

# **Anti-Racism Touring Rider**

## **Introduction**

This document acknowledges the long and considerable history of activism and work that pre-dates this document, work that has been led by artists who have experienced racism.

This work isn't new, but this is the first time a group of touring company leaders has responded collectively 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 we thank them for their work.

For clarity, we use the following terms in this document:

**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

**Good Practice** - Measures that benefit everyone involved with the presentation of the production

This document is for everyone committed to change in the arts sector and should be used to make touring a safer, more equitable environment. We are bringing about change as each party commits to amplifying anti-racism in our practice. 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. It also does not encompass every aspect of the production, as we choose 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).

As Touring Companies, we acknowledge that 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. There exists an array of good practice that helps make this a more comfortable experience and we want to share that further. The personal testimonies of touring have been listened to and are latent within this document, which offers practical change for the industry - we hope this serves them. We have been working alongside ITC to ensure that we are creating an actionable, inclusive document for adoption into contracting. We have also been supported by Inc Arts and hold the aspiration that this rider will be adopted by other industry bodies.

We also write this document acknowledging the privilege of our positions to be able to bring together this learning. 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 complete document. Instead, it is a live foundation for readers to engage with, adapt to their context and add to their practice, to be re-looked at on a regular basis, as we share learning and tackle racism in the industry.

This rider was initially compiled by a subgroup of 14 companies of the National Touring Network:

China Plate  
Eclipse Theatre  
English Touring Theatre  
Fuel  
Graeae  
HighTide  
Improbable  
New Earth Theatre  
Northern Broadsides  
Out of Joint  
Paines Plough  
Pentabus Theatre  
Pilot Theatre  
Tamasha

And agreed by the above and:

1927  
20 Stories High  
Actors Touring Company  
Boundless  
Complicité  
Frantic Assembly  
Headlong  
Kali Theatre  
Kneehigh  
Oily Cart  
Prime Theatre  
Spare Tyre  
Talawa  
Theatre Centre  
Told By An Idiot  
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.

## **How to Use the Anti-Racism Touring Rider**

The rider is organised in two sections: actions that benefit Company Members on tour with a Touring Company production, and actions that benefit the Audience Member visiting the Venue and production. There is naturally crossover between the sections and further beneficiaries.

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. In the first section, the Touring Company's responsibilities are listed first due to the Company Members having first contact with them. Similarly, in the second, the Venue's responsibilities are listed first as they are who the Audience Members (usually) interact with first.

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

## **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 to receive regular Anti-Racism training.
- Providing information about the needs of the production as early as possible, including but limited to:
  - Access requirements for all Company Members, including whether English is a secondary language.
  - Technical requirements, including consideration towards lighting and gels needed for different skin colours.
  - Costume and make up requirements, including care instructions for specific costumes and products needed for treating different hair types.

#### **The Venue commits to:**

- Providing opportunities for all employees to receive regular Anti-Racism training.
- Maintaining a Safe Space Charter that is read at Meet and Greets/Get-ins and always be available to in-house teams as part of the Venue's Anti-Racism policy (or similar initiatives)

**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.
- The Venue actively responding to the Touring Company's production requirements including specialisms on: hair / make-up/ and lighting where required and where possible

**Welcome to the Venue**

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. Our primary focus will always be the safety and security of teams on tour. We are suggesting a series of actions within this rider to facilitate the best possible experiences for all individuals.

**The Touring Company commits to:**

- 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 (in consultation with the company member) of names ahead of touring. Headshots need to be of a quality that takes into account varying skin tone.
- Distributing the Venue's Welcome Pack to the Company at least a week before arriving at the Venue.

**The Venue commits to:**

- Providing a welcome pack minimum two weeks prior to arrival including 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. 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). The following are recommendations for how this can be managed, with the Touring Company and Venue agreeing on a combination suitable for the particular production.

- A welcome event upon the Touring Company's arrival which will include (at minimum): all artists, freelancers and company and venue staff directly involved in the project, Front of House and Technical. Either the Artistic Director or Executive Director (preferably both) and all Heads of Department of the venue.
- The welcome can also be arranged via Zoom in the lead up to arriving at the venue, where a full welcome in person is not possible. Upon arrival, the Touring Company is then met by representatives from the artistic team and operations.
- Where venues have multiple spaces, a weekly welcome event inviting all Touring Companies in the building that week can 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).

**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 mental health and wellbeing support throughout the tour to any staff member or freelancer contracted for the delivery of the project; 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 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.
- 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.
- Paying touring allowance as early as possible so that 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.

- 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.
- Asking digs hosts to sign up to a Safe Space Charter.
- Maintaining a zero-tolerance approach in dealing with any reported incidents involving digs and digs list to be maintained and updated in accordance with this.
- Diversifying digs list and who is hosting.

**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 trainings 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.
- Venues employing a specialist, dedicated wellbeing support professional who will share pastoral responsibility with the Touring company whilst they are at the venue. This does not have to be a full-time role, but on hand at any time for the Touring company. NB – this is separate from a staff member with a non-associated, full-time role in the organisation who also takes on wellbeing duties.

## **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 time frames.

**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.

**The Venue commits to:**

- Sharing their marketing plans and print/pull ups discussed 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.

**The Touring Company commits to:**

- Meeting with FOH staff prior to arrival or before the first performance to discuss production/themes/company.

**Good Practice includes:**

- Considering the placing of print, pull-ups and other prominent marketing materials and how the sharing of visual marketing space within a Venue can be more equitable.
- Venues involving Touring Companies in marketing discussions and agreeing to placement of marketing material options within their buildings.
- 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.

## **Brochures**

We understand that brochures 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, where marketers must ask advice if unsure.

**The Venue commits to:**

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

**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.

## **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:**

- Organising an evaluation to gather learning from each production about what went well/wrong, to improve for future touring.

**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, regardless of whether they are seeing a show.
- 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. Whilst we all understand the importance of membership schemes, we want all audiences that attend our work to be equally valued and welcomed, whether that's a one-off attendee or a regular theatre goer. We would like to work with Venues to understand presumptions around who audiences are and where 'value' is placed, and work to make this equitable.

**The Touring Company commits to:**

- Discussing with the Venue FOH and marketing teams work around creating/supporting an inclusive and equitable space for audiences. Both parties commit to inclusivity for all audiences, and work together to establish existing mechanisms and barriers for inclusivity, and how to improve the audience experience. We want all audiences to enjoy our work, therefore we would like to work together to break down unhelpful expectations around audience behaviour and etiquette, and agree where the perceived etiquette can and should be challenged.
- 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.

## **Data Sharing**

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

**The Venue commits to:**

- Sharing all data from visiting shows with the touring companies. We cannot accept any obstacles to this, as it is directly impacting on our ability to develop and nurture diverse audiences.

**The Touring Company commits to:**



- Sharing full data reports of the entire tour – so that Venues have the full picture of the data across the tour.

## **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.

