

# Anti-Racism Touring Rider Easy Read

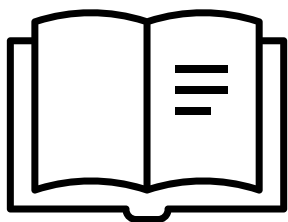


**Easy  
Read**

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# Introduction



This document is the Easy Read version of the **Anti-Racism Touring Rider**.



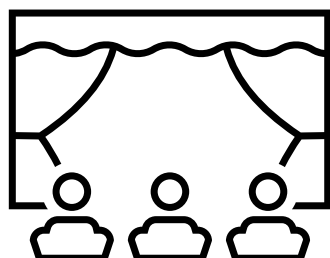
This document and checklist recognises the history of the work that has been led by artists who have experienced **racism**.



**Racism** is when someone or an organisation behaves differently to another person based on the **colour of their skin or culture**.

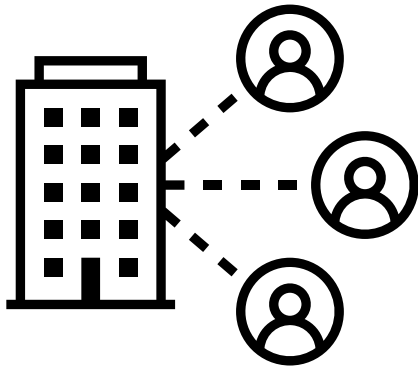


When an organisation has rules or a system that behaves differently to people based on the colour of their skin or culture, this is called **systemic racism**.



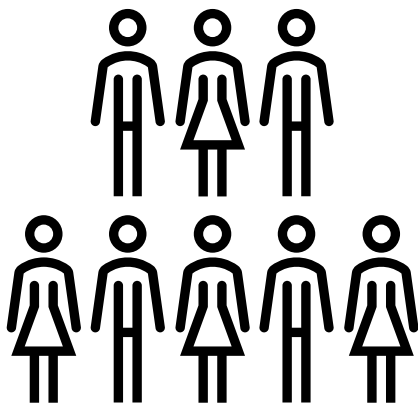
This document wants to make certain that all parts of touring, such as venues and companies, are working against racism.

This is called **anti-racism**.

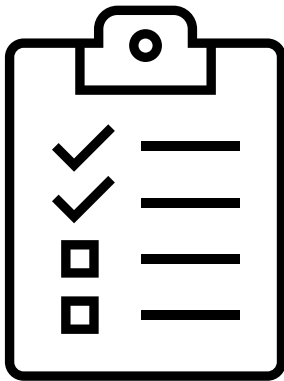


This is the first **collective action** of its kind. The work was led by touring company leaders.

Other people from the theatre industry were also involved in this work.

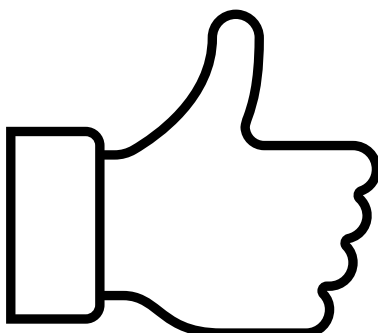


A **collective action** means a number of people working together to achieve a **goal**.



The intention is to create a set of rules between everyone involved on a touring production.

This document should be used to make touring a safer, more equal place to be.



We think that making this document is a good thing to do.

We think that people of all races and cultures will benefit from it in a good way.

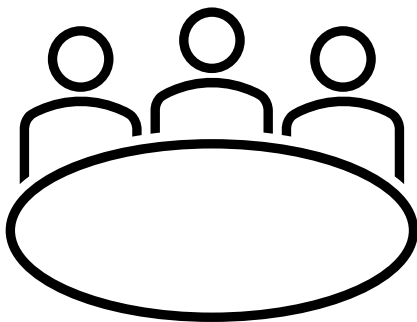


**Touring** can be difficult for some people who are a part of the arts industry.

This is because of feelings of security and wellbeing.



**Touring** is when people from an acting company visit new places and have to get used to new venues.

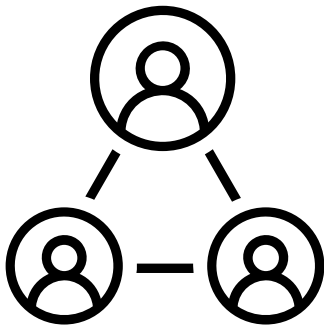


People's experience and stories have helped to create this easy read document.

This document aims to offer useful advice to help change the arts industry.



Each Venue and each Touring Company are on a journey to achieve the same goal.



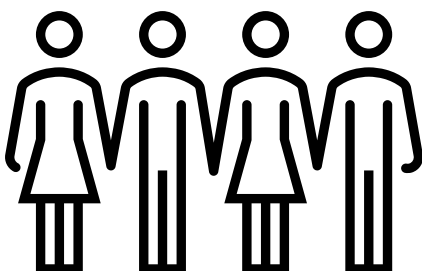
Some are able to achieve more because they have more resources.

An example of resources could be:

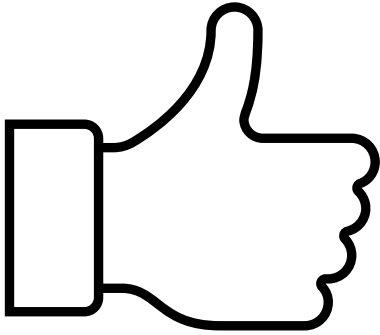
- Money
- More employees and staff
- More time



We understand that some Venues and Touring Companies are at different stages of the journey.

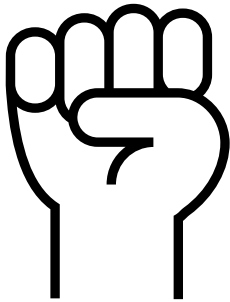


This document wants to help everyone. This might be to change or add new things to what they already do.



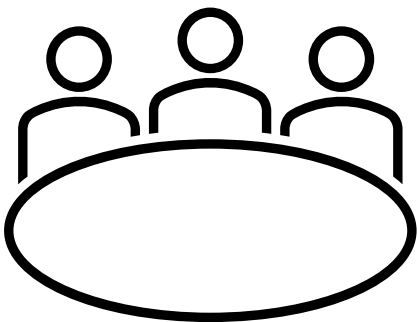
This easy read should be used alongside examples of good things that a Venue or Company is currently doing.

Venues and Touring Companies can adapt the advice given to what works best for them.



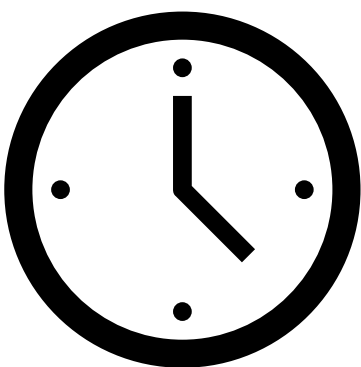
Many of the suggestions in this document may already be familiar.

Both parties should still try to promote anti-racist action and aim to continue to improve in the future.



This document will change over time based on feedback from everyone involved.

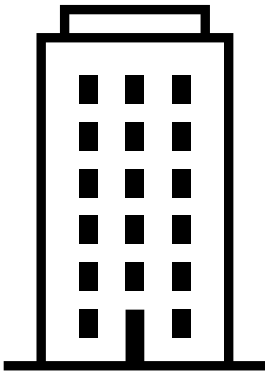
It will be updated regularly by a **review committee**.



We understand that changes take time to make.

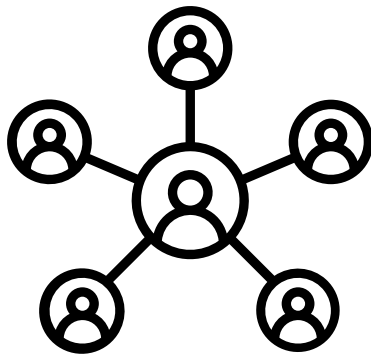
Signing up to the rider signals the intention to make changes.

Organisations can make even more changes than the suggestions in the rider.



This document was originally put together by a **subgroup of companies**.

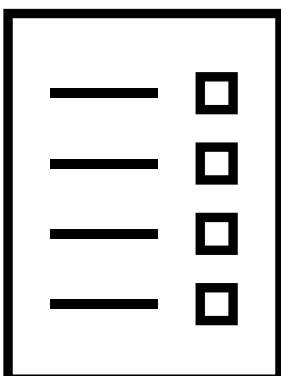
This means a smaller group from a larger group of companies.



These companies are part of the **National Touring Network**. These companies are:

China Plate  
Eclipse Theatre  
English Touring Theatre  
Fuel  
Graeae  
HighTide  
Improbable  
New Earth Theatre

Northern Broadsides  
Stockroom  
Theatre Centre  
Paines Plough  
Pentabus Theatre  
Pilot Theatre  
Tamasha

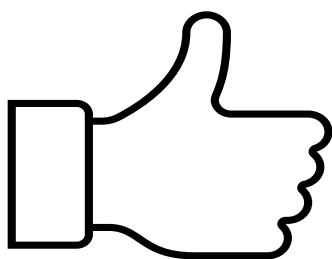


**The Touring Rider** has been supported by many other companies. These companies are:



19-27  
20 Stories High  
Actors Touring Company  
Boundless  
Complicité  
Frantic Assembly

Headlong  
Kneehigh  
Oily Cart  
Spare Tyre  
Talawa  
Theatre Centre  
Wise Children



We thank all the individuals, companies and venues who offered feedback, and who want to make positive changes.

We also thank the following people for their important role in the creation of the rider:



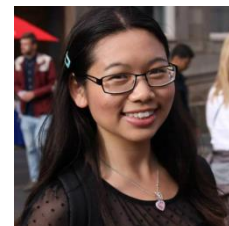
**Amanda Huxtable**



**Rowan Rutter**  
(HighTide)



**Richard Twyman**  
(English Touring Theatre)



**Lian Wilkinson**  
(New Earth Theatre)



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 further changes that were included in April 2021.



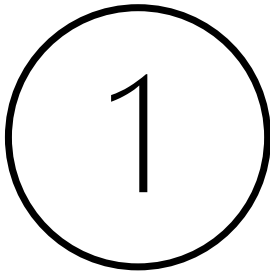
**Inc Arts** has supported the creation of the rider.

Information about the use of the Touring Rider will be collected through **Unlock**.

# How to Use the Anti-Racism Touring Rider

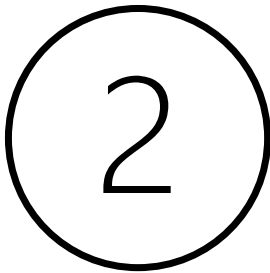


**The Anti-Racism Touring Rider** is organised into two sections.



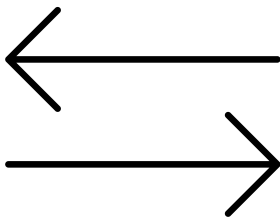
## **Section 1**

Actions that benefit company members on tour with a touring company production.

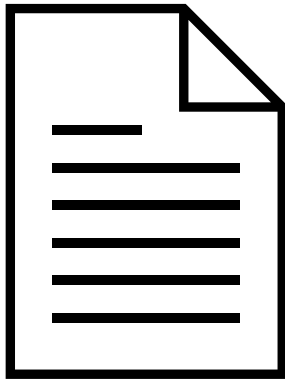


## **Section 2**

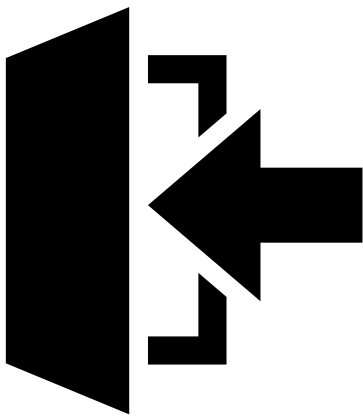
Actions that benefit the audience member visiting the venue and production.



These sections can also crossover.

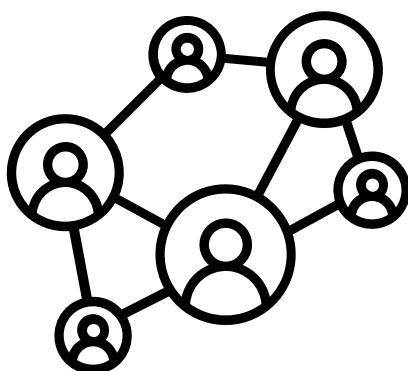
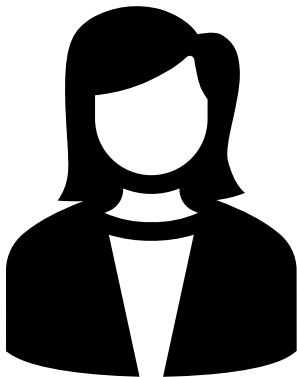


The document does not cover every aspect of the production.



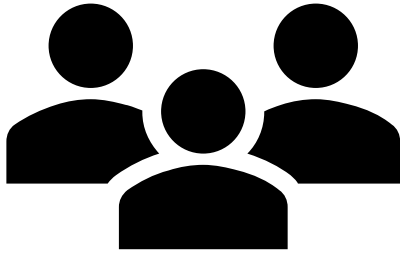
We chose to focus on:

- The experience of the Touring Company Member just before stepping into the Venue.
- The experience of the Audience Member as they experience the production. This could be through its marketing and at the Venue.

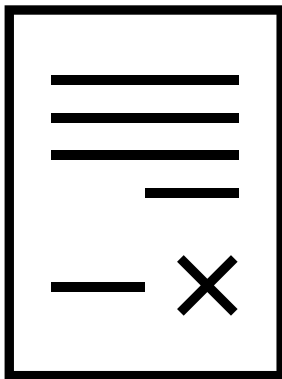


In each section we have discussed what we expect for each party in charge of the action.

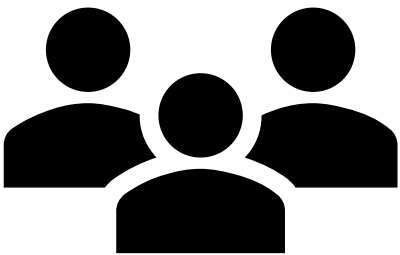
We also include examples of good practice that may already be achieved, or can be a goal to aim for.



It is suggested that all parties read and agree to this rider at the **contract** stage of the production.

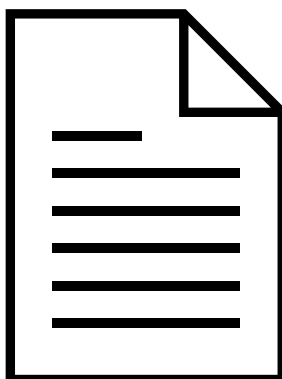


A **contract** is an agreement between two or more parties.



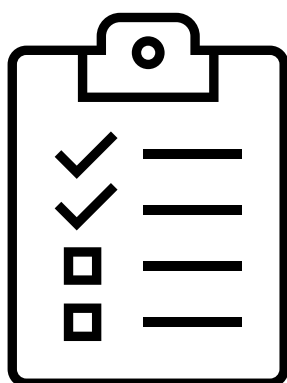
Agreeing to this rider will confirm the actions that parties are committed to providing.

Parties can also discuss further actions that work best for the production.



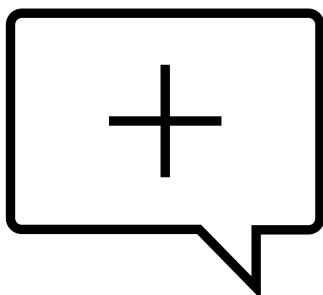
A copy of this rider should be provided to all company members and travel on tour with the **DSM bible**.

The DSM bible is the Deputy Stage Manager's guidebook.

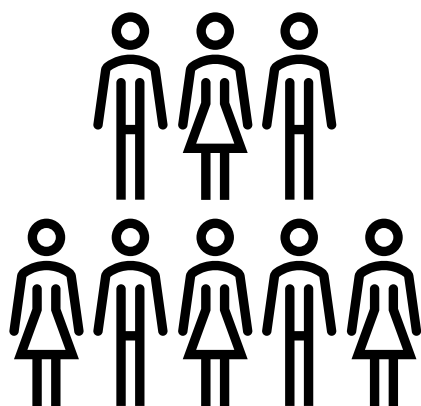


The additional checklists can be used to ensure the rider is used correctly.

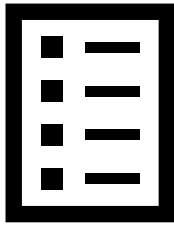
This can help to create targets and confirm that plans are being met.



You are encouraged to add to the checklist and change the checklist based on your own needs.

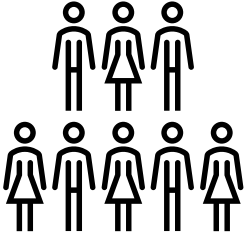


The language used throughout the rider has been carefully chosen and tested with a number of people.

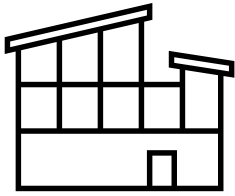


Definitions include:

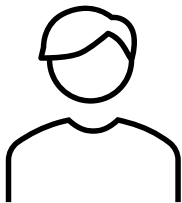
**Touring Rider** - Basic values that we expect for the benefit of all Company Members.



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



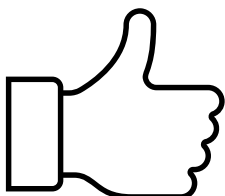
**Venue** - The organisation, building or site that is hosting the Touring Company's production or working with the Touring Company.



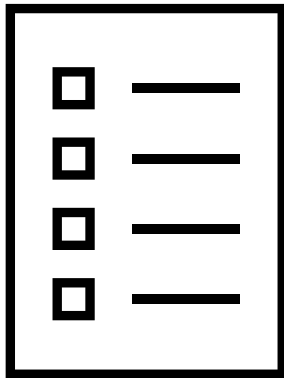
**Company Member** - A member of the Touring Company's production who tours to the Venues.



**Commitment to** - The agreement to reflect the values of the Touring Rider/Company. This should be carried out in a suitable timeframe, depending on the level of needs.

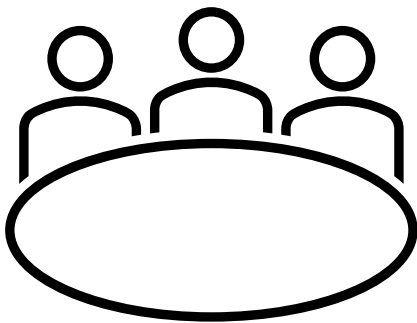


**Good and Best Practice** - Measures that benefit everyone involved.



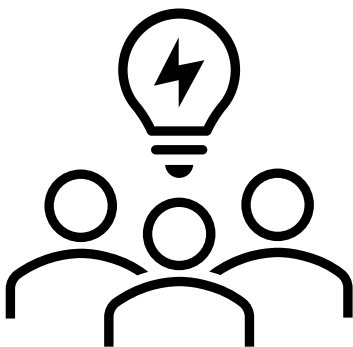
The Rider tells its readers what the starting actions look like.

Readers may find that many actions are already happening or are part of the current internal guidelines that they follow.



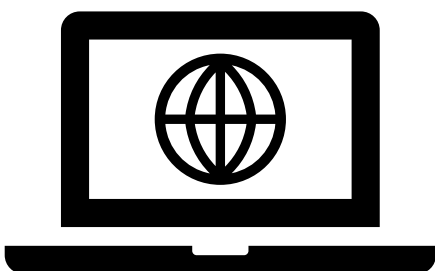
Readers will think about what resources they need to make the actions work.

Readers can feedback to the **Rider Review Committee** any actions that are hard to put in place.



All readers are promising to think and talk about growing their commitments.

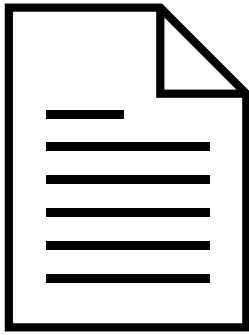
This will help to keep the spirit of the Rider alive in their organisation and in their work behaviour.



Organisations that wish to use the Rider are invited to place it on their website.

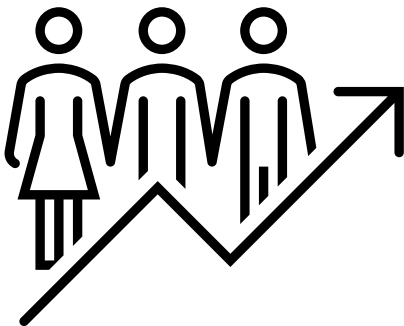
They can also say what they would like to do in a **statement**.





An example of a statement could be:

*‘we are going to use the AR-rider and will work with colleagues from across the industry to put it into effect. As a working venue/organisation, we have made a promise that over the next (up to 2) years to meet the starting point of the rider’*



**Inc Arts** has agreed to include specific questions about the rider in ***Unlock***.

This means after Year 1 of the rider, we will have information about who used it and how they used it.

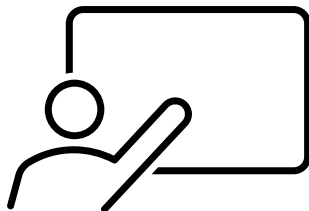
# Anti-Racism and the Experience of the Company Member

## In the lead up to entering the Venue



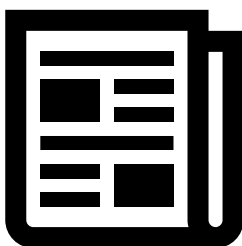
Making it clear that there is **Anti-Racism training** and tools in place for everyone involved helps in different ways.

It helps manage expectations, as well as highlight urgent things that the Touring Company and/or Venue needs to look into.



### The Touring Company commits to:

- Providing opportunities for all permanent staff to receive **regular Anti-Racism training**.
- Providing information to the venue about the needs of the production as early as possible.





Here are some examples of information that the Touring Company can provide:



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

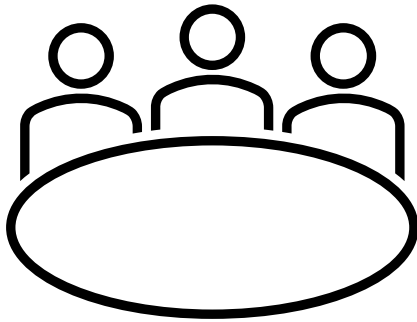


- Technical and design needs, including thinking about make-up, hair-care, lighting and gels needed for different skin tones.

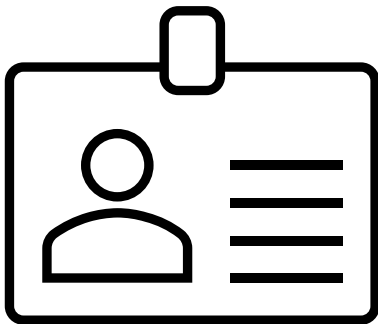
This should be practical and clear steps.



- Providing a **Company Information Pack** a minimum of two weeks prior to arrival at the Venue.

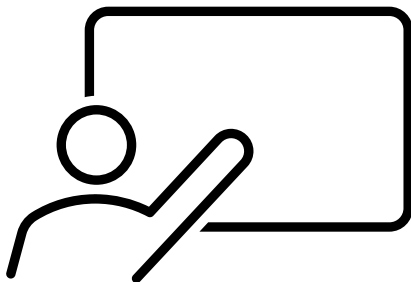


The **Information Pack** will have information about the company, the production and the Company Members.



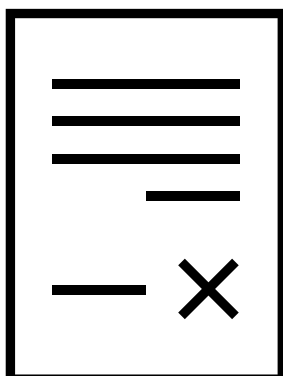
The pack will include pictures of everyone in the company, their names and how to pronounce them, regardless of race.

The pictures need to be good quality to show accurate skin tone.

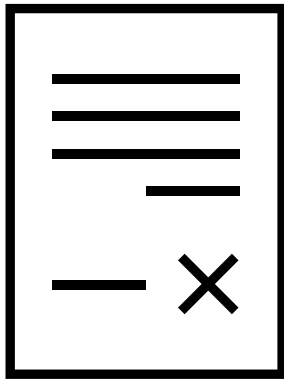


### **The venue commits to:**

- Providing opportunities to all permanent employees to receive regular Anti-Racism training.



- Having a **Safe Space Charter**, that is read at Meet and Greets/Get-ins and is always available to in-house teams.



A **Charter** is a document that describes a topic, why it is being done, its goals and who is involved.



A **Safe Space** is a **place** where anyone can relax and be able to fully express themselves.

This is without fear of being made to feel uncomfortable, unwelcome, or unsafe.



**The venue commits to:**

- Responding helpfully to the technical needs of the production.
- Actively responding to the Touring Company's production needs including experts on: hair / make-up / lighting where needed and where possible.





### **Good practice includes:**

- Commitment from Touring Companies and Venues to increase the ethnic diversity of their staff.

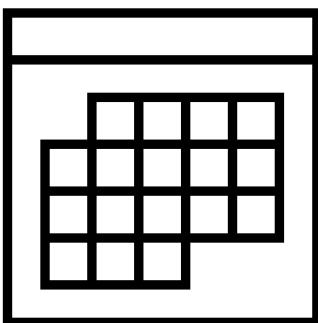
This includes front of house staff.



- Induction process for rehearsals including reading the rider out loud.

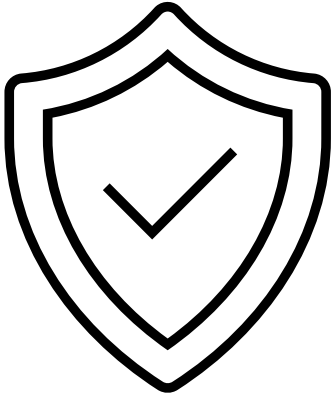


- Offering regular anti-racism training for the Touring Company/Venue's group of freelancers.

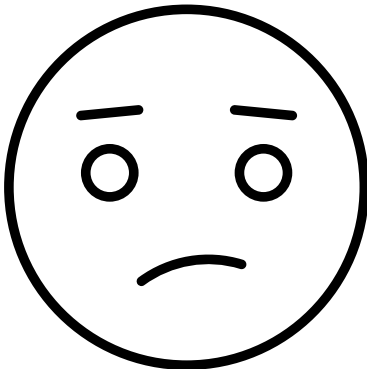


- Both the Venue and Touring Company will be aware of cultural and religious calendars throughout the year.

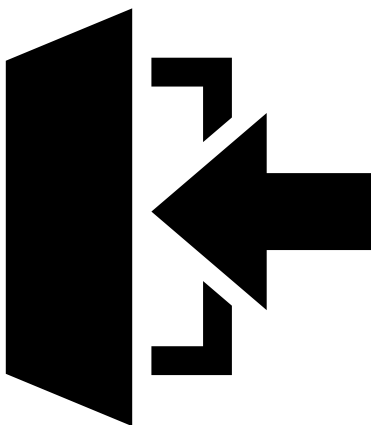
# Welcome to the Venue



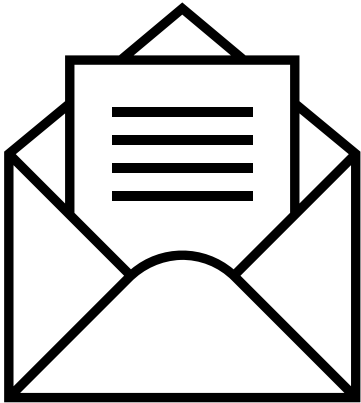
Our primary focus will always be the safety and security of teams on tour.



The **welcome** that anyone receives when going into any place directly affects their working experience and their wellbeing.



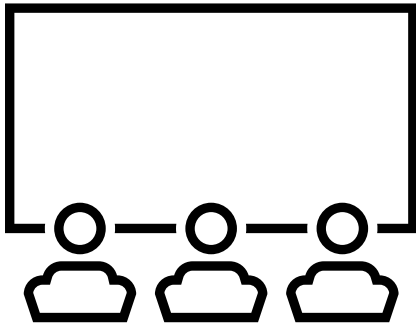
The welcome starts before anyone enters into an organisation or building.



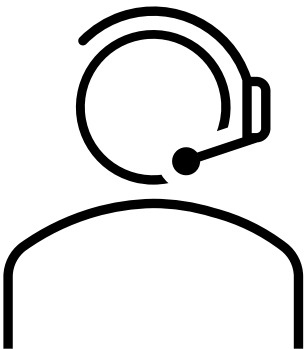
### The Touring Company commits to:

- Sending the Venue's **Welcome Pack** to the Company Members. This will be sent as close to the date that the contract is signed as possible.

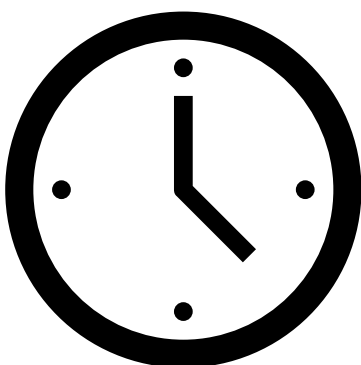
The pack will have to arrive at least two weeks before the Touring Company arrives at the Venue.



- Visiting the venue prior to arrival. If possible also visiting prior to programming. Also meeting all of the Venue staff team.

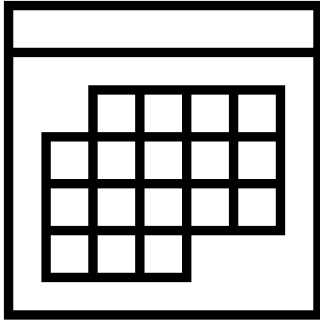


- Providing clear communication and a dedicated **contact person**.



- Providing clear arrival times for when the company will arrive together.





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

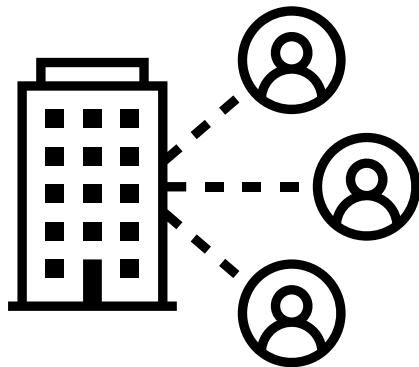
- Providing a welcome pack as close to the date that the contract is signed as possible.

The pack will have to arrive at least two weeks before the Touring Company arrives at the venue.



The pack will include information about the local population and particular groups within it.

It will have recommended places to eat and things to see and do, transport, a map and approved taxi companies.



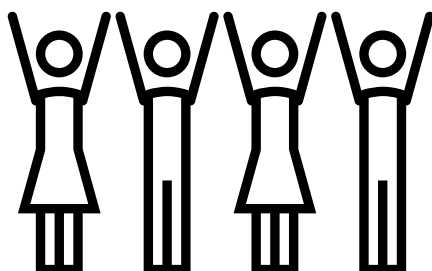
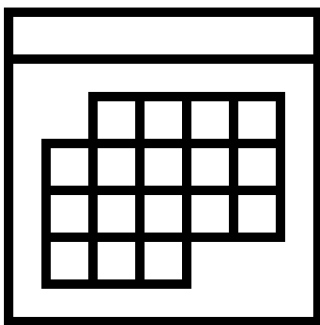
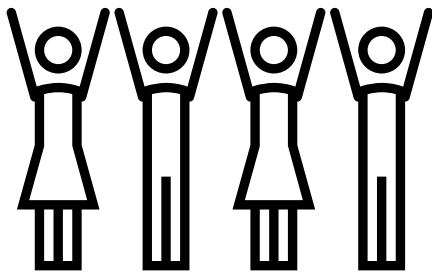
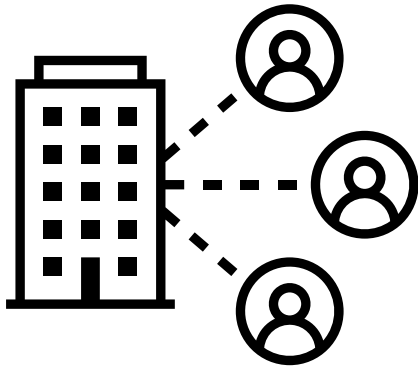
It will also include a full staff list.

- The Venue will tell the Touring Company in advance who will be meeting them when they arrive.

The Venue will also say who is leading a tour of the building. Everyone will have a tour of the building.



Where there are different arrival times, at least one staff member from the Venue will be present to welcome the Touring Company members.



### The Venue commits to:

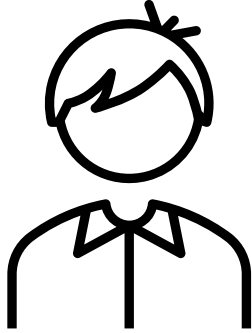
- Making the Touring Company's Company Information Pack available to staff throughout the building.
- Hosting a welcome for every production, regardless of how long it runs. This should be planned to allow as many people to attend.

The welcome should also include people who are senior managing staff.

There should be at least one welcome held.

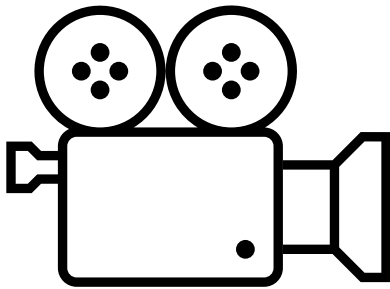
There should be more planned in the future to allow all staff to attend if they are busy on the day.

- Where venues have lots of spaces, a weekly welcome event inviting all Touring Companies in the building that week could allow for more staff to attend.

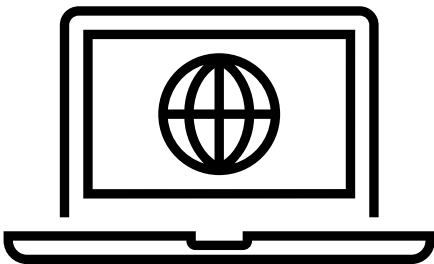


### Good practice includes:

- Giving every employee the chance to attend the welcome events. It will not matter what type of contract that employee has.
- A fully accessible pre-recorded tour with **captions**.

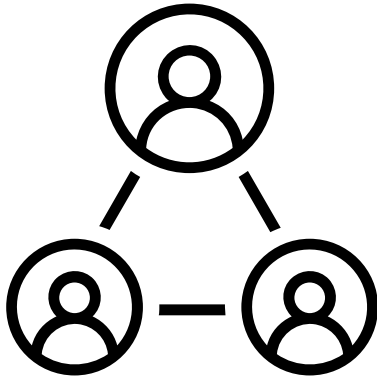


A **caption** is a piece of text appearing during a recording that tells the viewer what is being said.

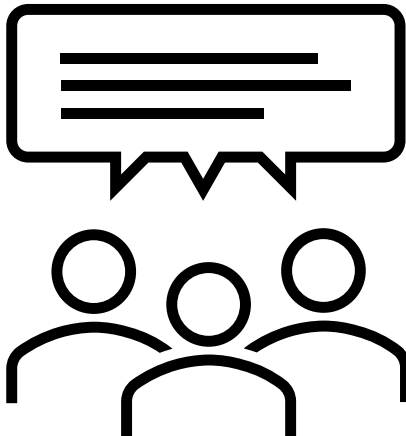


- The welcome can also be arranged via an online platform, such as **Zoom** before arriving at the Venue.
- This will be arranged where a full welcome in person is not possible.

# Wellbeing and Pastoral Care

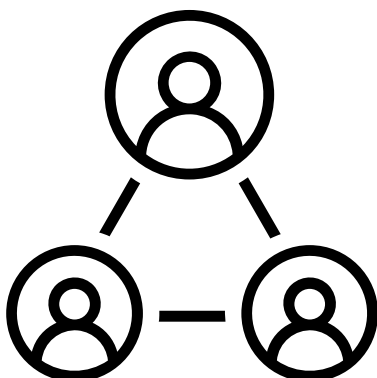


Clear communication is really important for company members to feel supported throughout the tour.

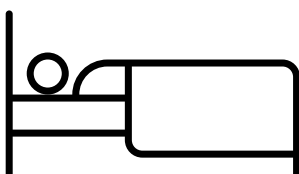
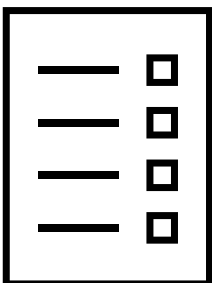
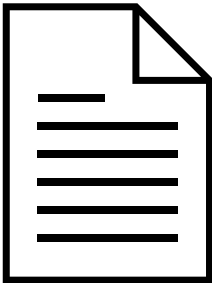
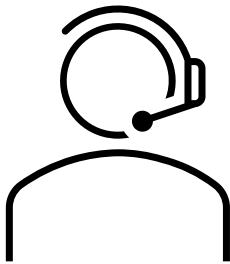


This needs to be both between the Touring Company and the company members.

There should be easy access to staff who can answer any questions and concerns.



Clear communication is really important between Venue staff and the Touring Company.



## The Touring Company commits to:

- Providing clear information to all freelancers from casting onwards about where a tour is going and what it will be made up of.
- Providing a contact person within the company for support, and directing to external experts where needed.
- Make available the details of this support to all participating venues as part of any contract process.
- Providing detailed schedules to the company a **minimum 2 weeks** prior to the touring week.
- Ensuring enough time is allowed for company members to check into somewhere to stay during daylight hours, planning this carefully.



- The touring company will be in charge of allocating dressing rooms, thinking about the cast size, cast makeup and any access needs.

- Dressing rooms will not be allocated based on an apparent pecking order.

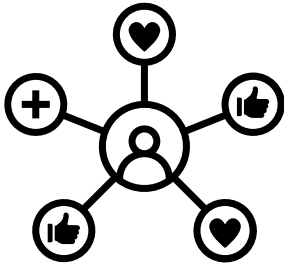
- Where appropriate, the touring company will pay touring allowance as early as possible so that rooms or '**digs**' can be booked as early as possible.

- **Digs** is another word used to describe accommodation.

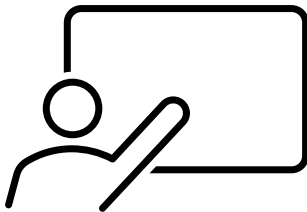


### The Venue commits to:

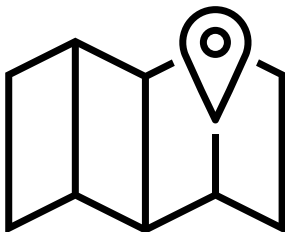
- Having a member of staff provide wellbeing support. This person will share pastoral duties with the Touring company whilst they are at the venue.



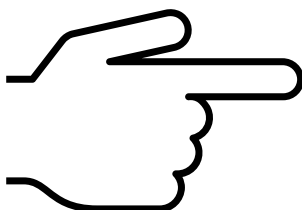
- This person will be on-hand for any member of the Touring company and present at the welcome event.



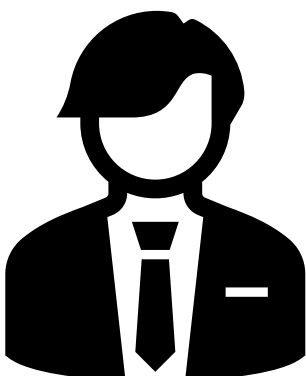
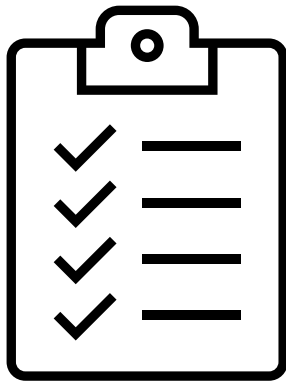
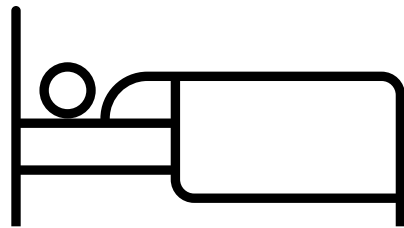
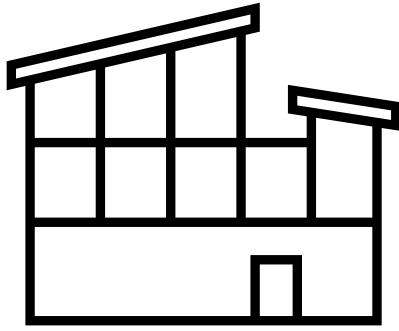
- Staff members in this role will receive support and relevant training.
- This person will have the latest understanding of organisations within the town/city.



- The person will be able to direct where needed and will be working with the Touring Company support person.



- Providing clear information about green rooms, toilets, staff only spaces and other places around the Venue.

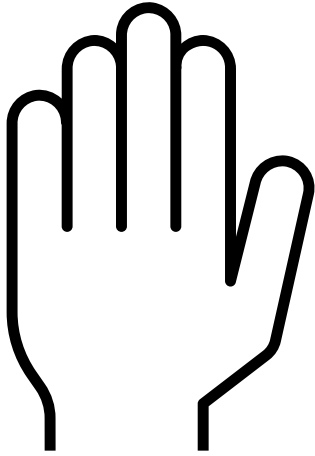


### The Venue commits to:

- Providing clear information on how the building operates (including opening, lock-up, on-site personnel etc.).
- Keeping digs lists up to date and ensuring all digs are pre-checked.
- Maintaining regular contact with digs hosts to ensure all details are up to date, and the digs remain suitable for Touring Companies.
- Having a dedicated 'Digs' member of staff to work with the Touring Company and advise on areas and safety.

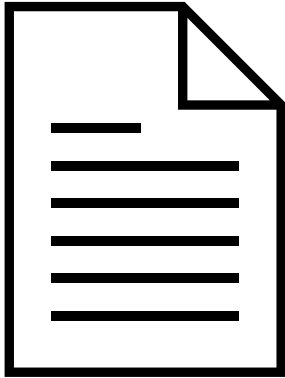
There should be particular thought to late evening finishes and people who will be travelling home in unfamiliar cities.





- Maintaining a **zero-tolerance** approach in dealing with any reported incidents involving digs.

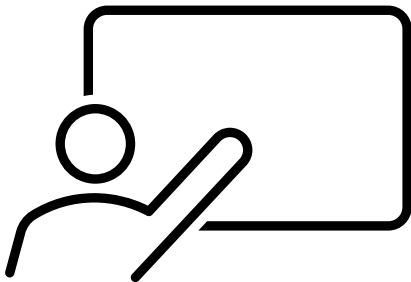
The digs lists will be maintained when any incidents happen.



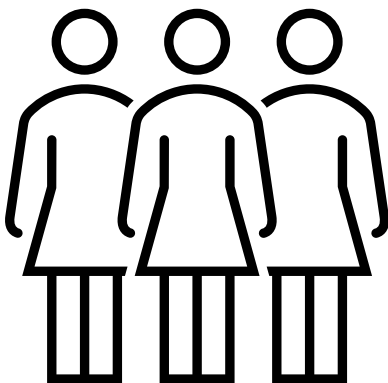
### Good practice includes:

- Promoting the anti-racism policy to the Theatre Digs Booker.

This is so that it can become an accurate and up-to-date digs system that Venues and Touring Companies will pass all information onto.



- Sharing information 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 guide for the discussion.

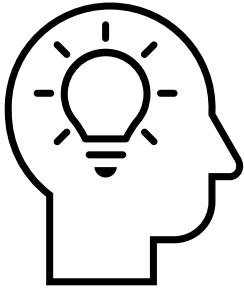


- Asking digs hosts to sign up to a **Safe Space Charter**.

- **Diversifying** digs lists and who is hosting.

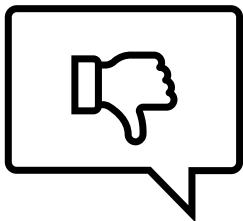
**Diverse** means people from different backgrounds.

# Anti-Racism and the Experience of the Audience Member

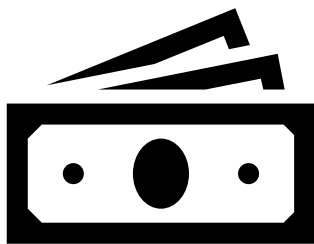


## Marketing

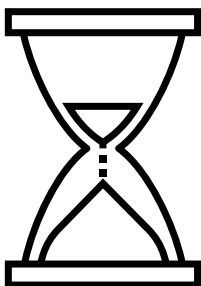
We want to tackle widespread ideas about what work sells and what does not.



We want to pull apart the idea of what work is considered a **'risk'**.



We want to find answers rather than falling back on the excuse of no budget or having a small budget.



We understand that venue marketing teams and touring companies are often working on **different timeframes**.

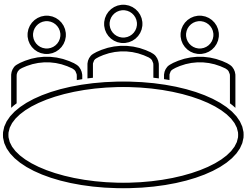


## Both the Venue and Touring Company commit to:

- Being honest around audience targets, how these targets have been set and what expectation there is of meeting the target.

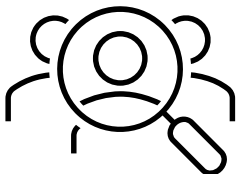


- Sharing responsibility for creating audiences and interest by talking about it.

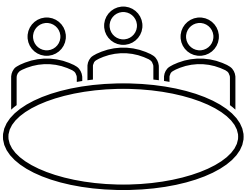


- Having honest conversations about a shared marketing plan.

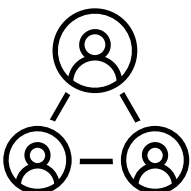
This plan would be adapted to both the local area and their individual audience development plans.



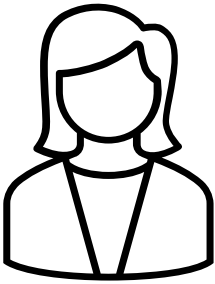
- Work together to identify first-time or underserved audiences and create plans to target them.



- A clear conversation from the beginning between the Venue and Touring Company on all language, image and tools used to market and sell the show.

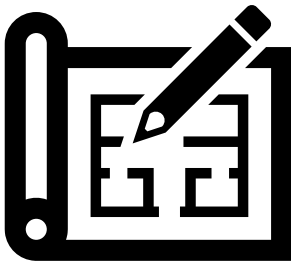


- Recognising that each party has particular skills and knowledge which can support the approach to marketing and sales.



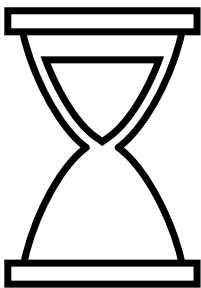
### **The Touring Company commits to:**

- Meeting with Box Office and Marketing staff prior to arrival, or before the first performance, to discuss production/themes/company.

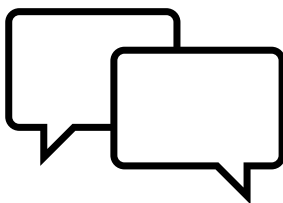


### **The Venue commits to:**

- Sharing their marketing plans and print/pull ups with the Touring Company as soon as possible after programming.



- The Venue also commits to sharing this well in advance of the tour, so there are clear expectations from the beginning.



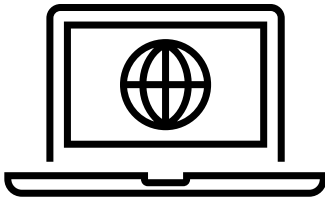
- In programming the show, the Venue will also commit to sharing positive messaging and reasons for programming with internal marketing teams.



### **Good Practice includes:**

- Thinking about the placing of print, pull-ups and other noticeable marketing materials.
- Involving Touring Companies within that decision making.

# Brochures and Websites



We understand that brochures and websites are an important part of any venue marketing plan.

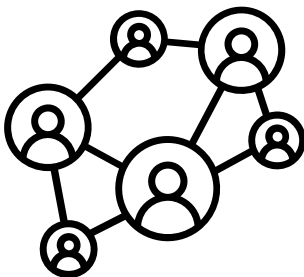


Also they are required to balance many different needs.



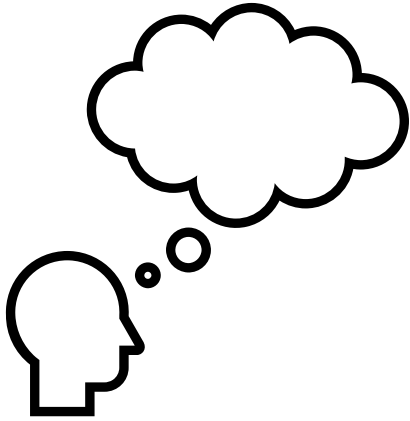
We would ask venues to consider where they place work featuring **ethnically diverse** artists.

Brochures should also not reinforce **structural inequalities**.



**Structural inequality** means that there is an unfairness in an organisation or social network.

This unfairness provides **advantages** for some members and **disadvantages** others.



### **Both the Venue and Touring Company commit to:**

- Thinking about the effects of stereotypes when choosing images and text, and to include diverse feedback to support the process.

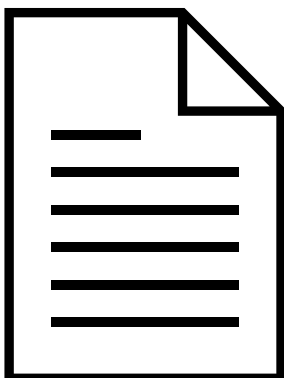


### **The Touring Company commits to:**

- Providing standardised descriptions for local Press Releases and coverage.



- This should be created with the venue and reflect the Venue's knowledge of their area.

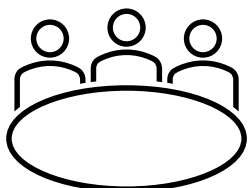


### **The Venue commits to:**

- Providing clear word counts and requirements of copy, and to speak with Touring Companies before changing it.

This will be for both longer versions, or on webpages, as well as short copy versions in brochures.

# Audiences



It is often thought that the responsibility 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.



**Collaborative** means two or more parties working together.



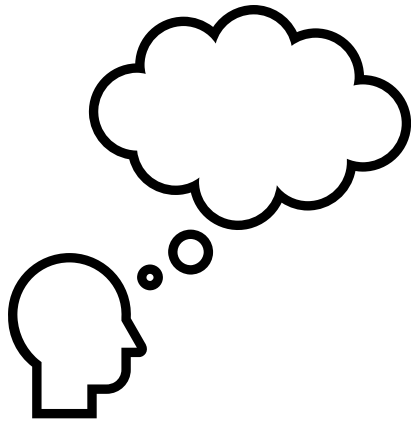
**Both the Venue and the Touring Company commit to:**

- Working together to create a process for **inclusivity** to improve the audience experience.



**Inclusivity** means trying to include different types of people and treat them all fairly and equally.





- This should include working together to break down unhelpful expectations.

This would be around audience behaviour and manners. This also includes agreeing where perceived manners can and should be challenged.



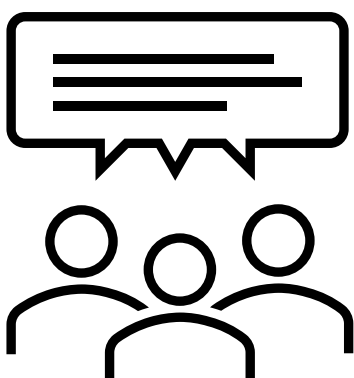
- Welcoming all audiences irrespective of background, **socio-economics** or race.

Working together to understand **presumptions** around who audiences are and where 'value' is placed.



**Socioeconomic** is the social standing or class of an individual or group.

**Presumption** is the acceptance of something as true although it is not known for certain.

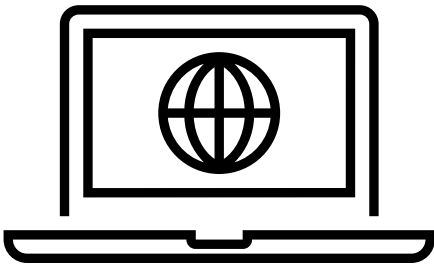


- Performing a review at the end of each production and applying things that have been learnt and sharing results.

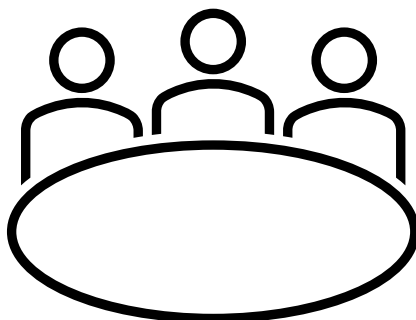
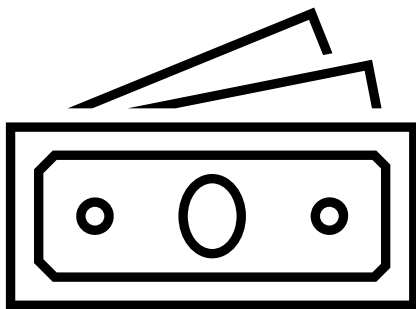
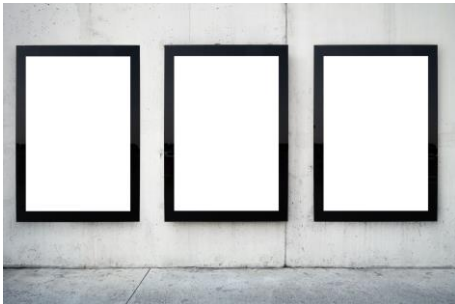
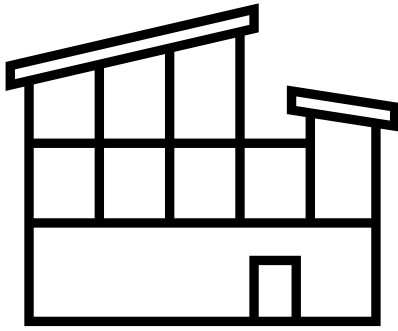


## The Touring Company commits to:

- Discussing with the Venue Front of House and marketing teams work around creating an inclusive space for audiences.
- Regularly questioning the language used across our website, all our assets and marketing materials to assess how welcoming and inclusive they are to audiences.
- Having a dedicated staff member responsible for audience development as soon as possible.



This will help make wraparound events happen in the timeline needed for the venues.



### The Venue commits to:

- Regularly questioning its offer within the building. For example, the food or space to work and socialise.

This will be as a whole, to make it feel welcoming and accessible to everyone.

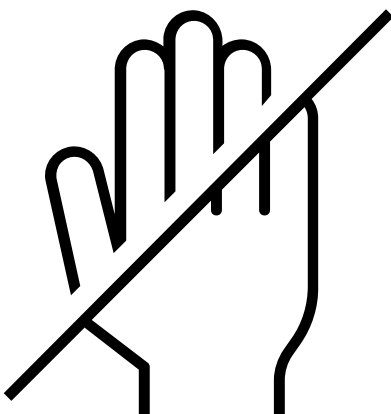
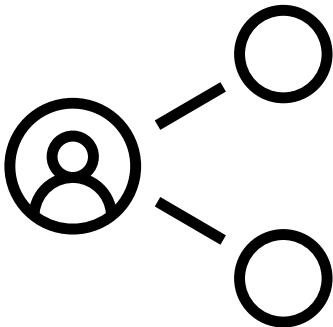
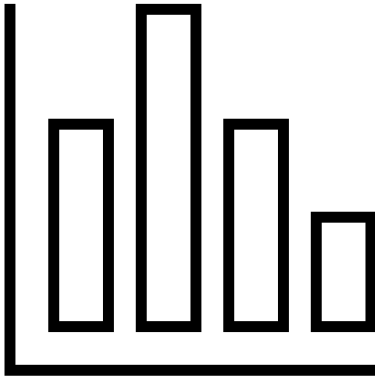
- Regularly questioning the language used within the building. For example, signs, instructions, announcements etc.

The Venue will then assess how welcoming and inclusive it is to audiences.

- Having a clear and large budget for audience development that can be given to certain shows to 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 important tool in the shared journey we are all on.

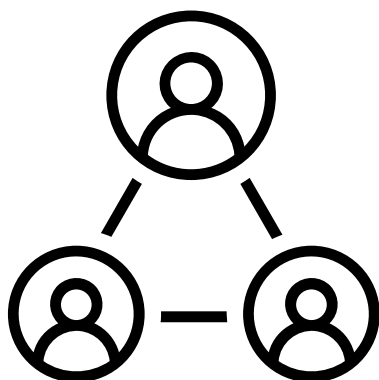
## **The Touring Company commits to:**

- Sharing data reports of the entire tour so that Venues can see what the data looks like across the tour.

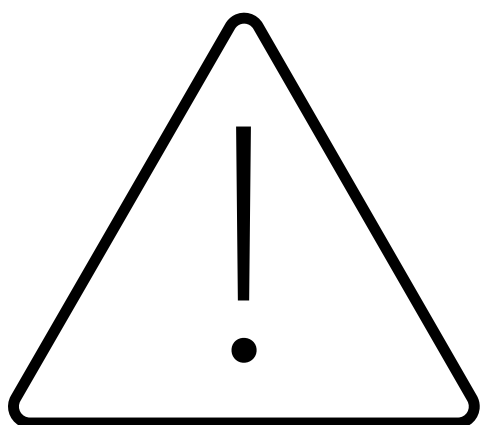
## **The Venue commits to:**

- Sharing all data from the visiting show with the touring company responsible.
- It is no longer acceptable to refuse to share data.
- Without it, companies are unable to learn about, reach and build diverse audiences.
- This directly impacts the diversity of the entire theatre network.

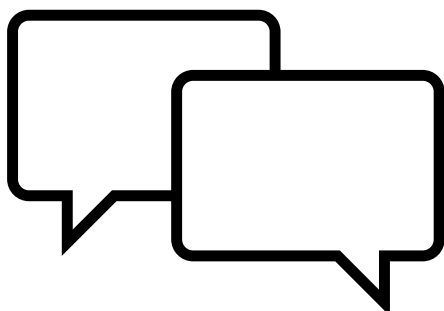
# Complaints and Complaint Handling



Shared responsibility must be taken by Venue staff and Touring Companies when handling complaints.

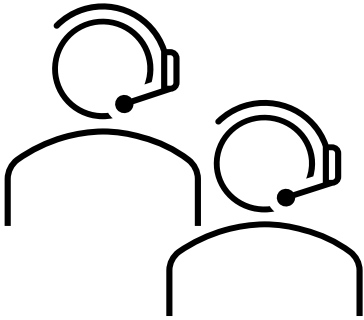


When a company or staff member reports an incident, both parties must be informed.



Clear communication should be given to all parties until the matter is resolved.

The person who reports the incident may request that their identity remains private.



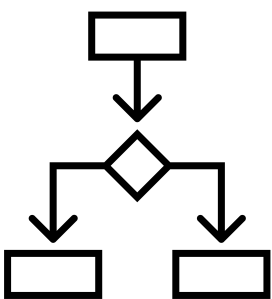
## Company Members

- Company Members will be informed of two points of contact they can reach to report an incident at any point during the tour.

This should include one contact from the Touring Company and one contact from the Venue.

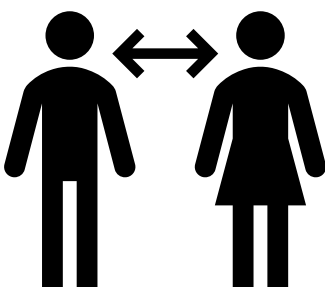


- Company Members will be able to go to whoever they feel is best suited for the complaint, at any point in the tour.

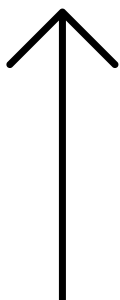
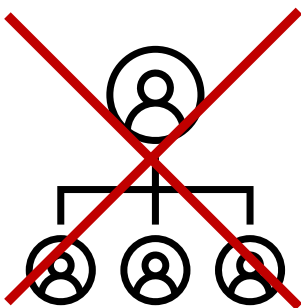
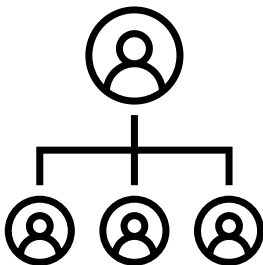
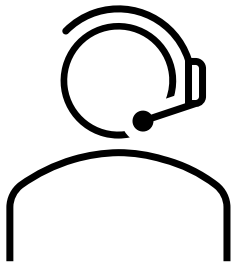


- The Company Member will follow the process that is set out by that point of contact's Company or Venue policy.

- Full communication will remain until the matter is resolved.



This will be between the Company Member, the primary point of contact (to whom the incident was reported) and the secondary point of contact (unless directly involved).

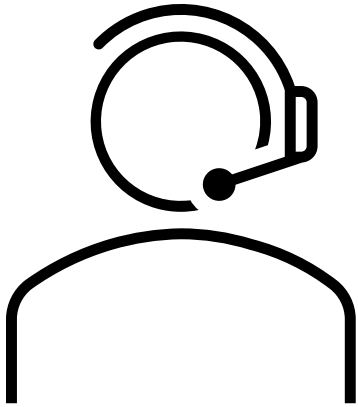


## Venues & Touring Companies

- Venues and Touring Companies will give the name of a Point of Contact for the company members.
- This person 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 the name of a Senior Person in the organisation, who is in charge of applying and supporting this rider.
- Where possible, the Senior Person will not be the point of contact given to the individuals.

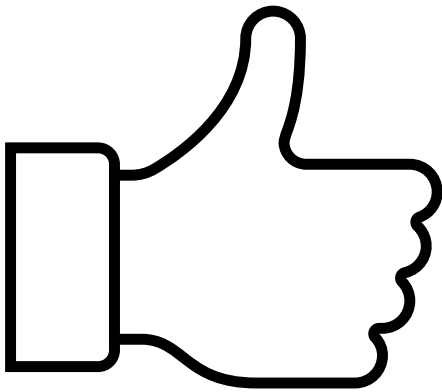
This is so that they can be a **point of escalation**.

This is just in case the individuals who are the points of contact are **directly involved** with the complaint.

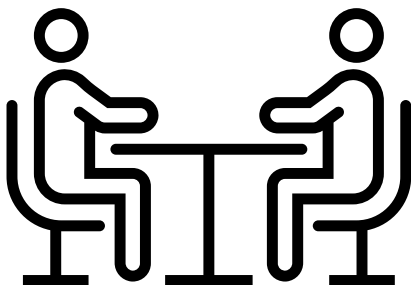


### **Good Practice includes:**

- Having a wellbeing professional from outside the company, and being in favour of an outside organisation to provide support.



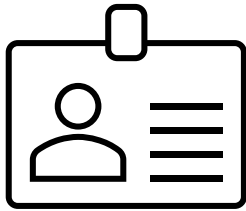
- Applying the rider as a starting position of good practice.



- Having a follow up review as part of the evaluation on how well it is working.

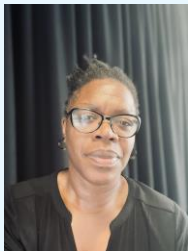


# Further information on the Rider



Please contact any member of the Rider Review Committee. Further names will be added when the rider is updated.

Names and details are below:



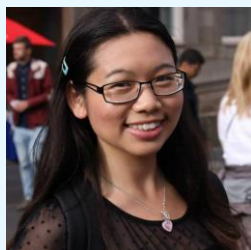
Amanda Huxtable



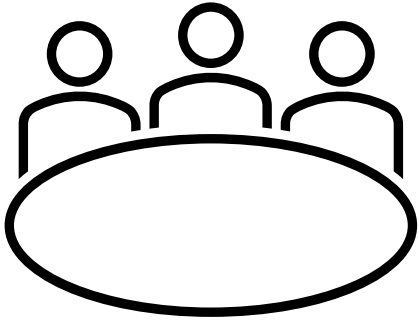
Richard Twyman  
**English Touring Theatre**  
[rtwyman@ett.org.uk](mailto:rtwyman@ett.org.uk)



Rowan Rutter  
**HighTide**  
[rowan@hightide.org.uk](mailto:rowan@hightide.org.uk)



Lian Wilkinson  
**New Earth Theatre**  
[lian@newearththeatre.org.uk](mailto:lian@newearththeatre.org.uk)



50% of the Rider Review Committee will stand down after Year 1. This is after the data report from **Inc Arts** and any reviews needed to the rider.



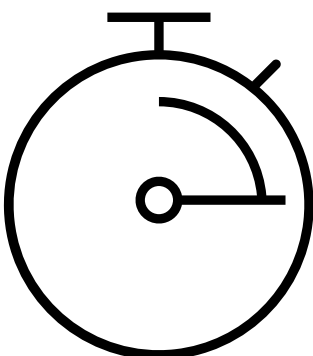
New members can volunteer to join to the committee. Going forward, every year 50% will stand down.

This will ensure inclusivity, lack of **gatekeeping** and **collective ownership**.



**Gatekeeping** is the act of controlling, and usually limiting general access to something.

**Collective ownership** is the ownership of something by all members of a group for the benefit of all.



Having 50% of the Rider Review Committee standing down every year also ensures that the rider remains quick to respond to changes.