

Anti-Racism Touring Rider

Introduction

This document (and accompanying checklist) acknowledges the long and considerable history of activism and work that has been led by artists who have experienced racism. It acknowledges that there have been incidents of individual and systemic racism in the past for, from and with venues and companies, and seeks to ensure all elements of touring are actively promoting anti-racism.

This is the first collective action response of its kind, led by touring company leaders, supported by freelancers and in liaison with industry members across the sector. The intention is to establish the baseline of expectations between stakeholders on a touring production. This rider should be read concurrently with *The New Normal: A Manifesto to Create Safe Spaces, Free of Racism, for the Black Artist*, created by over 40 freelancers in 2020. It was compiled by Nick Makoha, Jenni Jackson and Lola May, and can be accessed [here](#).

This document is for everyone committed to change in the arts sector and should be used to make touring a safer, more equitable environment. The driving principle of this document is the achievement of equality of experience for all races, though we believe that the positive effects will extend further and benefit everyone involved.

Touring is a vulnerable component of the sector for security and wellbeing, as company members repeatedly enter a new location and adapt to a new venue. Personal testimonies have been gathered and inform this document, which seeks to offer practical change for the industry.

Each Venue and each Touring Company is at a different part of this journey, with various levels of resource and capacity available, and so this rider does not aim to be a fixed document.

Instead, it is a foundation for readers to engage with, adapt to their context and add to their own practice. It is intended that this document be used in conjunction with internal policies and existing anti-racism commitments and should be adapted for use apropos of organisational structure. Many actions may be given as standard, but both parties will seek to action all commitments, either in full, or (where both parties agree) in line with their own

level of resource/capacity with a commitment of improvement.

As this document is people-focused, it will evolve according to need in response to the people it serves and the touring environment, updated on a regular basis by a review committee. We understand that measures may take time to enforce, so signing up to the rider can signal the intent of anti racism action. At the same time, the rider is not an end point, and organisations and companies are committed to pushing themselves beyond this baseline where they can.

This rider was initially compiled by a subgroup of companies of the National Touring Network We also write this document acknowledging the privilege of our positions to be able to bring together this learning:

China Plate Eclipse Theatre English Touring Theatre Fuel Graeae HighTide Improbable New Earth Theatre Northern BroadSides Paines Plough Pentabus Theatre Pilot Theatre Stockroom Tamasha Theatre Centre

It has been supported by 19-27, 20 Stories High, Actors Touring Company, Boundless, Complicité, Frantic Assembly, Headlong, Kneehigh, Oily Cart, Spare Tyre, Talawa and Wise Children.

We thank all the freelancers, individuals, companies and venues who took time to read this rider, to offer feedback, and who are committed to making this part of their working practice.

We also thank Amanda Huxtable, Rowan Rutter (HighTide), Richard Twyman (English Touring Theatre) and Lian Wilkinson (New Earth Theatre) for their integral role of co-ordinating the creation, feedback and publication of the rider.

Unions and Other Network Support

The Board of the Independent Theatre Council approved the rider for use in March 2021

The Board of UK Theatre supported the use of the rider and its further development in April 2021

Inc Arts have supported the development of the rider and data on it will be collected through Unlock

How to Use the Anti-Racism Touring Rider

The rider is organised into two sections: actions that benefit Company Members on tour with a Touring Company production actions that benefit the Audience Member visiting the Venue and production

There is naturally crossover between the sections.

The document does not encompass every aspect of the production, as we chose to focus on the experience of the Company Member (starting from just before stepping into the Venue) and the experience of the Audience Member (namely the interaction with the production through its marketing and at the Venue).

In each section we have set out the baseline expectations separated by the party responsible for the action, followed by further examples of good practice that may already be achieved by the party, or can be an aspiration.

It is suggested that all parties read and agree to this rider at contract stage of the production (or earlier if appropriate) including any development stages, to confirm the actions they are committed to providing and discuss further actions that work best for the production.

A copy of this rider should be provided to all company members and travel on tour with the DSM bible.

The accompanying checklists can be used to ensure the practical implementation of the rider, establish targets and confirm that committed intentions are being met. You are encouraged to add to and adapt the checklist based on your specific circumstances.

The language throughout the rider has been carefully chosen and 'road tested' with a variety of organisations, freelancers and venues. Definitions include:

Touring Rider - Basic principles/conditions that we expect for the benefit of all Company Members

Touring Company - The organisation or presenter bringing a production to a venue

Venue - The organisation, building or site that is hosting the Touring Company's production or working in partnership with the Touring Company

Company Member - A member of the Touring Company's production who tours to the Venues

Commitment to - The agreement to reflect the ethos of the Rider in the Touring Company/Venue's operations and achieve or actively work towards achieving the commitments with timelines suited to their level of resource and

capacity.

Good and Best Practice - Measures that benefit everyone involved with the presentation of the production that offer suggestions of stretch goals for the Touring Company/Venue.

The Rider details baseline activity in its commitments, so readers may find that many commitments are already being actioned in their operations and/or internal policies.

It is understood that readers will interpret the actions to reflect their level of resource and capacity and feedback to the Rider Review Committee any actions that are hard to implement. However, all readers are committing to actively exploring, discussing and growing their commitments to keep the momentum of the Rider alive in their organisation and/or work practice.

Organisations who wish to adopt the rider are invited to publish it on their website with a statement of intent, such as:

‘we have adopted the AR-rider as an important statement of intent and will work with colleagues from across the industry to implement this. As a working venue/organisation, we have made a commitment over the next (up to 2) years to meet the baselines of the rider’

Inc Arts have agreed to include specific questions about the rider in Unlock. This means after Year 1 of the rider, we will have data about adoption and implementation.

Anti-Racism and the Experience of the Company Member In the Lead Up to Entering the Venue

Open communication about the anti-racism training and tools in place for everyone involved helps manage expectations as well as flag up urgent requirements that the Touring Company and/or Venue needs to secure.

The Touring Company commits to:

Providing opportunities for all employees (on permanent contract) to receive regular Anti-Racism training.

Providing information to the venue about the needs of the production as early as possible, including but not limited to:

Access requirements for all Company Members, including whether English is a secondary language.

Technical and design requirements, including consideration towards make

up, hair-care, lighting and gels needed for different skin tones, which offer practical and clear requirements.

Providing to the Venue a Company Info Pack minimum two weeks prior to arrival, which covers information about the company (GDPR compliant), the production and the Company Members. The pack will include headshots names and phonetic pronunciations (of all company members irrespective of race, in consultation with the company member) of names ahead of touring. Headshots need to be of a quality that takes into account varying skin tones.

The Venue commits to:

Providing opportunities for all employees (on permanent contract) to receive regular Anti-Racism training.

Maintaining a Safe Space Charter that is read at Meet and Greets/Get-ins and always available to in-house teams as part of the Venue's Anti-Racism policy (or similar initiatives)

Responding positively and proactively to the technical requirements of the production

Actively responding to the Touring Company's production requirements including specialisms on: hair / make-up / lighting where required and where possible

Good practice includes:

Commitment from Touring Companies and Venues to increase the ethnic diversity of their staff (including FOH) to reflect the demographics of their communities if it currently does not.

Induction process for rehearsals including an out-loud reading of the rider

Regular anti-racism training offers for the Touring Company/Venue's pool of freelancers

Organisational (both Venue and Touring Company) awareness of cultural and religious calendars throughout the year

Welcome to the Venue

Our primary focus will always be the safety and security of teams on tour. The welcome that any individual receives into a project, company, organisation or space directly impacts their working experience and their wellbeing and starts before stepping foot into an organisation or building.

The Touring Company commits to:

Distributing the Venue's Welcome Pack to the Company as close to contracting as possible and minimum two weeks prior to arrival at the venue. Recce the venue prior to arrival (and preferably prior to programming) and meet with the staff team.

Providing clear communication and a dedicated contact person Providing clear arrival times for when the company will arrive together.

The Venue commits to:

Providing a welcome pack as close to contracting as possible and minimum two weeks prior to arrival at the venue, which includes the demographics of the area, recommended places to eat and things to see and do, transport, map and licensed/approved taxi companies. It will also include a full staff list. Indicating to the Touring Company in advance who will be meeting them upon arrival at reception/leading a tour of the building. Where there are staggered arrival times, at least one staff member from the Venue will be present to welcome the Touring Company members, and all will be given a tour of the building, either by the Venue staff or Touring Company SM/tech team. Making the Touring Company's Company Info Pack available to staff throughout the building.

Hosting a welcome for every production, regardless of length of run, which should be planned to allow for maximum attendance and includes senior management representation. It is expected that at least one welcome event is conducted, but more opportunities are encouraged, for example where technical and Front of House are unable to attend (due to scheduling). Where venues have multiple spaces, a weekly welcome event inviting all Touring Companies in the building that week could allow for more staff to attend.

Good practice includes:

Giving every employee the opportunity to attend the welcome events, regardless of contract (as welcome events have often excluded FOH staff and other departments).

A fully accessible pre-recorded tour with captions ---- The welcome can also be arranged via an online platform, such as Zoom, in the lead up to arriving at the venue, where a full welcome in person is not possible.

Wellbeing & Pastoral Care

Clear and open communication is essential for company members to feel supported throughout the tour. This needs to be both between the Touring Company and the company members (with easy access to staff who can answer any questions and concerns) as well as between Venue staff and the Touring Company.

The Touring Company commits to:

Providing clear information to all freelancers from casting onwards concerning where a tour is going and what it will consist of.

Providing a contact person within the company for support, and signposting to external professionals where needed; and make available the details of this support to all participating venues as part of any deal memo/contracting process.

Providing technical and get-in schedules to the company a minimum 2 weeks prior to the touring week, ensuring adequate time is allowed for company members to check into accommodation during daylight hours and scheduling this appropriately.

Take responsibility for allocating dressing rooms with due consideration to cast size, cast makeup and any access needs. Dressing rooms will not be allocated based on perceived hierarchy.

Where applicable, paying touring allowance as early as possible so that secure digs can be booked well in advance.

The Venue commits to:

Designating a member of staff as a wellbeing support person who will share pastoral responsibility with the Touring company whilst they are at the venue.

This person will be on-hand for any member of the Touring company and present at the welcome.

Staff members in this role will receive support and relevant training. This person will have up-to-date knowledge of organisations within the town/city, and be able to signpost where needed in collaboration with the Touring Company support person.

Clear information regarding green rooms, toilets, staff only spaces etc

Clear information on how the building operates (including opening, lock-up, on-site personnel etc)

Keeping digs lists up to date and ensure all digs are pre-checked. They will maintain regular contact with digs hosts to ensure all details are up to date and digs remain suitable for Touring Companies.

Having a dedicated 'Digs' member of staff to liaise with the Touring Company and advise on areas and safety with particular regards to late evening finishes post-tech or show and company members travelling home in unfamiliar cities.

Maintaining a zero-tolerance approach in dealing with any reported incidents involving digs and digs lists to be maintained and updated in accordance with this.

Good practice includes:

Advocating the anti-racism policy to Theatre Digs Booker so that it can become an accurate and up-to-date centralised digs system that Venues and Touring Companies will pass all information onto. Sharing disclosure on training received by both Venues and Touring Companies A staff member from the Touring Company speaking to each landlord before their visit, using the Safe Space Charter as a framework for discussion.

Asking digs hosts to sign up to a Safe Space Charter

Diversifying digs lists and who is hosting.

Anti-Racism and the Experience of the Audience Member

Marketing

We seek to combat prevalent and persistent beliefs about what work sells and what doesn't. We want to dismantle the idea of what work is considered a 'risk', finding solutions rather than falling back on the excuse of no budget/limited budget. We acknowledge that venue marketing departments and touring companies are often working on different timeframes.

Both the Venue and Touring Company commit to:

A spirit of openness around audience targets, how these targets have been set and what expectation there is of meeting them

Sharing responsibility for generating audiences and interest through dialogue and discussion.

Having open and two-way conversations about a shared marketing strategy which is bespoke to both the local area and their individual audience development plans. Work to jointly identify first-time or underserved audiences and create strategies to target them.

A transparent and open dialogue from the beginning between the Venue and Touring Company on all language, image and assets used to market and sell the show.

Acknowledging that each party has distinct specialisms and knowledge which can support the approach to marketing and sales

The Touring Company commits to:

Meeting with Box Office and Marketing staff prior to arrival (as part of recce) or before the first performance to discuss production/themes/company

The Venue commits to:

Sharing their marketing plans and print/pull ups with the Touring Company as soon as possible after programming, and well in advance of the tour, so there is clarity of expectation from the beginning.

In programming the show, committing to internal sharing (with marketing teams) on reasons for programming and positive messaging around programming

Good Practice includes:

Considering the placing of print, pull-ups and other prominent marketing materials and involving Touring Companies within that decision making.

Brochures and Websites

We understand that brochures and websites are an important part of any venue marketing strategy, and that they are required to balance many different needs. We would ask venues to consider the placement of work featuring ethnically diverse artists and to make sure that brochures are not reinforcing structural inequalities.

Both the Venue and Touring Company commit to:

Considering the implications of stereotypes when choosing images and text, and to seek broader, diverse feedback to support the process.

The Touring Company commits to:

Providing boiler plate descriptors for local PRs and coverage. This should be created in conjunction with the venue and reflect the Venue's knowledge of their area.

The Venue commits to:

Providing clear word counts and requirements of copy, and to consult with Touring Companies before editing or changing it, both on longer versions/on webpages as well as short copy in brochures.

Audiences

There is a prevalent culture that the onus is on either the Touring Company or the Venue to provide audiences for diverse work, and/or on targeting diverse audiences. Touring Companies and Venues agree to change this and make this a more collaborative process.

Both the Venue and the Touring Company commit to:

Working together to establish mechanisms for inclusivity to improve the audience experience. This should include working together to break down unhelpful expectations around audience behaviour and etiquette and agree where the perceived etiquette can and should be challenged.

Welcoming and valuing all audiences irrespective of background, socio-economics or race, and working together to understand presumptions around who audiences are and where 'value' is placed.

Undertaking an evaluation at the end of each production and implementing learnings and sharing outcomes.

The Touring Company commits to:

Discussing with the Venue Front of House and marketing teams work around creating/supporting an inclusive and equitable space for audiences.

Regularly interrogating the language used across our website, all our assets and marketing materials to evaluate how welcoming and inclusive it is to audiences.

Having a dedicated staff member responsible for audience development in post as soon as possible, in order to make wraparound events happen in the timeline needed for the venues.

The Venue commits to:

Regularly interrogating its offer within the building (food, space to work/socialise) as a whole, and make it feel welcoming and accessible to everyone

Regularly interrogating the language used within the building (signage, instructions, announcements etc.) and evaluate how welcoming and inclusive it is to audiences.

Having a clear and comprehensive budget for audience development that can be allocated to certain shows that will help achieve its aims.

Discussing with the Touring Company their current audience make up and what the expectations surrounding the Production are.

Data Sharing

Data capture and monitoring is an essential tool in the collective journey we are all on.

The Touring Company commits to:

Sharing full data reports (within GDPR regulations) of the entire tour – so that Venues have the full picture of the data across the tour.

The Venue commits to:

Sharing all data (within GDPR regulations) from the visiting show with the touring company responsible. It is no longer acceptable to withhold data, as without it companies are unable to learn about, reach and build diverse audiences, directly impacting the diversity of the entire theatre eco-system.

Complaints and Complaint Handling

Shared responsibility must be taken by Venue staff and Touring Companies; when a company or staff member reports an incident, both parties must be notified, and clear communication should be given to all parties until the matter is resolved (taking into account the incident reporter's privacy and discretion requests).

Company Members

Company Members to be aware of two points of contact they can reach to report an incident at any point during the tour: one contact from the Touring Company and one contact from the Venue. They will be able to go to whoever feels most appropriate for the complaint at any point in the tour. The Company Member will follow the procedure as set out by that point of contact's Company/Venue policy.

Full communication between the Company Member, the primary point of contact (to whom the incident was reported) and the secondary point of contact (unless directly involved) will remain until the matter is resolved.

Venues & Touring Companies

Venues and Touring Companies will give a named Point of Contact for the company members, who is on call to resolve any incidents brought to their attention that are in breach of this rider.

Venues and Touring Companies will also give a named Senior Person in the organisation, who is responsible for implementing and maintaining this rider. Where possible, the Senior Person will not be the point of contact given to the individuals, in order to instead be a point of escalation should the points of contact be directly involved with the complaint.

Venues and Touring Companies commit to an open dialogue to resolve incidents together and work to protect against them. We acknowledge that there have been incidents of racism in the past, from both venues and companies, and seek to ensure all elements of touring are actively promoting anti-racism.

Good Practice includes:

Appointing an external wellbeing practitioner and advocating for an external body to support

Implementing the rider as a baseline approach, with a follow up review system as part of evaluations.

FURTHER INFORMATION ON RIDER

Please contact any member of the Rider Review Committee, names and details below:

Amanda Huxtable

English Touring Theatre - Richard Twyman - rtwyman@ett.org.uk

HighTide - Rowan Rutter - rowan@hightide.org.uk

New Earth Theatre - Lian Wilkinson - lian@newearththeatre.org.uk

Further names will be released and the rider updated.

50% of the committee will stand down after Year 1, following the data report from Inc Arts and reviews to the rider. New members will be volunteered to the committee.

Subsequently an annual 50% turnover will ensure inclusivity, lack of gatekeeping and collective ownership. It also ensures the rider remains a live and responsive document.