



PRESS RELEASE

SHAKESPEARE'S GLOBE PUBLISHES A STATEMENT OF INTENT TO BECOME ANTI-RACIST AND ANNOUNCES ONLINE FESTIVAL 'SHAKESPEARE AND RACE'

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- Shakespeare's Globe publishes statement of intent committing it to becoming anti-racist and pro-equality, alongside its diversity data
- Shakespeare and Race festival to go online this month including a documentary on Ola Ince's *Romeo and Juliet* with Alfred Enoch and Rebekah Murrell, and a panel discussion on British history, the colonial past, racial identity and how best to tell our collective stories.

In an important move to understand properly the challenges it faces in becoming a truly diverse and anti-racist organisation, Shakespeare's Globe has released a [statement of intent](#), alongside [newly published data](#) regarding diversity within the organisation. The Globe also announces today that the **third annual 'Shakespeare and Race' festival** will be online from 21 – 23 August, **filmed in the candlelit Sam Wanamaker Playhouse**. The Sam Wanamaker Playhouse has new broadcast-quality cameras (provided by Karma) for the first time to capture the festival and future events whilst social distancing is in place.

The **'Shakespeare and Race' festival** will feature a two-part documentary with company members who were rehearsing the scheduled summer season 2020 production of *Romeo and Juliet*, including director **Ola Ince** and actors **Alfred Enoch**, **Rebekah Murrell**, and **Sargon Yelda**. To mark International Day for the Remembrance of the Slave Trade and its Abolition on 23 August, a panel discussion will be filmed in the Sam Wanamaker Playhouse, with Professor Karim-Cooper, novelist and academic **Preti Taneja**, Historian and President of the Royal Historical Society, **Margot Finn** and actor and director **Elliot Barnes-Worrell**, discussing British history, the colonial past, racial identity and how best to tell our collective stories. New writing will be released from ground-breaking playwrights **Nicôle Lecky**, **Winsome Pinnock** and **Amanda Wilkin** in 'Notes to the Forgotten She Wolves' to celebrate the unsung women of history.

Started in 2018, the inaugural 'Shakespeare and Race' was **conceived and curated by Professor Farah Karim-Cooper**, the Globe's Head of Higher Education and Research and King's College London's Professor of Shakespeare studies. This year the festival is curated by Professor Karim-Cooper, **Kobna Holdbrook-Smith** and **Michelle Terry**.

In the understanding that action must be taken to dismantle systemic racism, **the Globe has published a statement of intent**, and is creating a strategy and policy with measurable targets. This strategy will be created with colleagues, practitioners and wider stakeholders in recognition that lasting change must be informed by the experiences and voices of those most affected by systemic racism and who work with and at the Globe.

To date, the Globe's actions in this area include: in 2018 the Globe committed to represent the population of London, and specifically the Borough of Southwark, this commitment has been achieved on stage; working with Challenge Consultancy regarding recruitment and progression; all hiring-managers have received unconscious bias training and the leadership team have received inclusive leadership training; in March 2020, some members of the organisation took part in anti-racist theatre training with Nicole Brewer; the staff handbook is currently being rewritten to clarify behaviour and conduct that will not be tolerated, including consequences and actions taken when these expectations are not met.

Following the #PullUpOrShutUp campaign, The Globe has committed to improving its data collection, allowing for measurable and reportable outcomes to ensure accountability for this proposed systemic change. Throughout planning for recovery, the Globe has committed to examine every element of the organisation: its culture, values, processes of recruitment and auditioning. It will create measurable targets in every area applicable, while remaining transparent on this journey towards equality.

Margaret Casely-Hayford, Chair of Shakespeare's Globe, said: *"We can't tackle racism and inequality unless we first acknowledge that these exist and that they can be perpetuated by systems and ways of working. I'm proud that the Board of the Globe has not only recognised the truth of this, but that it also supports a commitment for the Globe to work to create change right across our systems, and processes. So that even though we are an independent charity, we will take action to attain greater equality in every sphere of what we do as we move toward recovery."*

Professor Farah Karim-Cooper, Head of Higher Education and Research at Shakespeare's Globe, said: *"At Shakespeare's Globe, we take our cause seriously – Shakespeare for all. It is not virtue signalling, nor is it about Shakespeare's 'universality'. Shakespeare has for centuries been performed, studied and read primarily through the lens of white excellence. As the custodians of Shakespeare's most iconic theatres, we have a responsibility to talk honestly about the period from which he emerged and challenge the racist structures that remain by providing greater access to the works and demonstrating how Shakespeare speaks powerfully to our moment."*

Michelle Terry, Artistic Director of Shakespeare's Globe, said: *"Diversity is not an artistic direction, it is a moral, civil and legal one. No matter how diverse our stages may appear, or our thinking may be, if the systems and the structures that support that work are still inherently oppressive then someone somewhere is suffering whilst someone else benefits. There is no doubt that this work is difficult, complex and deeply challenging, and it must be done and done now. This is the start of a long, vital and collective conversation."*

The festival '**Shakespeare and Race**' will take place digitally from 21 – 23 August, including new content filmed in accordance with social distancing rules from the Sam Wanamaker Playhouse. A two-part film, '**Behind Closed Doors: Romeo and Juliet**' will be available online on Friday 21 August at 7.30pm, and features actors Alfred Enoch, Rebekah Murrell, Sargon Yelda, director Ola Ince, and Professor Farah Karim-Cooper and psychotherapist Rachael Williams. Through an honest conversation about race, beauty, femininity, and mental health, they consider their roles as artists and assess the impact of Shakespeare's language on audiences.

On Saturday 22 August at 7.30pm, a series of new writing '**Notes to the Forgotten She-Wolves**' celebrates history's forgotten women and features three monologues from groundbreaking playwrights Nicôle Lecky, Winsome Pinnock and Amanda Wilkin. These stories write back into history Bessie Coleman, the first woman and person of colour to hold a pilot's licence; Una Marson, the first woman of colour to broadcast for the BBC; and Mary Beatrice Davidson Kenner, a woman of colour who invented the sanitary belt.

To mark International Day for the Remembrance of the Slave Trade and its Abolition, '**In Conversation: Reckoning with our Past**' will take place on Sunday 23 August at 7.30pm. Professor Farah Karim-Cooper will be joined by novelist and academic Preti Taneja, Historian and President of the Royal Historical Society, Margot Finn and actor and director Elliot Barnes-Worrell to discuss British history, the colonial past, racial identity and how best to tell our collective stories.

A new series of the Globe's podcast 'Such Stuff' will be released, exploring 'whiteness'. This series includes contributions from artists **Sarah Amankwah, Adjoa Andoh, Jade Anouka, Federay Holmes, Steven Kavuma** and **Kobna Holdbrook-Smith**. Academics contributing to the podcast include **Dr Steven Garner, Dr Shona Hunter, Dr Will Tosh, Dr Ruben Espinosa,** and **Dr Ambereen Dadabhoy**.

On 21 – 22 August, **live anti-racist workshop sessions** will be held: for 8 – 10-year olds 'This Island's Mine' is based on *The Tempest*, and 'Haply for I am Black' for 11 – 14-year olds is based on *Othello*. There will also be a teachers' CPD on 21 August at 5pm on an anti-racist approach to teaching Shakespeare.

Most of the events are available for 24 hours from their first broadcast, so that conversation can happen wherever attendees are in the world.

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EDITOR'S NOTES

FOR MORE INFORMATION PLEASE CONTACT:

Claudia Conway
07966 567701 / claudia@claudiaconway.com

SHAKESPEARESGLOBE.COM

Website

shakespearesglobe.com

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SHAKESPEARE'S GLOBE

Our Cause

We celebrate Shakespeare's transformative impact on the world by conducting a radical theatrical experiment. Inspired and informed by the unique historic playing conditions of two beautiful iconic theatres, our diverse programme of work harnesses the power of performance, cultivates intellectual curiosity and excites learning to make Shakespeare accessible for all.

'And let us ...on your imaginary forces work'

Henry V, Prologue

LINKS FOR PUBLISHED INFORMATION

To download the statement of intent please click [here](#)

To download the diversity data please click [here](#)

BACKGROUND INFORMATION

Shakespeare's Globe strives to make Shakespeare accessible for all. It is a registered charity and has operated independently since opening in 1997. The theatre closed on 18 March 2020 disrupting the end of the winter season run and a production of Macbeth with 20,000 free tickets for school children. Around 3 million people across 137 countries including USA, India, Japan, Italy, Germany, Spain, Turkey, Canada and Australia, have watched our free streamed films on YouTube over lockdown. Currently 79% of staff are furloughed or flexi-furloughed and will be until the end of the Government's Coronavirus Job Retention Scheme.

The Shakespeare's Globe site comprises: The Globe Theatre (1997); unique full-scale replica of Shakespeare's original 1599 Elizabethan open-air theatre; Education and Rehearsal Centre (2010); Indoor candle-lit Jacobean Sam Wanamaker Playhouse (2014); Library, archive, lecture theatre and other public spaces. In addition to performances in our London theatres and touring productions nationally and internationally, we also educate through Shakespeare in performance. Working over 139,000 students each year, giving over £2 million in free tickets to schoolchildren, we are the only performing arts organisation in the world with an in-house faculty of academics who lead on original research into Shakespeare in performance and stage global social justice-themed festivals. Talent development is a key objective and since 2015, our new writing commissions have been nominated for ten Olivier Awards.