant into a community gathering center. This will activate our Tech Center as a resource for Southeastern 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.

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 come open.

We will implement a multi-year plan to reach pay parity for creative personnel across all Globe stages. (8 show season).

Incomplete. Rental income from the commercially leased space directly contributes to the bottom line of the Globe's annual budget. Additional budgetary resources are not yet available to support potential factors needed to convert the Tech Center's leased space. In addition to the loss of rental income, some of these other factors include remodeling, updating infrastructure, ongoing maintenance, utilities, meeting code requirements for occupancy, and consideration of restrictive state and local zoning parameters.

Incomplete. Current budget restraints prevent the Globe from curating co-productions with a local BIPOC theatre company. Hosting a multi-year residency is in current consideration, given time, space, and budget availability.

Ongoing. The Juneteenth Celebration has had the most consistent presence on The Old Globe's Festival Stage since 2021. In 2022, the Old Globe hosted a Pride event and a Día de los Muertos/Day of the Dead event on the Festival Stage. The production of HENRY 6, scheduled for 2024, includes a significant community-based element to be devised in partnership with the Arts Engagement Department. This intentional effort will bring the artistic and community-based platforms of the Globe together.

Schedule complexities have provided challenges to increase the number of Arts Engagement programming on the Globe's mainstages. The Globe continues to pursue possible avenues around these hurdles. Despite these challenges, Arts Engagement has deepened its relationships with its community partners as it supports them both on and off the stage.

PRODUCTION

Incomplete. We continue to seek the appropriate national partners.

Ongoing. Three Globe staff members have taken artEquity's "Finding the Keys: Antiracist Approaches to Radical Recruitment in the Arts" workshop. The Globe has actively followed the majority of the recommendations given and continues discussions on areas that need improvement.

Incomplete. Planning discussions occurred shortly after the Roadmap was created. Since that time, current economic circumstances and budgetary restraints have halted further planning.

PHASE FOUR

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.

Complete. Jamila Demby (she/her) began her role as the Director of Equity, Diversity, Inclusion, and Access in the fall of 2022.

Ongoing. In April 2023, The Advisory Board for the Arts provided their Management Fundamentals training for full-time and part-time Globe staff. Workshops included Recognizing and Managing Bias, Difficult Conversations, and Understanding Your Communication Style.

Some Globe staff have been able to attend the following conferences and meetings: LORT (League of Resident Theatres) meetings, Tessitura Learning & Community Conference, Arts Administrators of Color Network Annual Convening, Literary Managers and Dramaturgs of the Americas Annual Conference, The National New Play Network Conference, and a manager training to union department supervisors.

Ongoing. The Globe is continuing conversations surrounding culturally-specific holidays and events and how we can be attentive to varying needs within given resources (budget and schedule).

Ongoing. We are making it common practice to have Spanish-language versions of materials meant for staffers such as the COVID Return to Work Policy and signage.

MARKETING AND COMMUNICATION

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 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 theater’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.

Complete. Jamila Demby (she/her) began her role as the Director of Equity, Diversity, Inclusion, and Access in the fall of 2022.

Incomplete. Additional budgetary resources are not yet available to allow this to move forward.

In progress. Some projects are already underway.

We retained Optika Moderna to redesign the public spaces that commemorate Globe history. A draft design is in hand. As resources are identified, the design will be implemented.