ACCESS
RIDER
TEMPLATE

### Preface

#### What’s an access rider?

An access rider, also known as an access document or access statement, is a document that outlines your access needs. This document serves as a tool for deaf and disabled artists to send to institutes or (potential) collaborators. It can clarify which parts of the collaboration can be a barrier for the disabled artist, and where additional provisions need to be taken. It can help the artist and the institute to be more comfortable and confident in their collaboration, specifically in discussing the access needs of the artist.

#### When do you share your access rider?

An access rider is often shared early in the collaboration with a person or institute. You can announce in the beginning of the collaboration that you’ll share your access rider when it becomes relevant. The sooner you share your rider, the more time the institute is granted to make accommodations. It can also clarify for you early on if the institute is prepared to accommodate your needs.

#### How much information do I need to share?

You can share as much or as little information as you want. A clear and concrete listing of your needs suffices - there is no need for justification. If you think your collaborator could be helped with more information on your disability, you can refer to an external source. You can also refer to models around disability, such as ‘spoon theory’ or ‘the social model’.

#### It is not (yet) clear for me what my needs are in relation to this context. How can I still share an access rider?

You can start by listing the activities that could occur during this collaboration. For example, if you have to build an exhibition - what are the tasks that need to be completed? Your work needs to be transported, you might need to stand on a ladder, you could be in a new social situation… Make a list, and imagine which tasks can form a barrier for you. What could an institute do to help you, or to minimise the effect of the issue? With each collaboration, you can add to your access rider based on the situations that occurred and could’ve gone better.

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The template will start on the next page. Add and delete where you feel it necessary - not every part of this template will be as relevant for each person or each collaboration. It is very possible that your final access rider will be only two pages long.

* Blue marked text means that you can fill it out with information that fits your situation.
* *Extra explanation on what to fill out is in italics.*

This document is a formal guideline of what you can include in your access rider. Feel free to make it your own, add your voice to is. After all, you know best what your needs are and how to communicate them.

More examples of access riders can be found here:

* [Rekto Verso](https://www.rektoverso.be/artikel/hedvas-disability-access-rider)
* [We are UNLIMITED](https://weareunlimited.org.uk/resource/creating-your-own-access-rider/)
* [Disability Arts Online](https://disabilityarts.online/magazine/opinion/access-rider-open-template/)
* [Diversity Arts Culture Berlin](https://diversity-arts-culture.berlin/en/magazin/access-rider)
* [Musicians' Union London](https://musiciansunion.org.uk/legal-money/workplace-rights-and-legislation/the-equality-act-and-guidance/disabled-musicians-rights/access-riders-for-musicians/access-rider-template)

#### ACCESS RIDER

| YOUR NAME  |
| --- |

| This document was created to help organisations, venues and collaborators support the access needs ofYOUR NAME  | DATE 00.00.0000*\*A date can help track which version the organisation had, or to track your own updates* |
| --- | --- |

**Table of contents**

*This table of contents was based on the template. If you add or subtracts certain parts, it’s possible that the page numbers will shift. Make sure to check this after filling out the document.*

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This is a living document, and part of ongoing negotiations for the access of YOUR NAME. Adjustments can be made. Make sure to read the most recent version of this document a minimum of X WEEKS/MONTHS before the start of our collaboration.

**1 Practice**

| *Share a bit about your artistic practice. It can help the receiver of this document to put your needs in the context of your artistic practice.**e.g. If you make big sculptures and you’re physically disabled, it can become clear that you will need extra help with moving and setting up.* |
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**2 Definitions**

*Here you can list your disabilities*

YOUR NAME has/experiences the following

* Disability - explanation/link to source with more explanation
* Disability - explanation/link to source with more explanation

*You can choose how much or how little you share. You can skip this step and only list your needs. You can also give further context if it’s important, e.g. I have ME/CFS, my symptoms are heavily influenced by how well I’ve slept, the weather, stress … My symptoms vary from day to day and even from hour to hour. I will try to always communicate how I’m feeling that day.*

**3 In case of emergency**

*Write what needs to happen in case of emergency*

*e.g. When my symptoms get worse during the day, I will need someone to call me a taxi to bring me home, together with a person who can make sure I get to my home safely. Call my emergency contacts to hear if they’re available to accompany me. If they’re not available, this person can be someone from your staff.*

*e.g. It’s possible that you will need to call an ambulance. If this happens, communicate this to me, and immediately call my emergency contacts.*

*e.g. When I’m in a meltdown, don’t touch me. Guide me to a calm space with dim lighting. There are always stim toys and noise-canceling headphones in my backpack. After, leave me alone*

*List 2 or more emergency contacts who are familiar with your disability*

Emergency contact 1

Name

Phone

E-mail

Emergency contact 2

Name

Phone

E-mail

**4 General access needs**

*List general access needs of which you know need to be taken into account at all times.*

*e.g. Wheelchair accessibility, the need for more time than an able-bodied person to complete a task, the need of a sign language interpreter in your language, no meetings in the morning, a clear schedule without unexpected changes.*

**5 Spaces**

*List which circumstances are needed for you to work concerning rehearsal spaces, meeting rooms and sensory rooms.*

*e.g. I need a separate space with a bed, pillow and blanket in which I can rest. This space needs to be close to the rehearsal space.*

*e.g. Meetings need to happen in a space without mirrors. It would help me if people are conscious to not talk over each other.*

*e.g. I need a full tour of the building when I arrive.*

*Share your needs concerning lighting and noise in the spaces you will access.*

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### 6 Rehearsals, exhibitions, residencies, openings, performances

YOUR NAME can work for a maximum of X days a week, with a maximum of X consecutive days, ideally between X h and X h, with a maximum of X hours per day.

*List additional needs concerning rehearsals, exhibitions, residencies, openings and performances*

*e.g. I need a lunch break of minimum one hour, and every two hours I need a 15 min break.*

*e.g. Make sure that there are non-alcoholic options during the opening*

*e.g. Help lifting heavy objects*

### 7 Transportation and travel

General transportation

*List your needs around transportation*

* *Do you need taxis? Is there budget for taxis?*
* *Does a care worker, support worker or assistant travel with you?*
* *Can you use public transport?*
* *Is it possible that you will need a taxi last-minute?*

Share which options for public transport are available to your venue, how for the stops are from the entrance and where the nearest parking space is. Communicate this information at least XX days/weeks in advance.

Travel

*List your needs for long(er)-distance travel.*

*e.g. I am not able to travel back to my home town on the same day of my performance. I will need a hotel room. / I need to travel on the day before the day in which the performance will happen, so I can rest from traveling.*

*e.g. I need two days to rest before and after traveling. I wish to be paid for these days.*

*e.g. When traveling by train, my seat needs to be faced forward.*

**8 Accommodation**

*List your needs concerning accommodation:*

* *Do you need a hotel room, Airbnb, hostel? Which physical access is necessary - elevator, ramp, maximum amount of stairs…*
* *Do you need support from the organisation to transport you to and from the accommodation, to help carry your luggage, or to mediate the social situation in the hotel?*
* *Is there someone accompanying you? Does this person need a separate room?*
* *Does there need to be catering? Do you have any food allergies?*

**9 Costs**

*List your need for additional financial support*

* *Materials that you need to purchase to make this collaboration more accessible to you*
* *Care worker/support worker/assistant: wages per day*
* *Travel costs for care worker/support worker/assistant*
* *Higher per diems to order food through a delivery service*

**10 Promotion**

*With every communication around the event, or every mention of my name, the accessibility of the building and of the event need to be communicated as well.*

**11 Communication**

*List your needs around communication*

*e.g. I wish to speak to the same person when discussing my accessibility.*

*e.g. You can contact me Mondays, Tuesdays and Fridays between XX h and XX h.*

**12 Contract**

In the contract for this collaboration, the following clause needs to be added:

NAME OF ORGANISATION OR PARTNER has read the Access Rider provided, and is committed to providing necessary measures to ensure that this engagement is accessible and suitable for you. NAME OF CONTACT will be your main point of contact throughout the engagement, leading on the arrangement of these measures.

**13 Extra information**

*List any additional sources concerning your disability or disability studies, or any other information that you would like to share.*