

INCLUSION RIDER TEMPLATES

TO ADDRESS PERFORMER AND CREW REPRESENTATION

Below is a selection of language for use in performance and venue hire agreements.

These templates are designed to be modular and modifiable, to allow you to choose what will be most useful for you / your organisation.

They range from least to most restrictive language.

Take what you need, amend the language for your own purposes, and spread the word.

Have your own examples of inclusion clauses and/or suggestions? Email info@thechangeover.org.

This is a living doc and we love any feedback that will help this document be as useful as possible.

LEAST RESTRICTIVE

Artist Version

INCLUSION CLAUSE

Diversity and representation is very important to ARTIST.

ARTIST recognises that both on-stage performers and off-stage production crew should reflect the world in which we live, and that lack of diverse representation is a contributing factor to discrimination and inequality.

Please tell us about your event's commitment to diversity and inclusion. If you have a statement in your mission, please share it here. How have you worked to make diversity a value for your organization, and how have you worked to communicate this? How diverse is your staff, your performer lineup, and your target audience? What conversations have you engaged with production vendors & subcontractors on this topic?

ARTIST is available to assist you in sourcing diverse talent wherever possible, e.g., suggesting performer and/or crew names at the local and international level.

Venue Version

INCLUSION CLAUSE

Diversity and representation is very important to VENUE.

VENUE recognises that on-stage performers should reflect the world in which we live, and that lack of diverse representation is a contributing factor to discrimination and inequality.

Please tell us about your event's commitment to diversity and inclusion. If you have a statement in your mission, please share it here. How have you worked to make diversity a value for your organization, and how have you worked to communicate this? How diverse is your staff, your performer lineup, and your target audience? What conversations have you engaged with production vendors & subcontractors on this topic?

VENUE is available to assist you in sourcing diverse talent wherever possible, e.g., suggesting performer and/or crew names at the local and international level.

MODERATELY RESTRICTIVE

Artist Version

INCLUSION CLAUSE

Statement of Purpose

Diversity and representation is very important to ARTIST, and we will give preference to bookings that prioritise this with both programming and crew hiring.

ARTIST recognises that both on-stage performers and off-stage production crew should reflect the world in which we live, and that lack of diverse representation is a contributing factor to discrimination and inequality.

Objectives

- ARTIST has a strong preference to perform alongside acts and work with crew that represent diverse populations.

[choose one or more of the below bullet points, whichever best encapsulates your objective]

Venue Version

INCLUSION CLAUSE

Statement of Purpose

Diversity and representation is very important to VENUE, and we will give preference to bookings that prioritise this with both programming and crew hiring.

VENUE recognises that both on-stage performers and off-stage production crew should reflect the world in which we live, and that lack of diverse representation is a contributing factor to discrimination and inequality.

Objective

- PROMOTER is expected to make all reasonable and good-faith efforts to book a lineup that includes performers from under-represented groups within the genre of the show.
- VENUE reserves the right to cancel the booking if we are not satisfied this criteria has been met.

If you have concerns about this policy or need clarification, please contact us.

- Where ARTIST is booked as a headline show, support acts should reflect the population of the territory and therefore all reasonable effort should be made to achieve this as relevant to the genre.
- Where ARTIST is on a festival bill, the lineup as a whole should reflect the population of the territory and therefore all reasonable effort should be made to achieve this.
- ARTIST will not perform on line-ups comprised entirely or overwhelmingly of white/male performers. The Promoter agrees to book on the same stage as ARTIST whichever is the greater of the below:
 - at least ____ (#____) person or persons, or
 - minimum ____% of the total acts
- The Promoter will make all reasonable efforts to fill [touring/festival] crew positions with qualified and available individuals from under-represented groups, and where those roles were not filled prior to involvement of the Artist.
- ARTIST will not tour with crews/perform on stages that are staffed entirely or overwhelmingly of white/male crew. The Promoter agrees to hire persons from underrepresented groups [or women/nonbinary/POC] as crew on the same stage as ARTIST whichever is the greater of the below:
 - at least ____ (#____) person or persons, or
 - minimum ____% of the total production team on that stage.
- Where Vendors are engaged by the Promoter to supply crew for the tour/performance, ARTIST/PROMOTER/COMPANY expects the Promoter to work cooperatively with Vendors to achieve the above results.
- Composition of support acts, festival lineups, and/or [touring] crew form part of the performance offer and may be factored into the acceptance or rejection of the offer.

Definitions

- The term “under-represented group(s)” means people who identify themselves as women, non-binary, Black, Indigenous, people of colour, disabled, Lesbian Gay Bisexual Transgender or Queer, or having a combination of these identities.
- The term “crew” includes technical teams (audio, visual, lighting, SFX, backline) as well as stage teams (stage managers, stage hands), production teams, and any other staff deemed relevant by the parties.
- This definition should be reviewed by the parties, as it is flexible, varies between genre, and can be expanded to include things like age, etc.

ARTIST is available to assist you in sourcing diverse talent wherever possible, e.g., suggesting performer and/or crew names at the local and international level.

Definitions

- The term “under-represented group(s)” means people who identify themselves as women, non-binary, Black, Indigenous, people of colour, disabled, Lesbian Gay Bisexual Transgender or Queer, or having a combination of these identities.
- The term “crew” includes technical teams (audio, visual, lighting, SFX, backline) as well as stage teams (stage managers, stage hands), production teams, and any other staff deemed relevant by the parties.
- These definitions should be reviewed by the parties, as they are flexible, vary between genre/region, and can be expanded to include things like age, etc.

MOST RESTRICTIVE

Artist Version

INCLUSION CLAUSE

Statement of Purpose

- Recognizing that limited representation on stage and in specific workforces for many segments of Aotearoa's population is a contributing factor to discrimination; and,
- That increasing the number of these under-represented groups on-stage and in paid production roles will facilitate a stronger pipeline of musicians and professionals in this industry;
- ARTIST ("the Artist") requests that PROMOTER ("the Promoter") makes this part of the performance contract for EVENT NAME on EVENT DATE ("the Event"). The below are contractual obligations that form a key part of the performance agreement. Failure to adhere to them will be considered a breach of contract.

Objectives

- ARTIST will not perform alongside acts or work with crew that do not represent diverse populations.

Venue Version

INCLUSION CLAUSE

Statement of Purpose

- Recognizing that limited representation on stage and in specific workforces for many segments of Aotearoa's population is a contributing factor to discrimination; and,
- That increasing the number of these under-represented groups on-stage and in paid production roles will facilitate a stronger pipeline of musicians and professionals in this industry;
- VENUE ("the Venue") requests that PROMOTER ("the Promoter") makes this part of the performance contract for EVENT NAME on EVENT DATE ("the Event"). The below are contractual obligations that form a key part of the performance agreement. Failure to adhere to them will be considered a breach of contract.

Objectives

- VENUE will not accept bookings that do not represent diverse populations in their performer and/or crew composition.
- The performer lineup for the Event must:

[choose one or more of the below bullet points, whichever best encapsulates your objective]

Where ARTIST is booked on a festival bill:

- The performer lineup for the Event must reflect both the territory's population (e.g. Aotearoa New Zealand: 50% women, 17% Māori, 9% Pasifika, 15% Asian; e.g. Auckland: 50% women, 29% Asian, 11% Māori, 16% Pasifika), and;
- Must take into account the genre-specific disparities in representation (e.g. Reggae in Aotearoa may not require efforts to include Māori and Pasifika but may require efforts to include women/non-binary performers).

Where ARTIST is booked on a headline show:

- Support acts are subject to Artist approval and will not be approved if they do not reflect the territory's population diversity.
- The Promoter agrees to hire persons from underrepresented groups [or women/nonbinary/POC] as crew on the same stage as ARTIST whichever is the greater of the below:
 - at least ____ (#____) person or persons, or
 - minimum ____% of the total production team on that stage.

ARTIST is available to assist you in sourcing diverse talent wherever possible, e.g., suggesting performer and/or crew names at the local and international level.

Definitions

- The term “under-represented group(s)” means people who identify themselves as women, non-binary, Black, Indigenous, people of colour, disabled, Lesbian Gay Bisexual Transgender or Queer, or having a combination of these identities.

- Reflect both the territory's population (e.g. Aotearoa New Zealand: 50% women, 17% Māori, 9% Pasifika, 15% Asian; e.g. Auckland: 50% women, 29% Asian, 11% Māori, 16% Pasifika), and;
- And;
- Take into account the genre-specific disparities in representation (e.g. Reggae in Aotearoa may not require efforts to include Māori and Pasifika but may require efforts to include women/non-binary performers).

Definitions

- The term “under-represented group(s)” means people who identify themselves as women, non-binary, Black, Indigenous, people of colour, disabled, Lesbian Gay Bisexual Transgender or Queer, or having a combination of these identities.
- The term “crew” includes technical teams (audio, visual, lighting, SFX, backline) as well as stage teams (stage managers, stage hands), production teams, and any other staff deemed relevant by the parties.
- This definition should be reviewed by the parties, as it is flexible, varies between genre, and can be expanded to include things like age, etc.

Reporting

- The Promoter will provide a report containing the following data to the Artist or the Artist's Representative prior to the Event:
 - The total number of acts from under-represented groups (as defined above) who

- The term “crew” includes technical teams (audio, visual, lighting, SFX, backline) as well as stage teams (stage managers, stage hands), production teams, and any other staff deemed relevant by the parties.
- These definitions should be reviewed by the parties, as they are flexible, vary between genre/region, and can be expanded to include things like age, etc.

Reporting

- The Promoter will provide a report containing the following data to the Artist or the Artist’s Representative prior to the Event:
 - The total number of acts from under-represented groups (as defined above) who
 - auditioned or were considered for performance slots at the Event
 - were contracted to perform at the Event
 - were interviewed for non-performance employment at the Event
 - were hired to work in non-performance roles at the Event
 - The total number of crew, per department, from under-represented groups (as defined above) who
 - interviewed or were considered for crew positions at the Event
 - were contracted to work at the Event

- auditioned or were considered for performance slots at the Event
- were contracted to perform at the Event
- were interviewed for non-performance employment at the Event
- were hired to work in non-performance roles at the Event

- The total number of crew, per department, from under-represented groups (as defined above) who
 - interviewed or were considered for crew positions at the Event
 - were contracted to work at the Event

Compliance/Penalties

- If the determination is made that the Promoter has failed to comply in good faith with this Addendum as to the demographics of performers at the Event, the Promoter shall make a contribution of [\$\$\$] to [WHAT/WHO/WHERE].
- VENUE reserves the right to cancel the booking if we are not satisfied that the above criteria has been met, in whole or in part.

Compliance/Penalties

- If the determination is made that the Promoter has failed to comply in good faith with this Addendum as to the demographics of performers at the Event, the Promoter shall make a contribution of [\$\$\$] to [WHAT/WHO/WHERE].
- ARTIST reserves the right to cancel the booking if we are not satisfied that the above criteria has been met, in whole or in part.

TOURING-SPECIFIC CREW INCLUSION CLAUSE

Designed specifically for use on tour, directed toward Promoters who are responsible for hiring crew directly or indirectly (via vendors).

CREW INCLUSION CLAUSE

Statement of Purpose

Diversity and representation is very important to ARTIST.

ARTIST believes that both on-stage performers and off-stage production crew should reflect the world in which we live, and that lack of diverse representation is a contributing factor to discrimination and inequality.

Objective

[choose one or more of the below bullet points, whichever best encapsulates your objective]

- ARTIST has a strong preference to work with crew that include professionals from under-represented groups.
- The Promoter will make all reasonable efforts to fill both touring and local crew positions with qualified and available individuals from under-represented groups, and where those roles were not filled prior to involvement of the Artist.
- ARTIST will not tour with crews/perform on stages that are staffed entirely or overwhelmingly of white/male crew. The Promoter agrees to hire persons from underrepresented groups [or women/nonbinary/POC] as crew on the same stage as ARTIST whichever is the greater of the below:
 - at least ____ (#____) person or persons, or
 - minimum ____% of the total production team on that stage.
- Where Vendors are engaged by the Promoter to supply crew for the tour/performance, ARTIST/PROMOTER/COMPANY expects the

Promoter to work cooperatively with Vendors to achieve the above results.

- Composition of crew with regard to under-represented groups will form part of the performance offer and may be factored into the acceptance or rejection of the offer.

Definitions

- The term “crew” includes technical teams (audio, visual, lighting, SFX, backline) as well as stage teams (stage managers, stage hands), production teams, and any other staff deemed relevant by the parties.
- The term “under-represented group(s)” means people who identify themselves as women, non-binary, Black, Indigenous, people of colour, disabled, Lesbian Gay Bisexual Transgender or Queer, or having a combination of these identities.
- This definition should be reviewed by the parties, as it is flexible, varies between genre, region, and department, and can be expanded to include things like age, etc.