

**CHAPTER 1:****GENERAL****A. ANNUAL REPRESENTATIVE CONFERENCE**

The 2019 Annual Representative Conference was held at The Europa Hotel, Belfast, on 18th, 19th and 20th May 2019. In attendance were: 25 Councillors, and Officers, 116 Representatives from English AGMs, Branches and Committees (including 32 first-time attendees), 4 Standing Orders Committee members. There were 13 Observers and 10 Visitors. The Guest Speaker was Pdraig Murray, President of Irish Equity. John Gillet and Roxanne James were awarded Honorary Life Membership (the highest honour the union can bestow). For full minutes of the Conference, see Appendix 1.

**B. ELECTIONS AND REFERENDUMS**

Equity Committee Elections took place in 2019, for full results see appendix 2. Three rule changes were put to a referendum in 2019 and were accepted. See full results in appendix 3. The Equity Rule Book was updated accordingly and re-issued in November 2019

**C. LOBBYING ACTIVITY**

In 2019 Equity continued to be active in its efforts to campaign and lobby on various issues of concern and impact to Equity members.

Performers' Alliance All-Party Parliamentary Group

Equity continued to work closely with the Performers Alliance All-Party Parliamentary Group (APPG), providing briefings to MPs and Peers who are members of the APPG so that the union's views could be raised during parliamentary debates and Departmental Questions.

The following Officers were elected to the Group at its AGM to reconstitute the Group post the General Election:  
Chair – Alison McGovern MP (Labour)

Vice Chairs - Deidre Brock MP (SNP), Damian Collins (Conservative), Thangam Debbonaire (Labour), Kerry McCarthy (Labour), David Warburton (Conservative), Pete Wishart (SNP), Giles Watling (Conservative), Baroness (Genista) McIntosh (Labour), Lord (Tim) Clement Jones (Lib Dem), Ian Murray (Labour), Earl (Nick) Clancarty (Crossbench).

It was agreed that in the coming year priorities for the Group will be:

- Performance for All – promoting Equity's manifesto for change in the arts funding and decision making realms.
- Brexit – with specific work on lobbying for freedom of movement for performers/creative workers, protection of funding for the arts and culture following the end of the UK's involvement in Creative Europe and seeking to influence trade deal negotiations
- Transposition of the European Copyright Directive into UK law
- Working class representation in the arts – publication of the Class Ceiling report and subsequent activity to highlight the report's recommendations

**D. MARKETING AND COMMUNICATION****Job Information Service 2019**

JActing Male: 292 Acting Female: 308 Dance Male: 116 Dance Female: 109 Singing: 55 Variety: 16  
Non-Performing: 106 Total jobs: 1,002

**Job Providers include:**

Casting Directors:

Debbie O' Brien for The Choir Man, Norwegian Cruise Line, Cinderella at Riverfront Theatre

Newport, Jack and the Beanstalk at Wakefield Theatre Royal & Opera House, Rock and Roll pantos

at Artsdepot, New Wolsey Theatre and City Varieties Leeds; One Night of Tina; Jina Jay Casting for independent feature film; Jeremy Zimmermann Casting for The Reckoning.

Theatre Companies:

Almeida Theatre, Theatre-Rites, Traverse Theatre, Citizens Theatre, Northumberland Theatre Company, Zest Theatre, Paines Plough, National Theatre, Old Vic.

Regional Theatres:

Alhambra Theatre, Northern Broadsides, Chichester Festival Theatre, Sheffield Theatres, Queen's Theatre Hornchurch, Pitlochry Festival Theatre, Lyric Theatre Belfast, Royal Exchange Theatre.

Theatre in Education & Issue Based Theatre:

Immediate Theatre, Imagine If Theatre, M6 Theatre Company, Oily Cart, Unicorn Theatre, Box Clever Theatre, Geese Theatre, Polka Theatre, OpenView Education, Theatre Hullabaloo, Freshwater Theatre Company, Red Ladder Theatre Company, Travelling Light Theatre Company, Full House Theatre, 20 Stories High, Scottish Youth Theatre.

Universities, Schools, Colleges, Higher/Further Education:

St. Paul's School, Cheltenham College, Magdalen College School, Warwick School.

Drama & Performing Arts Training:

Royal Central School of Speech and Drama, Italia Conti, Royal Academy of Dramatic Art, Identity School of Acting, London Academy of Music and Dramatic Art, Royal Conservatoire of Scotland, Bird College, The BRIT School, Rose Bruford College.

Opera:

Welsh National Opera, Glyndebourne Productions.

Weekend & Part-Time Performing Arts Schools & Youth Theatres:

Stagecoach, Razzamataz, Theatretrain, Pauline Quirke Academy.

Disability & Inclusive Arts:

Green Candle Dance Company, CandoCo Dance Company, Graeae, Mind the Gap, Mainspring Arts.

Dance Companies & Dance Training:

Motionhouse, Rambert, Phoenix Dance Theatre, Scottish Ballet, Ludus Dance, Scottish Dance Theatre, Balbir Singh Dance Company, Sonia Sabri Company, National Dance Company Wales, Gary Rowntree Dance, Sadler's Wells, Elmhurst Ballet School, Akademi, ZooNation.

Circus Arts, Dance Theatre & Physical Theatre:

Acrojou, Fidget Feet, Aerial Dance Theatre, Circus Mash.

Artistic/Associate/Resident Director:

Donmar Warehouse, The Regional Theatre Young Director Scheme (RTYDS), Nuffield Southampton Theatres, Traverse Theatre, Punchdrunk, National Theatre Wales, Theatre by The lake, Kiln Theatre Spare Tyre, Northern Broadsides, Regent's Park Open Air Theatre.

Visitor Entertainment & Experience Attractions, Holiday Parks & Resorts:

Chessington World of Adventures, LaplandUK, Universal Studios Japan, Warner Leisure Hotels, Thursford Christmas Spectacular, Moulin Rouge.

Arts, Community & Heritage, Cultural Organisations & Museums:

Storyhouse, Edinburgh Science Festival, Bradford Literature Festival, Brunel's SS Great Britain, Macrobert Arts Centre, Royal Armouries, Artemis Scotland.

## Events

In 2019 this area of outreach and engagement work continued to be lead by Louise Grainger and participated in the following as exhibitors, panellists, workshop providers and speakers further raising the profile of Equity amongst members and potential members and within the wider industry. Some of these are listed here:

Beyond the Border; Blackpool Magic Convention; Brighton Fringe Festival; British Ring Magic Convention; Catholic Association of Performing Arts (CaAPA) Annual Drama Student Event; Circus City, Bristol; Covent Garden May Fayre and Puppet Festival; Curtains Up; Edinburgh Festivals; Festival at the Edge; International Brotherhood of Magicians, Eastbourne, European Juggling Convention in Newark; Keeping It Live Showcases; Kidology and Ventarama; Leicester Comedy Festival; London Fashion Weeks; Magic Circle Dealers' Day, 'Meet the Industry', London for comedians; Monologue Slam; Moving on Up; Moving Parts Puppet Festival in Newcastle and the Skipton and Tunbridge Wells puppetry festivals, National Student Drama Festival; OneDance Uk Conference; Performers' Alliance Parliamentary Reception; Showcase Productions Showcase; Spark Children's Arts Festival; Surviving Actors; TheatreCraft; Winchester Hat Fair and numerous student showcases.

We also ran a range of Equity events during the year including our annual full week of events at the Edinburgh Festival (workshops, networking events, advice and guidance drop-ins, The Sanctuary...) Student Members' events, networking and professional development for members based in North America, sessions during Young Workers Month, launches of members' networks, support activity for new areas of industrial activity including the event at the National Theatre to launch the Guidelines for Entertainment Professionals Working with LGBT+ Performers; the Performance for All Policy; and a major event to mark the one year anniversary of the launch of the union's Agenda for Change policy and campaign.

## Website and Social Media

The new website launched at the beginning of June. It is the result of extensive research with members, which included workshops, phone interviews and surveys. Members said they wanted the site to be more member-focused. They did not simply want a 'members' area', they wanted the whole site to belong to them. They wanted quick access to high priority items such as the rates and agreements, their PLI certificate and their membership of a branch or committee. This was provided by a new 'For Members' drop down menu and the rates and agreements sections was completely re-designed. They wanted a site that was easy to navigate, with better search and we have introduced a new segmented search function and the ability to create shortcuts to the content members find important. Its ability to showcase the union's content (news, interviews etc) formed the platform of a new email communications system. We now send out a regular all-member email newsletter that have proved hugely popular. Social media continues to grow, with twitter the largest platform followed by Facebook. We are starting to utilise Instagram more and have big plans for it. We also use YouTube, mainly as a feeder for video onto our social media channels.

## Training

Our joint Federation of Entertainment Unions (FEU) free workshops and resources saw another successful year with Equity continuing as the lead union with Louise Grainger managing this important work. The scheme continues to be funded by government UnionLearn and delivers free training both in workshop format and online to members of Equity, The Musicians Union, the Writers Guild of Great Britain (WGGB) and NUJ (National Union of Journalists). The annual compliance audit on behalf of the Department for Education gave the project the top rating possible. The bid for ongoing funding was successful securing another year's activity. As well as workshops, the FEU Training online resources include webinars, a training blog, top tips and e-courses that can be done at any time. Members should register with [www.feutraining.org.uk](http://www.feutraining.org.uk) to access these and the full range of resources and to find out about upcoming workshops.

Throughout the year Equity's Careers and Learning Advisors delivered one-to-one sessions to members who contacted them directly via <https://www.equity.org.uk/looking-for-work/careers-advice/> The advisors also contributed to some of our outreach work by delivering workshops and one-to-one advice at events. In Wales our multi-union partnership CULT Cymru continued with its programme of short, continuing professional development (CPD) workshops for Equity members and those of sister unions (BECTU, WGGB, MU). For more information about the range of training and how to participate members should look at [www.cultcymru.org](http://www.cultcymru.org)

During 2019 we continued our activist training programme which has been developed in-house by Louise Grainger and includes an induction day for members newly elected to Committees, a workshop day for Branch Secretaries, another specifically for Branch Treasurers; Branch Development; training for Student Deputies and short sessions for Equity Depts - the 'Bitesize Programme'. As a result of Performance for All Policy new training development began to engage with members who are interested in become activists and the first pilot of this will take place in Cardiff in January 2020.

## Mental Health

We were delighted when the work of Equity and in particular the Membership Support Assistant – Bullying, Harassment & Mental Health., was recognised in the inaugural Industry Minds Awards when Addam Merali-Younger was given the Public Choice Award. Our mental health resource, ArtsMinds, [www.artsminds.co.uk](http://www.artsminds.co.uk) continued to get a lot of use during the year. This collaborative initiative from BAPAM (British Association of Performing Arts Medicine), Equity, Spotlight and The Stage brings together into one place a raft of resources for performers and creative practitioners facing mental health issues. It is open access and regularly updated. For the second year we brought together as many industry charities as possible to explore what mental health

support is available to performers and creative practitioners. At the meeting the initial results of research into Autism in performers and performing arts students was shared. We and our members had helped with the survey and we will be interested to see the final report next year. As part of our mental health and well-being work, we ran Sanctuary for another year at the Edinburgh Fringe to provide a calm, quiet space with massage for performers and other participants. Thanks to support from Spotlight we were able to increase the number of days and have at least one Sanctuary day during each week of the festival. The feedback was unanimously positive, both at the time and in subsequent research undertaken by the Fringe Society.

Towards the end of the year after reviewing the provision of mental health support the union offers, we began working on introducing a 24/7 support line which will be staffed by qualified counsellors and a way of providing some free counselling sessions for members. This work continues and the new provision should come into place in early 2020.

## **Publications**

We continued the ongoing review of our recruitment materials and created a new suite of leaflets and other print for specific areas of the industry and campaigns. We encourage members to get supplies of these from Head Office (020 7670 0273) to put into green rooms, notice boards etc wherever you are working. The Equity Diary continued to be well-received and was sent out with the summer issue of the magazine. It is sent to members and student members whose subscriptions are up to date and to new members with their first card. The magazine was published four times a year. The magazine won Best Trade Union magazine at the TUC Communications Awards 2018.

## **E. Recruitment and Retention**

2019 was an excellent year for Equity membership, another year of growth. We are growing our membership across key industrial areas and in our branches. For more information on the figures see chapter 12.

## **F. Clarence Derwent Awards**

First awarded in 1948 these are for the best supporting male and female performances on a London stage. The awards are presented in one year in recognition of work during the preceding 12 months. The judges' panel comprises the Equity President, theatre critics, producers and theatre directors. In February 2019 we held the award ceremony for the 2018 winners and were delighted to present these to Michelle Fairley and Irfan Shamji



**CHAPTER 2:**

# INDUSTRIAL & ORGANISING

Equity's industrial and organising work in 2019 is outlined in the next section of the annual report in relation to industrial and throughout the report in relation to organising. The task of implementing Conference and Council industrial policy continues to be undertaken in conjunction with the Heads of Department in Live Performance and Recorded Media, Hilary Hadley and John Barclay, Equity officials, Officers and activists.

The Union's Overarching Policy Objectives 2019, outlined below formed the basis for prioritising work during the year.

- Financial stability to be achieved through increased and stable membership, the protection and development of other income sources and the control of spending.
- Industrial organising to be achieved through developing and maintaining the best possible industrial agreements across all industrial sectors, campaigning and negotiating around industrial agreements and key industrial objectives by increasing member engagement with the Union and increasing membership density on production cast lists, by developing Deputies and other ambassadors in the various work places to further build capacity for industrial engagement.
- Recruitment and retention to permeate all Union activities, through workplace visits, events and initiatives of members, either individually or through Committees and Branches.
- Equalities to be developed through increasing awareness of and engagement with equality issues amongst the membership, by taking forward monitoring within the industry to address under representation in the workplace and other initiatives in accordance with the Union's strategy, including campaigning against harassment and bullying.
- Campaigning to include the progression of Stop Arts Cuts further at the regional and local level; in addition to other campaigns such as Professionally Made Professionally Paid. Implementation of Agenda for Change, Creating Safe Spaces and Manifesto for Casting. In addition to continue lobbying activity through the Parliamentary Group or directly to Ministers and government, at all levels on Brexit and other threshold issues. Implementing the outcomes of the Arts Policy & Campaign Working Party report. Reaffirm Equity's desire to reduce our carbon footprint and improve our green credentials.
- Increasing participation and member engagement through initiatives to reach young members and those in training, through the equality strategy to engage with more members covered by the work of the four Equality Committees and other means, to improve participation of members in the democratic processes and structures of the Union.
- Improving communications, to continue to build on the Union's high profile and status in the media, continue to develop the magazine, website and the use of social media as appropriate. Ensure that all communications are of the highest quality.
- Representing Members through industrial and specialist case work whether advising on and assisting with individual negotiations, or representing members at Courts or Tribunals.
- Maintaining services of high quality to the membership, be it legal protection or insurances. Consider how these can be improved within financial constraints.
- Increasing solidarity internationally through the work with FIA, twinning arrangements, international campaigning and the UK/Ireland Action Group and nationally through TUC (including through our positions on the General Council and Executive), STUC, Welsh TUC, ICTU and local Trades Union Councils.#

- Staff development by working closely to objectives through the staff appraisal system and through the provision of appropriate training both internally and externally.

Within these overarching objectives, the departmental objectives and objectives developed for individual officials through the staff appraisal process, Equity's industrial and organising agenda continued advancing the Union's reach and influence by increasing membership numbers for yet another year, by increasing subscription income again and by using the increased Union power and resources to develop further in a number of ways.

Equity continued to hold and improve collectively bargained Union Agreements across the Live Performance and Recorded Media industries and campaign on issues affecting Equity members, including as outlined below:

Negotiations for performers and stage management have been advanced with the engagers in Live Performance.

The 'Professionally Made, Professionally Paid' campaign continued to attract engagers to new agreements.

Extensive work continued to be undertaken with the BBC, other engagers and HMRC in relation to the self-employed status of Equity members in relation to tax and national insurance.

The TV Working Party continued its work and efforts continued to develop a collective agreement for the Games area.

A Walk On and Supporting Artists agreement was concluded with PACT.

The Arts and Campaigning Working Party report, 'Performance For All', was advanced as Equity's arts policy manifesto in the 2019 election campaign. Work on developing a national campaign network continues.

The Ireland / UK Action Group continued its work in Northern Ireland and the Republic.

Equity attended the TUC in Brighton, the Scottish TUC in Aviemore and the Irish Congress in Dublin, as part of the ongoing linkages with the broader trade union movement. Activists also continue to participate in local and regional TUC structures.

Equity's Directors and Designers Committee continued its work on creative team agreements.

Equity as a progressive organising and campaigning Union continues to grow, continues to develop its financial stability and continues to reform its structures including through the addition of new networks as well as existing ones.

All of this work ensures that the Union is better structured to ensure working members receive the support and assistance they need to advance legitimate industrial demands. Members as a whole also have to have the opportunity to organise and campaign to ensure the vision that benefits performers, stage management and creative team becomes more clearly understood and supported in society as a whole.

Stephen Spence, Deputy for the General Secretary, Industrial and Organising  
EQUITY

## CHAPTER 3:

**LIVE PERFORMANCE****A. GENERAL****i. Overseas Touring**

Overseas Touring rates were confirmed and agreed with UK Theatre with the exception of South Korea where the rate has not been agreed and advice must be sought from both organisations. The Seoul Promoters believe 50,000 WON is sufficient which is not accepted by Equity. If the relevant rate can't be found, the correct percentage of the FCO rates can be used for budgeting purposes, 75% of the B rate if accommodation plus breakfast is provided.

**UK Theatre Equity Overseas Touring . 5 April 2018****EUROPE, RUSSIA, JAPAN, SINGAPORE, SOUTH KOREA, INDIA & AUSTRALASIA**

	Per Diem	Accommodation only provided 96% per diem due	Accommodation & breakfast provided 75% per diem due
China (yuan)	426.67	384	320
Europe (€)	60	54	45
Russia (€)	72	65	54
Tokyo (yen)	10,666.50	9600	8,000
Rest of Japan (yen)	9,333	8400	7,000
Singapore (Singapore\$)	97.33	87.6	73
South Korea (WON)	Rate not agreed	Rate not agreed	70,000 Rate not agreed
Hong Kong (HK\$)	520	468	390
Perth & Sydney (AUS\$)	80	72	60
Rest of Australia (AUS\$)	73	65.50	55
New Zealand (NZ\$)	66.50	60	50
India - New Delhi, Mumbai, Chennai, Kolkatta, Bangalore (INR)	2666	2400	2000
India - Ahmedabad, Baroda, Bhopal, Bhuvaneshwar, Chandigarh, Cochin, Gauhati, Goa, Hyderabad, Jaipur, Jamshedpur, Lucknow, Nagpur, Patna, Pune, Surat, Trivandrum (INR)	1774	1597	1330
Rest of India (INR)	1307	1176	980

Where accommodation plus one meal is provided, 42.5% of the per diem is due. Where accommodation plus two meals is provided 10% of the per diem is due.

**USA**

The GSA clearly lay out area by area within the states what the per diem rates are for meals and incidentals for each location. For example, the GSA per diem rates for New York, Washington DC, Los Angeles and San Francisco are currently \$71.



Following the same principle of the per diem rates payable in Europe etc, these GSA rates may be reduced to 75% where breakfast is provided.

There may be some instances where the finances of a production necessitate agreeing a lower per diem rate.

### TRAVEL TIME PAYMENTS

Number of hours Payment

For 8 to 12 hours £20.00

For 12 to 20 hours £48.00

For over 20 hours £64.00

### PER DIEMS FOR REPUBLIC OF IRELAND

No accommodation and no meals: Full Irish Equity rate Accommodation only: One half of Full Irish Equity rate

Accommodation and breakfast: One-third of Full Irish Equity rate

The Full Irish Equity rate as of January 2019:

- €75 Euros for companies who do not receive a subsidy
- €86.15 Euros for companies fully subsidised

## B. LONDON THEATRE

During the early part of 2019 a new West End Agreement was negotiated with SOLT, ratified by the Stage Committee and reprinted. The new West End Agreement covers a four year period.

Key terms were agreed as follows and a number of the Working Parties key objectives achieved through the negotiation process. There are real financial gains couples with improvements to benefit working life of performers, and many of the items of the Casting Manifesto and Agenda for Change have been reflected in the new Agreement.

- **No reductions, trade-offs or detrimental changes;**
- **Real terms year 1 increase in minima, with protection against economic uncertainty in later years, bringing the category A basic rate above £700/week for the first time:**

<b>Performer/ASM minimum rates</b>			
	<b>Cat A</b>	<b>Cat B</b>	<b>Cat C</b>
Year 1	712.73	648.34	583.38
Year 2	726.98	661.31	595.05
Year 3	741.52	674.53	606.95
Year 4 <sup>*1</sup>	756.35	688.02	619.09
Percentage total	8.9%	8.9%	8.9%
<b>Deputy Stage Manager minimum reates</b>			
	<b>Cat A</b>	<b>Cat B</b>	<b>Cat C</b>
Year 1	777.73	713.34	648.38
Year 2	791.98	726.31	660.05
Year 3	806.52	739.53	671.95
Year 4 *	821.35	753.02	684.09
Percentage total	8.8%	8.8%	8.8%

<sup>\*1</sup> If the rate of CPI published by the ONS in March 2022, is more than plus 0.5 of a percentage point above the 2.0% increase in rates in April 2022, the level of increase will be revised upwards so that it is not less than 0.5 of a percentage point below CPI. This being subject to a maximum level of increase of 3.5%. (i.e. if the level CPI published in March 2022 is in excess of 4.0% no additional upward adjustments will be made)

\*Similarly, if CPI published by the ONS in March 2022, is more than 0.5 of percentage point below the 2.0% increase in rates, the rate increase will be revised downwards so that it is not more than 0.5 percentage of a point above CPI. This being subject to the minimum level of increase being 1.0% (i.e. if the level CPI published in March 2022 is less than 0.5% no additional downward adjustments will be made)

- Our claim met in full for increases to understudy responsibility payments, dance captains and swings, yielding increases of between 29% and 44% for those members who were most strongly and widely felt to need a boost:

<b>Understudy responsibility and performance payment</b>		
	<b>Leading role</b>	<b>Supporting role</b>
Year 1	28	18.25
Year 2	30	19.5
Year 3	32	21
Year 4	35	22
Percentage total	31.60%	29.30%
	<b>Swing payment</b>	
Year 1	69	
Year 2	75	
Year 3	82	
Year 4	90	
Percentage total	43.80%	
	<b>Dance Captain payment</b>	
Year 1	98	
Year 2	105	
Year 3	112	
Year 4	120	
Percentage total	31.30%	

- Rights to flexible working such as job shares incorporated into contract, so even the most nervous Equity member can confidently seek to balance their family, caring and life commitments with their career;
- Christmas day to be a free day off, without reduction in salary or holiday entitlement;
- Improvements to casting, equalities and dignity at work, taking forward recommendations of our Agenda for Change and Manifesto for Casting including:
  - Dignity at work policies and procedures;
  - Commitments to inclusive casting and improving opportunities for disabled performers;
  - A timely #YesOrNo following auditions
- Stage Management differentials up to £65
- Clarification of the operation of buyouts, to ensure they never undercut the agreement
- A new clause recommending preventative measures on physical shows to reduce injuries. We have also secured commitments to take forward important work over the coming months:
- Joint working towards a 5 day working week in initial rehearsals, which will include SOLT and Equity's Theatre Directors.
- A working party to set up a new system for fairly dealing with ensemble-led theatre.

And a number of improvements which are less headline-grabbing but significant:

- All other allowances and payments, including relocation allowance, to increase by: 2.6% in year 1, 2.2% year 2, 2% year 3, 2% year 4 (query whether would change with inflation link);
- EPK usage payments up to £15/month for publicity beyond the current production, £135 and £270 for making of documentary usage, from year 1;
- Social media policies to be furnished at point of contract wherever possible;
- Increased allowances for travel payments to pre-contractual costume fittings;
- Improved provision for travel costs where no public transport available;
- Dance footwear to be suitably manufactured;
- Payments for stage management covering up, even when others are in the building;

- Parity of billing on websites and digital boards for stage management;
- Swing/feature responsibilities set by final understudy rehearsal;
- Extended period for standing in payments during rehearsals;
- Tightened definition of Dance Captain responsibilities;
- 2 weeks notice for children leaving shows due to illness, injury growth or voice breaking;

Given the period of political and economic uncertainty an inflation lock has been incorporated into the deal for the fourth year, and SOLT have been advised that if we find ourselves in an extreme situation, such as hyperinflation, then the parties would have to come back to the table.

The new Agreement was put out to a ballot of the members working in the West End, and those members who had been working on a West End contract in the last few years and was hugely supported by 90% voting in favour.

### **B (ii) West End Choreographers Agreement**

Although a claim has been submitted to revise the rates from April 2018, these new figures have not yet been agreed. The negotiations for the Choreographers Agreement have been held up pending the resolution of the SOLT Designers Agreement. An interim claim has been submitted and an additional 2.5% and a further 2.75% on rates has been agreed until the work for an entire financial restructure of the Agreement can commence.

Rates have been increased by 2.5% and are as follows from October 2019 to 6 April 2020:

#### **MINIMUM FEES**

##### **SOLT / EQUITY AGREEMENT FOR WEST END CHOREOGRAPHERS**

<b>MINIMUM FEES</b>	<b>Category A</b>	<b>Category B</b>	<b>Category C</b>
<b>17.1 Choreography and Musical Staging for Musicals</b>			
17.1.1 Preparation Fee	£4,870.50	£4,658.50	£4,236.50
17.1.2 Rehearsal Period over 5 wks	£976	£933	£847.50
17.1.3 Weekly Royalty	£205.40	£184	169.50
<b>17.2 Choreography and/or Musical Staging for Plays</b>			
17.2.1 Preparation Fee	£2,848	£2,724	£2,477.50
17.2.2 3½ hour session	£166.50	£158	£143
17.2.3 Weekly Royalty	£99.50	£95.50	£87.50
<b>17.3 A small amount of Choreography / Musical Staging</b>	£143 per 3½ hour session		
<b>Assistant Choreographer – Daily Rate</b>	£150		

### **(iii) West End Directors.**

Negotiations were concluded with the acceptance of a 20% offer over a four year Agreement. The minimum rates have been increased by 5% from 1st April.

Category B is 10% above C.

Category A is 15% above B

<b>% Uplift each Year: 5%</b>	<b>1 April 2019 to 31 March 2020</b>	<b>1 April 2020 to 31 March 2021</b>	<b>1 April 2021 to 31 March 2022</b>
<b>MINIMUM FEES</b>			
Tier A	£5,233	£5,495	£5,770
Tier B	£4,551	£4,779	£5,018
Tier C	£4,138	£4,345	£4,562

### Assistant Directors

Pay for Assistant Directors is lined to the increases in the DSM rate in the West End in accordance with the correct Category rate. The weekly rate for example for an Assistant Director in the West End is £777.73

### (iv) West End Designers

A full and comprehensive claim was submitted in the autumn of 2018 which was negotiated throughout 2019. The West End revised claim attempted to limit the attendance days to 5 for the fee and introduce extra daily payments. Other key claims included improvements to expenses and a new clause on payment for research materials including the cost of the assistant designer. Given the complexity of the negotiations at the time of writing this report, a new agreement has been reached (subject to ratification) for a 2.7% increase from April 2019 and a further 2.5% in April 2020 with a commitment by the Managers to a full financial review, although they will not consider the claim limiting the number of attendance days covered by the fee. Agreement has now been made for the interim increases

Category A is 15% above B

Category B is 10% above C.

### 1 April 2019 - 1 April 2020

<b>MINIMUM FEES</b>	<b>Category A</b>	<b>Category B</b>	<b>Category C</b>
<b>SETS</b>			
Major Musicals	£7,268.31	£6,783	£6,165.90
Musicals	£5,519.22	£5,278.50	£4,799.10
Straight Plays/Small Musicals	£4,099.38	£3,921.90	£5,564.90
Weekly Fee	£212.16	£202.98	£184.90
<b>COSTUMES</b>			
Major Musicals	£4,731.78	£4,525.74	£4,114.68
Musicals	£3,706.68	£3,545.52	£3,223.30
Straight Play/Small Musical	£2,759.10	£2,638.74	£2,399.04
Weekly Fee	£164.22	£157.52	£142.80
<b>LIGHTING</b>			
Major Musicals	£3,552.66	£3,398.64	£3,089.58
Musicals	£2,759.10	£2,638.74	£2,399.04
Straigh Play/Small Musical	£2,051.22	£1,962.48	£1,783.98
Weekly Fee	£129.54	£123.42	£112.20
<b>EXPENSES</b>			
Per day	£63	£60.29	£54.81
Overnight	£141.86	£135.69	£123.36

## C. COMMERCIAL AND SUBSIDISED THEATRE

### UK Theatre/Equity Choreographers Agreement.

A claim has been drafted by the Working Party and submitted for negotiation. During a period of stasis in negotiations an interim increase has been made in line with the Designers of 5.25% and a full new claim put together to address levels of pay against actual hours worked. Research work will take place during 2020 with a claim to be submitted with pay as the main focus.

Rates until April 2020 are as follows:

<b>MINIMUM FEES</b>	
<b>Commercial Theatre</b>	
Tours and Seasons	£1,408
Exceptional Minimum	£756
<b>Subsidised Repertory</b>	
MRSL Grade 1	£1,358
MRSL Grade 2	£1,188
MRSL Grade 3	£1,094
<b>DAILY ENGAGEMENTS</b>	
<b>Commercial Theatre</b>	£217
Tours and Seasons	£126
Exceptional Minimum	
<b>Subsidised Repertory</b>	
MRSL Grade 1	£213
MRSL Grade 2	£213
MRSL Grade 3	£126
<b>ADDITIONAL DAYS</b>	
<b>Commercial Theatre</b>	
Tours and Seasons	£146
Exceptional Minimum	£93
<b>Subsidised Repertory</b>	
MRSL Grade 1	£144
MRSL Grade 2	£144
MRSL Grade 3	£130

### Theatre Fight Directors Agreement

The agreement's rates remained unchanged in 2019. The Working Party focussed on reforms to the Entry Requirements, and SOLT/UKT were unprepared to accept a claim until other creative team agreements were concluded, which Equity agreed to. A claim is being devised following the conclusion of the other creative team negotiations in early 2020.

### UK Theatre/Equity/Bectu Designer's Agreement

A new claim was submitted and during 2019 negotiations have taken place. The claim focussed on a new fee structure for freelance designers to limit the number of attendance days that are included in the minimum fee. Other claims included specific payment of the assistant designer for the construction of the model box and changes to the expenses clause. Given the protracted nature of the negotiations, the Managers have offered a 2.7% increase from April 2019 with a 2.5% increase from April 2020 with a commitment from the Managers to a full financial review from April 2021. Some gains were made to the Agreement including a new Clause concerning construction costs with direct reference to meeting the costs of an Assistant Designer. A new Expenses Clause has been agreed and there will be a new standard form of engagement/contract inserted into the Agreement.

**UK Theatre/Equity/ BECTU - Resident Designers**

<b>Head of Design</b>	<b>2 October 2019 – 6th April 2020</b>
MRS� Grade 1	£512
MRS� Grade 2	£498
MRS� Grade 3	£452
<b>Resident Designer</b>	
MRS� Grade 1	£475
MRS� Grade 2	£460
MRS� Grade 3	£417
<b>Assistant Designer</b>	£389

**UK Theatre/Equity/BECTU – Set and Costume**

<b>RSC/RNT</b>	<b>2 October 2019 – 6 April 2020</b>
Full	£6,745
Small	£4,046
<b>Subsidised Repertory</b>	
MRS� 1	£3,874
Studio/Workshop	£1,647
MRS� 2/3	£2,838
Studio/ Workshop	£1,368
<b>Commercial Theatre</b>	
Higher Minimum Tour/Season/Musical	£3,748
Straight Play	£3014
Exceptional Minimum Tour/ Season/Commercial Rep	£1,622
<b>Opera A (ROH/ENO)</b>	
Full	£7,413
One Act and Small-scale tours	£3,448
<b>Opera B (SO, WNO, Opera North, GTO)</b>	
Full	£5,393
One Act	£2,295
Small-scale tours	£2,526
<b>Opera C</b>	
Full	£2,537
One Act	£1,154
<b>Ballet A (RB, BRB, ENB)</b>	
Full	£6,745
One Act	£2,157
Small-scale tours	£2,526
<b>Ballet B (Rambert, NB, SB)</b>	
Full	£3,463
One Act	£1,264
Small-scale tours	£2,526
<b>Ballet C</b>	

Full	£2,537
One Act	£506

**UK Theatre/Equity/BECTU - Lighting**

<b>RSC/RNT</b>	<b>2 October 2019 - 6 April 2020</b>
Full	£3,092
Small	£1,546
<b>Subsidised Repertory</b>	
MRSL 1	£1,447
Tours	£2,015
Studio/Workshop	£693
MRSL 2/3	£789
Studio/ Workshop	£630
<b>Commercial Theatre</b>	
Higher Minimum Tour/Season/Musical	£2,368
Straight Play	£1,321
Exceptional Minimum Tour/ Season/Commercial Rep	£633
<b>Opera A (ROH/ENO)</b>	
Full	£3,607
One Act and Small-scale tours	£1,652
<b>Opera B (SO, WNO, Opera North, GTO)</b>	
Full	£2,060
One Act	£937
Small-scale tours	£1,026
<b>Opera C</b>	
Full	£1,032
One Act	£568
<b>Ballet A (RB, BRB, ENB)</b>	
Full	£2,060
One Act	£937
Small-scale tours	£1,026
<b>Ballet B (Rambert, NB, SB)</b>	
Full	£1,800
One Act	£703
Small-scale tours	£950
<b>Ballet C</b>	
Full	£904
One Act	£568

We accepted a rise of 2% on all elements of minimum pay for performers. Anonymised general breakdowns of artists' wages comparing against race and sex were again provided along with levels of employment, in order to enable the union to monitor terms and conditions for equality groups.

## Subsidised Theatre Agreement

These were by far the toughest negotiations for over a decade for the subsidised theatre sector. The financial rises achieved were disappointingly low, but this should be seen in the context of both a highly successful deal in 2017 (a 12.5%+ rise in 21 months) and the uncertainty caused to the subsidised theatre sector through continued austerity and Brexit. The Stage Committee were disappointed by the financial package on wages.

However, this should be seen in the broader context of the achievements we've made. There are significant rises in the living away allowances, which is where we focussed our energies based on our research suggesting around 80% of those on the agreement receive them, irrespective of level of wage. There are improvements to working hours from 2020, resulting in, we hope, a better work/life balance, and more overtime where that cannot be achieved. Sunday payments improve for the first time, and we've made significant improvements in sick pay calculations.

Of most interest for members will be the incorporation of our campaigning work on auditions (including yes/no), and family friendly provisions – including job shares. We're establishing across theatre minimum terms for best practice – the wording here is identical to the West End. We've also achieved a working party on a five day working week, on TIE, and on puppeteers. This allows us to keep the ball rolling even though we have a three year agreement. The Stage Committee agreed a plan of action to prepared for the next agreement immediately.

We intend to start negotiations early in 2020 for our next agreement, beginning with the five day week discussions. Furthermore, to make up for the low rises, we intend to push ahead more aggressively with the re-grading of theatres to secure increases for members over the next three years in that way. Finally, we shall also be taking a harder-line approach to any variations to the agreement over the next three years. Managers have taken the approach that this is a minimum terms agreement by failing to offer more generous rises – and we will do the same. We hope that a stricter approach to changes and variations will produce more engagement from reasonable managers in the next round of negotiations

In the difficult climate we find ourselves in, the good rise we achieved last time, and the level of member engagement we're currently experiencing, the working party on the day agreed that there was nowhere further to go. In that vein, the next two years will be spent in constant discussion and awareness raising to mean that the next claim is approached from a more aggressive stance – as we did in 2017.

The proposal was recommended by the Stage Committee and the Stage Management committee, and overwhelmingly passed by all members who have worked on the agreement in the preceding 3 years: The new agreement was passed by the following margin:

**For:** 90% (477)  
**Against:** 10% (54)

**Turnout:** 15% (531/3,577)

### Financial Offer (backdated) New Terms:

Financial Year	Salary Increase
2019-20	0%
2020-21	1%
2021-22	1%
3 years	2%



	2019-20	2020-21	2021-22	3 years
Minimum	£450	£450	£454.50	£459.05
MRSL 1	£550	£550	£555.50	£561.06
MRSL 2	£485	£485	£489.85	£494.75
MRSL 3	£450	£450	£454.50	£459.05
Stage Management				
ASM	£450	£450	£454.50	£459.05
DSM				
1	£500	£500	£505	£510.05
2	£468	£468	£472.68	£477.41
3	£459	£459	£463.59	£468.23
SM				
1	£561	£561	£566.61	£572.28
2	£495	£495	£499.95	£504.95
3	£464	£464	£468.64	£473.33
CSM				
1	£594	£594	£599.94	£605.94
2	£524	£524	£529.24	£534.53
3	£486	£486	£490.86	£495.77

Financial Year	Understudy Responsibility/Swing	Understudy Performance (Lead)	Understudy Performance (Other)	Additional Roles	Dance Captain/ Head Boy/ Girl	Flying
2019 - 20	£21.30	£25.96	£15.75	£7.31	£32.24	£43.50
2020-21	£25.00			£10.00	£36.00	£48.00
2021-22	£25.00			£10.00	£36.00	£48.00
3 Years	17.4%			36.8%	11.7%	10.3%

Financial Year	Subsistence (Relocation)	Subsistence (Commuting)	Touring Allowance	Touring Allowance (Daily)	Dublin
Current	£167	£144.50	£234	£38.50	75 euro
2019-20	£173.95	£149.50	£245.00	£40.83	75 euro
2020-21	£181.05	£155.55	£255.00	£42.50	80 euro
2021-22	£188.15	£161.65	£265.00	£44.17	80 euro
3 Years	12.7%	11.9%	13.2%	14.7%	6.7%

Subsistence and touring allowance now to be paid a week in advance, and not a week in arrears  
Improved wording on definitions of address – tbc during drafting

### Hours of Work

UK Theatre agrees to a joint meeting to members to discuss and explore measures that could be taken to facilitate 5 day rehearsal weeks.

The following hours to apply from April 2020

Period	Rehearsal	Performance (w/ tech, preview, press night, travel, get in/out, Christ-mass show)	Performance (other)
Current	8.30am – 11.30pm	8.30am – 11.30pm	8.30am – 11.30pm
Proposed	9.00am – 10.00pm	8.30am – 11.30pm	10.00am – 11.30pm

Period	Rehearsal	Performance (w/ press night, Christ-mas show)	Performance w/ tech, previews, travel, get in/out	Performance (other)
Current	43 hours	43 hours	46 hours	43 hours
Proposed	43 hours	43 hours	46 hours	40 hours

### Sunday Working

Period	Performance Rate (where applicable)
Current	£35.00
2019-20	£35.00
2020-21	£37.50
2021 -22	£40.00
3 Years	14.2%

### Overtime

Current: Time and a half for hours over 43

Proposed: In weeks of 43 and 40 hours: time-and-a-half

In weeks of 46 hours: double time

### Breaks

11.2.2. There shall be 60 minutes between curtain down and curtain up in the case of performances, 20 minutes of which shall be free of calls.

### Stage Management:

New clause to read:

x.x.x: If a member of the stage management is required to undertake the duties of a more senior member of stage management on account of that senior member not being available to fulfil their own role, either through absence or because they themselves are covering a more senior role, the minimum salary shall be not less than the minimum salary for that senior member's grade

**Holidays:**

- That at least four weeks' notice has to be given by the management to cancel any enforced holiday period.
- That where a manager cancels holiday within that four week period, the manager shall be liable for accommodation deposits and/or travel expenses incurred by members with respect to that time they believed to be their own. The manager shall have the right to ask for appropriate evidence of expense and that it is genuinely "non-refundable".
- That where a manager gives less than four weeks' notice of a holiday previously scheduled as a period of work then they shall be liable for non-refundable deposits and/or travel expenses incurred. The manager shall have the right to ask for appropriate evidence of expense and that it is genuinely "non-refundable".

**Understudy, Swing & Additional Payments**

New clause to read;

x The Dance Captain shall be responsible for the standard of dance of the cast as required by the Manager and may be required to oversee rehearsals or replacement routines, warm ups or classes as called by the Manager. The Dance Captain is not: a Choreographer, an Assistant Choreographer or a Movement Director. The Dance Captain shall not be asked to create movement/dance. The Dance Captain may be asked to make practical modification to existing choreography when on tour in order to adapt the production to differing venue requirements or unanticipated cast changes.

**Sickness & Injury**

- That responsibility payments or payments received by stage management 'acting up' are included in the standard calculation of sick pay.

A new clause to read:

x.x Treatment Costs

The Actor or member of Stage Management must at all times be aware of working and behaving in ways which are appropriate for maintaining the ability to fulfil the duties under this Contract and for maintaining health and safety in the workplace.

x.x.x Where an Actor or member of Stage Management has sustained an injury while working under the Manager's direction, and requires treatment from a physician, dentist, chiropractor, physiotherapist or osteopath in order to work safely:

x.x.x.x The Actor or member of Stage Management must consult with the Manager and receive the Manager's approval in advance of any treatment being carried out. The Manager has the right of approval of the health-care provider, the type of treatment (including whether treatment is to be provided privately or by the NHS) and any costs of the treatment.

x.x.x.x The Manager will meet the costs of treatment only where his prior approval has been given of the health-care provider, the type of treatment and of any costs if applicable.

x.x.x.x The Actor or member of Stage Management must provide the Manager with full information relating to his treatment, including details of any ongoing treatment where applicable.

x.x.x.x Where it is the opinion (given in writing) of the Actor's or member of Stage Management's physician, dentist, chiropractor, physiotherapist or osteopath that treatment needs to continue after the end of his Contract with the Manager, the Manager may at his discretion pay for reasonable ongoing treatment for a pre-agreed period provided that his prior approval (as laid out above) has been given.

x.x.x In relation to any injury sustained while not working under the Manager's direction, the Manager may, at the Manager's discretion, elect to meet the cost of such treatment. This does not, however, remove the

obligation on the Actor or member of Stage Management to declare any pre-existing factor or comply with the clauses above

x.x.x The Manager's decision to meet the costs of treatment relating to any injury is in no way an indication of the Manager's responsibility or liability for the injury.

### **Equal Opportunities**

Replace clause 1.2 with:

The parties to this Agreement acknowledge their respective roles to maintain equality of employment opportunity, and promote equal treatment, as defined within the Equality Act 2010. This is with particular regard to defined protected characteristics, including age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex and sexual orientation, and socio-economic status.

Beyond this, the parties will seek to extend boundaries, by the promotion of non-traditional casting and integrated casting, and by increasing opportunities for disabled artists.

### **Dignity at Work**

Add new Clause 2.10:

All Managers will have a Dignity at Work Policy which they will inform the Artist about at the point of contracting and will make it available to the Artist.

### **Nudity and simulated sex acts**

Add to clause 18:

No artist shall be required to do any nudity and / or simulated sex act that poses a risk to their welfare."

Where intimate scenes are being rehearsed an additional person's presence will be offered to and made available to the performers should they require it. This person must be acceptable to the Artists.

### **Code of Conduct for Auditions**

Revise certain clauses of Appendix 3:

It involved with the casting process have a responsibility to make reasonable endeavours to ensure performers are given the opportunity to prepare and give of their best.

#### *A3.3 General Procedures for Auditions*

A2.3.1 Where possible all Artists shall receive at least 48 hours' in advance:

A3.3.1.1 Notification of the nature of the auditions and, details of the part(s) being cast; and who will be present;

A3.3.1.2 Notification if the audition is to be taped or recorded in any way.

A3.3.1.3 All necessary material. All the material will remain the property of the management to whom it will be returned if requested.

A3.3.5 On arrival at the place of audition, the Artist shall be informed of the names and roles of the persons conducting the audition and of any special requirements which have not already been notified in advance.

A3.3.7 The Manager shall inform Artists (or their agents) either prior to or at the time of the audition of his arrangements for Artists (or their agents) being notified of the results of their audition. Performers or their agents should be informed when they have not got a role at the earliest opportunity and at least by the time the full cast are announced in the Press.

A3.3.10 All those who are essential to casting decisions should work with performers to minimise the number of recalls.

A3.3.12 Any auditions involving nudity or semi-nudity will be conducted in line with Schedule 11.

A3.3.14 With specific exceptions as allowed by law, performers should not be asked for personal information, verbally or in writing, as part of the audition.

A3.3.15 Information provided on the head sheet or the artist declaration form or equivalent must be treated in accordance with data protection law.

A3.6.2 If the Artist is required to learn a specific number, the Manager, shall provide the music and where possible an MP3 guide track, which shall be made available not later than forty-eight hours before the audition, and the Artist shall perform the audition piece as provided.

A3.7.3 Casting breakdown should encourage applications from the most diverse range of Artists possible.

#### A3.8 Self-taping

A3.8.1 In the case of self-taping, performers should be given clear direction on what is required and a realistic time frame. There should also be a timely acknowledgement of receipt.

#### **Flexible Working**

Add new clause:

The Manager will carefully and sympathetically consider any requests for flexible working including job share and whether this could be accommodated according to the needs of the business.

#### **Engaging as an 'alternate'**

Add new clause:

An Artist may be engaged as an Alternate to play certain Performances in place of the Principal other than as a Cover. Where an Alternate is engaged, they and the Principal will normally only be engaged for a reduced number of Performances a Week

#### **Workplaces**

The Manager shall use reasonable endeavours to ensure that:

- Backstage areas and dressing room accommodation shall be clean, ventilated, well-lit and temperate.
- Toilet and washing facilities will be provided to include showers where available.
- Adequate and clean seating will be provided.
- Changing facilities shall be respectful of privacy

#### **Social Media**

Add new clause:

Where possible, the manager shall furnish the artist with their social media policy at the point of contract.

#### **Puppeteers**

Agreed to separate working party for a new Equity/UKT Appendix

#### **Theatre for Young People**

Agreed to separate working party for a new Equity/UKT Appendix

#### **Credits**

New clause to read:

x. The manager shall credit the artist at each show in a medium which is at no cost to the audience (cast sheet, projection, board, social media, website etc.), make reasonable endeavours to ensure that this is current to the show seen, and advertise where to find this information.

#### **Redrafting under discussion**

##### **Actor Musicians**

To include in existing clause:

'At the beginning and end of the engagement, as well as during any enforced holiday periods or breaks in the contract, the Manager shall make a payment to the Artist in line with the portage provisions of the prevailing UKTheatre/MU Agreement.'

##### **Overtime rates TBC**

To include clear definitions in the 'overtime' clause as to the accepted definitions of rates of overtime and their payment through precedents agreed with UKT:

Double time – twice the normal payment in addition to the normal weekly salary

Time and a half – 1.5 times the normal payment in addition to the normal weekly salary

**Travel time to enforced holiday TBC**

Amend current clause 10.1.6 to read: 'All attendance at calls made by the Manager including travel (whether to the next venue on tour or home on an enforced holiday), performances, rehearsals, fittings...'

Amend current clause 11.1.2.1 to read: 'Where such holiday is enforced, any travel time to such a holiday shall count as working time but not be deducted from the length of the holiday unit.'

**Cancellation of Shows – Effect on Additional Payments**

To include under 'Number of Performances':

'Where an additional show over number for which the artist is contracted, is cancelled by the management with 48 hours' notice or more no additional payment is due.'

**Holiday Pay**

To include under 'Payment':

'Pay in lieu of holiday shall not be 'rolled up' into the weekly payment, and shall be paid in a lump sum in the final weekly payment of the engagement.'

**Notices**

To include under 'Notices'

'Any notice that the Manager posts on the company notice board and/or e-mails to the company, provided that it is sent between 8.30 and 11.30, and in reasonable time, shall be treated as having been brought to the Artist's attention. It is therefore the Artist's responsibility to check what the notices say, whether they have been posted or sent.'

**Buy-Outs**

'For the avoidance of doubt, holiday pay is not an item that can be included in the buy-out and must be paid in addition to basic pay.'

## **D. ROYAL NATIONAL THEATRE**

### **Performers**

The normal structures for member engagement were used with respect to the performers – including a visit in every rehearsal period, the election of a deputy and the National Theatre Performers' Network meeting regularly to discuss the nature of the pay claim and other elements of working at the National Theatre. Building on the previous year's increase in holiday pay we achieved a 12 month trial of a five day working week for 50% of the rehearsal period in excess of rises in minimum pay. Two potential systems were proposed and a permanent system will be introduced for the calendar year 2021. This represents significant, landmark improvements toward our aspiration of a five day working week in the rehearsal period. The trials are outlined below, under the rates card.

Subsistence was frozen, mindful of the substantial increase of 15% in 2017 but is a key focus of the 2020 claim. We are progressing a claim for a premium for Saturday rehearsal working and further improvements in subsistence for 2019.

### **Performer Minimum Rates – RNT - 2018/19**

Minimum basic	£490	
Minimum performance fee	£29.30	
Minimum rehearsal salary	£508	
Maximum basic	£994.50	
Maximum rehearsal salary	£956.75	
Maximum performance fee	£114.75	
Top Salary	£775	
Top performance fee	£77.50	
Supernumerary rate	£42.20	£43 (from 4 November 2019)

Annual increase to basic salary and performance fee – apply 2% to each

Overtime	2 ½% of basic salary per half hour 5% of basic salary per hour
Overtime – long technical days	More than 10/12 hours – 5% of basic salary per half hour 10% of basic salary per hour 20% of basic salary per hour after 11.30 pm
(Sunday Performances)	15% of basic salary plus £40)
Public Holiday Rehearsals	12 ½% of basic salary
Public Holiday Performances	12 ½% of basic salary Minimum - £57.61 Maximum - £71.46
Sunday or Public Holiday Travel	12 ½% of basic salary Minimum - £57.61 Maximum - £71.46
Travel/Subsistence	Actors living between 25 and 49 miles from NT: £36 per week for any rehearsal period* during the engagement Actors living 50+ miles from NT and commuting: £92 per week for any rehearsal period* during the engagement Actors living 50+ miles from the NT and relocating: £184 per week for the entire engagement

\*or six weeks, whichever is the longer

### Five Day Working Week Trial

Pattern 1 until the end of June 2020

- The director will be advised that if they wish to work on a Saturday they can rehearse each actor and each member of the SM team for no more than 3 Saturdays over the whole rehearsal period. The Staff Director will also only be able to attend 3 Saturday rehearsals.
- This pattern can be used in two ways: Preferably the director can nominate in advance the three Saturdays they will work or they can stagger the calling of the actors and SM team across the whole period. This latter version requires the SM to track the Saturday calls of each actor to ensure they do not exceed three each.

Pattern 2 from the end of June until December 2020 if Pattern 1 is unsuccessful

- The director will be advised that, other than the final Saturday, if they wish to work on a Saturday, the maximum working time is 10am – 2pm. This includes prep and clearing time for SM.
- The call for the actors would be a straight 3-hour call with no breaks from 10:30am-1:30pm. On this pattern they can work every Saturday if they wish.
- The final Saturday of rehearsal can be a full working day if needed.

### Royal National Theatre - Stage Management

Ben Donoghue remained as Deputy for the group.

After protracted negotiations, now reached a settlement with respect to the 2018-19 and 2019-20 pay claims. The benefits of these were backdated to all stage management members who worked at the NT over that period.

The union set out three years ago to substantially improve the terms on which stage management are engaged – particularly those on fixed term arrangements. As a reminder, our priorities have been:

- Ensuring stage management share proportionately in NT Live royalties both in-house and outside of the NT – achieved for shows from April 2018
- Creating more permanent, more flexible stage management jobs at the NT, and fighting off a 50% reduction in permanent staff from the union agreement – achieved 2016, with work ongoing to fill now vacant positions
- Securing a subsistence payment for stage management moving to London to work at the NT – achieved from 2018
- Making the pension scheme cheaper to contribute to for fixed term members, and the ability to get the same levels of contribution as permanent staff - achieved and backdated from 2019, (see below)
- Holiday, and subsequent holiday pay, improvements for members – achieved for 2019, completed in 2020 (see below)
- Pay rises no less than those of other NT Staff – achieved each year (see below)
- A five day working week in rehearsal weeks – negotiations to continue in future claims
- Improving the payment for work on an NT Live, so that stage management working on in-house productions receive the same as those outside the NT – negotiations ongoing for our 2020 claim

With respect to the back-dating of the claim, members were eligible for some or all of the following:

For members who worked at the NT between April 2018 and March 2019:

- 2.5% rise on weekly pay, backdated OR 45p per hour rise on weekly pay (whichever is the greater)

For members who worked at the NT from April 2019 onwards:

- A backdated additional 2% on weekly pay, in addition to the rise referred to above
- Backdated new pension contributions, based on the preference of the team member, as follows:



Stage Management Member	National Theatre	Total
(Current: 4.5%)	(Current: 4.5%)	(Current: 9%)
3%	5%	8%
4.5%	5.5%	10%
6%	6%	12%
7.5%	7.5%	15%

Improved holiday to apply to current contracts:

Service	SM Current (inc Bank Holidays)	2019/2020 N (inc Bank Holidays)	2020+ (inc Bank Holidays)
0-3 (and all fixed term)	32	33	34
4-7	35	36	38
8+	40	41	42
12+	40	43	46

## ***E ROYAL SHAKESPEARE COMPANY***

Negotiations concluded in 2019 and we achieved a 2.5% increase on all minimum terms, except subsistence which was increased by 2% and a freeze in touring allowance. The cast recording session fee increased 8.3% from £120 to £130. All rates applied from April 2019.

Minimum rates of weekly pay from 1st April 2019	2019 -2020
<b>Performer's Minimum Salary</b>	£463.40
<b>Stage Management Minimum Salaries</b>	
<u>Basic Rates</u>	
Assistant Stage Manager	£517.88
Deputy Stage Manager	£604.21
Stage Manager	£690.52
Company Stage Manager	£759.59
<u>Higher Rates</u>	
Assistant Stage Manager	£546.65
Deputy Stage Manager	£637.79
Stage Manager	£728.89
Company Stage Manager	£801.80
<b>Assistant Director Minimum Salaries</b>	
New starter	£541.79
Standard	£593.86
Additional experience	£624.00
<b>London Commuting Allowances</b>	
25-40 miles from London	£48.83
Between 40 and 55 miles from London (in place of Subsistence Allowance)	£133.59
<b>Subsistence Allowances</b>	
Stratford (over 25 miles)	£234.03
London (first four weeks)	£382.88
London (per week thereafter)	£306.62

RSC Minimum rates of weekly pay from 1st April 2019 are as follows	2019 - 2020
<b>Touring Allowance</b> Weekly Rate Daily Rate (all touring allowances should be rounded up to nearest 25p)	£477.75 £68.25
<b>Other Payments</b> US per diem rate – refer to UK Theatre website (as Equity/UK Theatre agreement April 1st, 2014)	
Recording Rate (from cast album agreement which is amended each year in Nov/Dec)	£130
Dance Captain/ Fight Captain (for every week in which production is performed and when required, rehearsed)	£51.13
Understudy performance payment Protagonist's role Other role Additional minimum responsibilities	1/5 minimum 1/10 minimum 1/40 minimum
Movement of Scenery & Props	£3.61
Online Digital Payment (paid pro-rata rounded up to nearest £25)	£346.67

## ***F. INDEPENDENT THEATRE***

Equity and the Independent Theatre Council continued our joint work to promote the Ethical Manager Membership scheme to existing ITC members and regularly funded companies not in ITC membership. An event was held in London promoting the scheme, with further events planned for 2020.

Whilst rates of pay have increased each year, wider terms and conditions on the Ethical Manager Director & Designer Agreements have not been reviewed since 1993/94. The ITC have agreed to update these agreements and so alongside Stage Directors UK, the Association of Lighting Designers and the Society of British Theatre Design, work has begun to review the current agreements with a claim to be submitted in 2020.

2019 saw the introduction of the Puppeteers Appendix, and Actor Musician Appendix. Following on from 2018 negotiations in which a two year settlement was achieved, the following fees and rates were payable under the agreement:

**ITC / Equity Performers & Stage Managers: 2019/2020**

Minimum weekly salary	£483
Commuting Costs Threshold: Where relocation is not being paid travel costs over this are repaid	£24.60
Commuting Costs Ceiling: Maximum payable per week, above the threshold	In London £126.25 Outside London £102.50
Relocation: This is the maximum weekly allowance/ reimbursement for those living 25+ miles from home, when working at company base for up to first 16 weeks of the engagement	In London £126.25 Outside London £102.50
<b>Recommended allowances on tour, The Manager has the option to: provide accommodation/meals; reimburse costs actually incurred; or pay the allowances below.</b>	
Accommodation: Daily where Company Member arranges hotel/B&B	£40.00
Accommodation: Daily where Company Member stays with friends etc. (not own home)	£12.60
Meals: Daily where breakfast is provided	£17.80
Meals: Daily where breakfast is not provided	£25.20
Weekly Touring Allowance: Payable where working full weeks at one venue to cover accommodation and meals	£304.50

**ITC Creative Team Rates**

These rates were uplifted by the same percentage as the performers increase in April 2019 as follows:

<b>ITC/Equity: Directors</b>	
Prepatatory Fee - full length play	£1579.50
Preparatory Fee - short play	£1093.00
Rehearsal Fee - weekly payment	£483.00
Artistic/Resdent Director - weekly pay all duties	£587.00
<b>ITC/Equity Designers</b>	
Design Fee	£2646.50
Making: Weekly fee for building set and other duties	£518.50
<b>ITC/Equity Choreographers</b>	
Preparation & up to 2 weeks' rehearsal: Minimum Fee	£1951.50
More than 2 weeks' rehearsal: Weekly Fee	£483.00
More than 2 weeks' rehearsal: Daily Rate	£157.00
Session Rate (max. 3 hours)	£101.00
<b>ITC/Equity Fight Directors: Session rate</b>	£90.75

The current agreement will expire in April 2020. Equity therefore submitted the following claim for revisions to the agreement and Ethical Manager Handbook following a survey of members who have worked on the agreement since it was last negotiated and a working party comprised of Stage Committee representatives and members who work on the agreement regularly. The working party is: Rosie Armstrong, Emma Manton, Tameka Mortimer & Sarah Thomas.

### **Equity Claim for the Equity /ITC Agreement for the engagement of performers and stage managers by ITC Ethical Manager Members, September 2019**

This claim has been prepared by a dedicated working party of Equity members and staff, to reflect the aspirations of Equity members who have worked for ITC Ethical Manager Producers since the current agreement came in to force in April 2018.

We continue to believe that the Ethical Manager programme sets a vital standard in the independent sector by setting the minimum industry standards for ethical employment and promoting the sustainable, diverse and flourishing industry we seek to strengthen and protect, and we are pleased to have collaborated closely with ITC staff on a symposium event in London earlier this year promoting the benefits of Ethical Manager status to ITC members.

Our claim is driven by two overarching considerations. Firstly, ensuring terms and conditions which fairly reward the work of our skilled professional membership. This element of our claim focuses not just on financial considerations, but also on the improvement of the soft terms in the agreement – provisions around dignity at work, on family friendly terms, on best practice in the casting process and more. Secondly, we are committed to our shared belief that: “the performing arts have the power and potential to change lives and should be available to the many not the few”, and our claim therefore focuses on how we can build on that shared vision collectively, by welcoming more independent producers and engagers into Ethical Manager membership to strengthen our agreement and ultimately our sector.

To that end, we claim for a three-year deal. We believe that having Ethical Manager rates of pay and wider terms fixed for a longer period will offer greater clarity to potential Ethical Manager members around what committing to this contract will mean for budgetary and other considerations, and will support managers in Arts Council and other funding applications, particularly in light of the upcoming NPO application round. Alongside the claim, we seek agreement from the ITC to conduct further joint work on promoting the Ethical Manager scheme and its benefits to both existing ITC members, and to those Managers for whom the ITC would be the most appropriate management association for them to join.

Our claim is outlined below.

#### **1) Working Time and the Working Week**

We are proposing a revision to the structure for the working week, which represents what we believe are more family friendly hours that achieve a balance between the needs of the producers and the importance of a life outside of work to our members. In the survey we undertook of members who have worked on the ITC Ethical Manager Agreement since April 2018, a reduction in working hours and the working week was one of the key areas identified as a priority for our claim. We accept that there is a need for flexibility on the part of our membership on the question of working hours and the composition of the working week, particularly whilst engaged on touring productions, but we believe there is room for improvement on the current clauses.

Thus we are claiming: Rehearsal weeks to consist of 40 hours, between the hours of 9.30am and 7.30pm, spread over five days. • Weeks where there is travel or a get-in/get-out to consist of 40 hours between 8.30am and 11.30pm, spread over five days. • 43 hours in a production week (one designated week per production) • NO CHANGE to the 35 hour week where there are only performances and/or workshops.

Our working party for this claim has benefited from the experience of members with caring responsibilities and the difficulties these members can experience when attempting to arrange suitable provision at late notice. We believe it is important that members have sufficient time to arrange carers, and to cancel provision they have booked that they then no longer require. Late notice of call times can have considerable financial implications for workers with caring responsibilities.

Thus, we claim that Company Members should be notified of call times no later than 48 hours in advance.

## 2) Overtime & Buy-outs

Overtime is an issue of paramount importance to our members, particularly members of the stage management team for whom this is more commonly a consideration. We believe that, where offered, buy-outs should be clear and transparent for stage management in particular.

Thus we claim a revision to clause F 2 as follows: The above sum of £\_\_ per week represents £\_\_ as the weekly rate, and £\_\_ for up to \_\_ hours overtime payment.

We believe this change will support members to better track their hours and to understand the monetary value of the buy-out offered in relation to the weekly rate. We seek this change in the interest of clarity for managers and Equity members alike.

## 3) Auditions and Applications

Whilst Equity believes that members of both ITC and Equity have benefitted from the Code of Conduct on Auditions outlined in the Ethical Manager Handbook, we would like to move a significant section of this good practice guidance into the Agreement, and for certain provisions to become contractual rather than optional. Theatre Managers producing on Equity contracts in the West End, Commercial Theatre and Subsidised Theatre have signed up to a contractual Code of Conduct for Auditions, and we therefore claim that ITC Ethical Manager Members should do likewise to ensure consistency across the industry. The full Code of Conduct for Auditions is at Appendix 1 of this document.

Thus, we claim that the provisions in the Code that are equivalent to or exceed those outlined in the ITC/Equity Ethical Manager Handbook are incorporated into the ITC/Equity Ethical Agreement. Where the ITC/Equity Code of Conduct exceeds the stipulations of the Code agreed with SOLT & UK Theatre, such provisions shall remain as good practice guidance in the Handbook. Where relevant, the provisions of the Code of Conduct shall apply to stage management job applications.

## 4) Well-being & Dignity at Work

We believe that further improvements can be made, with particular reference to provisions around physical therapy.

Thus, we claim that the following provisions in the ITC Equity Ethical Manager Handbook be incorporated into the Agreement.

Where a Company Member is injured at work and the most appropriate therapy is not available on the NHS the Manager should contribute to the cost of treatment, as follows: First 2 visits payable by the Manager. Third visit – ½ payable by the Manager and ½ payable by the Company Member. Fourth visit – 1/3 payable by the Manager and 2/3 payable by the Company Member. Fifth and subsequent visits payable by the Company Member.

We believe that the ITC and Equity have a shared obligation to set best practice in the sector on questions of representation, of diversity and equality of opportunity.

Thus, we claim that the entirety of the Equal Opportunities clause in the Ethical Manager Handbook should be incorporated into the Agreement.

We further recognise the increasing visibility of performers and stage managers whose identities are beyond the gender binary, and we therefore claim the removal of gendered language in the Agreement, and the replacement of the same with inclusive, gender-neutral wording.

Since the allegations against Harvey Weinstein in 2017 and the subsequent #MeToo movement, Equity has worked hard across the industry to shape the conversation about the rights of all our members and other professionals to fair treatment in the workplace. A number of ITC Ethical Manager Members have positively engaged with our Safe Spaces Campaign and Agenda for Change report, and we have been pleased to support our managers across the industry with the creation of positive anti-bullying and harassment policies. We note the example the ITC has set across the industry with the creation of an ITC Dignity at Work policy and we are aware that many managers will have policies in place already.

Thus, we claim that ITC Ethical Manager Members should have a Dignity of Work policy, which will be made available to artists at the point of contract.

Finally, we seek the ITC's participation in a working party with Equity and UK Theatre and the cooperation of the Arts Council on industry standard equality monitoring.

## 5) Dance Appendix

The Dance Appendix has been well received by Equity members working as dancers. Changes to the appendix are requested in order to improve this document further still, and offer better health and fitness provisions for dance workers. Notably, Equity's Dance Committee plan a comprehensive piece of work engaging with museums and galleries who are increasingly engaging dancers and other physical performers for work that does not take place in standard dance performance spaces, and will be encouraging these publicly funded institutions to use the Equity/ITC Ethical Manager Agreement for this new strand of their programming.

We therefore claim a new clause in the Dancer's appendix: Where the dancer is required to work outdoors or on surfaces that do not comply with Equity's Fit to Dance charter, the dancer shall perform for a maximum of four hours. Where the dancer is required to work on such surfaces, the manager shall be required to provide appropriate footwear. Where the provisions of Equity's Fit to Dance Charter cannot be met, due consideration will be given to the provision of additional physiotherapy and massage either free or subsidised to the dancer. We further claim that the following clause from the Handbook be inserted into the Ethical Manager Dancers' Appendix: The Manager should provide at least 4 classes, at least 60 minutes long, for Company Members in a week. The Company Member should attend at least 4 classes per week.

## 6) Credits

Appropriate crediting of artists is a matter of utmost importance to our members' professional development and ability to build their careers. However, the expense of compiling, editing and selling conventional programmes can leave the audience with no de facto way of knowing which artists are working on any particular evening.

Thus, we are claiming a new clause: The manager shall credit the artist at each show in a medium which is at no cost to the audience (cast sheer, projection, board, social media, website etc.), make best endeavours to ensure that this is current to the show seen, and advertise where to find this information.

Equity members who work as dancers have reported an additional concern over the question of crediting. Their images are frequently used long after the work the image comes from has concluded, with no recognition that their work is being utilised by the manager for promotional purposes.

Thus, we are claiming a new clause: Where the artists' image is used by the manager in future materials unconnected to the production the artist was engaged for, the artist shall be credited by the manager.

## 7) Rates of Pay & Allowances

Equity is mindful of the challenging circumstances in which many ITC members find themselves, and that impact on the independent sector as a whole. The economic threats posed to the creative and cultural industries by Brexit are well documented, and the uncertain political situation the nation is experiencing has impacted on all of us in a variety of ways.

However, it is a reality that wages in the entertainment industry lag far behind national averages, and in a climate where managers are less frequently paying above the minimum rates set in the process of these negotiations, an increase to those rates is imperative. According to the Office for National Statistics, the average weekly wage in the UK is now £569 – over the course of a year, this is almost £5,000 more than the current ITC/Equity minimum rate of £483 per week.

At the time of submitting this claim, RPI stands at 2.9%.

We therefore claim a weekly fee of £500 per week in year one, £520 per week in year two and £540 per week in year three. This represents a 3.5% pay increase in year one, 4% in year two and 3.8% in year three.

We claim corresponding percentage increases on all other allowances, from year one.

We further note the increased use of the ITC/Equity day rate, currently calculated at 1/6th of the weekly fee.

Under the terms of the current agreement, this results in a day rate of £80.50 for a maximum of 10 hours work, and consequently an hourly rate of pay below the statutory minimum wage.

We therefore claim that the ITC/Equity day rate should be arrived at by dividing the weekly fee by five, and that a maximum of three days in any week can be offered at a day rate before a weekly fee becomes payable.

## 8) Digs

Increased use of online advertising, the rise of Airbnb and the reasonable expectations of members a decent standard of accommodation means that the inflationary pressure on digs is greater than in other areas. It was the area of largest priority for members when surveyed and is of paramount importance in this claim.

Digs are now rarely paid weekly, but instead large deposits are required in advance. It is no longer true that the longer an artist is in a location the cheaper it becomes to stay. It should not be presumed that the additional

costs of living away from home are that of an artist with no caring responsibility or accessibility needs. Thus, we are claiming: A single living away allowance of £325 to apply to all weeks where the artist has a home address more than 25 miles away from the place of work, whether rehearsal or performance venue and they choose to relocate.

## 9) Pensions

Pension contributions are currently banded. We therefore claim that the banding on both manager and worker pension contributions is removed and that pension contributions are payable on the worker's full weekly fee.

### Appendix i – Equity/SOLT/UK Theatre Code of Conduct for Auditions

(Note: Including 'workshops' where a workshop is used as part of the audition process).

All involved with the casting process have a responsibility to make reasonable endeavours to ensure performers are given the opportunity to prepare and give of their best.

#### A2.1 Facilities

A2.1.1 The Manager shall provide, where reasonable and practicable, in addition to the room in which the auditions are being held, appropriate accommodation to enable the Artists to change, wait and prepare.

A2.1.2 Audition accommodation shall be of a suitable size, properly lit, cleaned, heated and ventilated.

A2.1.3 When Artists are required to dance, the Manager will provide suitable surfaces and washing facilities and will use their best endeavours to provide shower facilities.

A2.1.4 The Manager shall arrange auditions to provide as much privacy as possible and shall, in any case, ensure that the Tannoy or other sound equipment is switched off.

A2.1.5 The Manager shall provide, where reasonable and practicable, access for disabled people.

#### A2.2 Personnel

A2.2.1 A person responsible for casting shall be present at all auditions.

A2.2.2 There shall be sufficient personnel (and, in the case of open auditions for musicals, there shall be a minimum of two) who shall be briefed as to the requirements of those conducting the audition.

A2.2.3 An Equity representative shall be entitled to be present at all open auditions to give any necessary information.

A2.2.4 Unless the Manager is employing an agent as a casting consultant, agents will only be allowed to attend auditions at the request of an Artist and then only for the audition of the Artist making the request and with the prior consent of the Manager

A2.2.5 No members of the press or persons other than those listed above shall be entitled to be present in the audition area without the Artist's prior knowledge and consent upon reasonable notice. Whenever the Manager intends to hold auditions with the press present they shall offer the Artist an alternative time when the press will not be present.

#### A2.3 General Procedures for Auditions

A2.3.1 Where possible all Artists shall receive at least 48 hours' in advance:

A2.3.1.1 Notification of the nature of the auditions and, details of the part(s) being cast; and who will be present;

A2.3.1.2 Notification if the audition is to be taped or recorded in any way.

A2.3.1.3 All necessary material. All the material will remain the property of the management to whom it will be returned if requested.

A2.3.2 Artists should arrive in adequate time and be fully prepared by their audition time. If any Artist is unable to attend an audition at the specified time, they will inform the Manager as soon as possible. If any Artist arrives late for an audition, the Manager shall not be obliged to audition that Artist or use their best endeavours to do so.

A2.3.3 On arrival at the place of audition, the Artist shall be informed of the names and roles of the persons conducting the audition and of any special requirements which have not already been notified in advance.

A2.3.4 Nothing shall prevent the Manager from inviting the Artist to audition for a part for which they were not originally being considered, provided the Manager shall afford the Artist reasonable time and facilities to prepare for such additional audition.

A2.3.5 The Manager shall inform Artists (or their agents) either prior to or at the time of the audition of the arrangements for Artists (or their agents) being notified of the results of their audition. Performers or their agents should be informed when they have not got a role at the earliest opportunity and at least by the time the full cast are announced in the Press.

A2.3.6 If the Artist is recalled on the same day, a time for the recall shall be mutually agreed.

A2.3.7 All those who are essential to casting decisions should work with performers to minimise the number of recalls.

A2.3.8 If the Artist is called to attend more than two auditions, they shall be paid travel and out-of-pocket expenses for attending any auditions after the second (in London, such provision only applies to artists who live outside of Zone 4). For auditions in excess of six, all travel expenses will be paid for the sixth audition onwards. The Manager will make expense forms available at the auditions and the Artist shall submit a claim for travel within one week of the audition and which shall be reimbursed within two weeks. The Manager shall ensure that the Artist is required to attend as few recalls as possible.

A2.3.9 Any auditions involving nudity or semi-nudity will be conducted in line with Schedule 11.

A2.3.10 An Artist already under contract to another Manager shall bring to the audition written evidence of their availability to accept the engagement if offered.

A2.3.11 With specific exceptions as allowed by law, performers should not be asked for personal information, verbally or in writing, as part of the audition.

A2.3.12 Information provided on the head sheet or the artist declaration form or equivalent must be treated in accordance with data protection law.

#### **A2.4 Special provisions for Open Auditions**

A2.4.1 Artists shall be required to complete an audition card, which shall have provision for the Equity name and number (where applicable), legal name (if different from the above), their agent and details of their credits.

A2.4.2 Artists will normally be auditioned in order of their arrival at the place of audition, where they will be given a numbered card (in addition to the card referred to in A2.4.1 above), which shall determine their place in the order of those being auditioned.

#### **A2.5 Special provisions for Straight plays**

A2.5.1 A description of the part(s) being auditioned shall be given in advance to the Artist or their agent, where the play has been written, with full details of the scenes to be read.

A2.5.2 The Artist shall be informed in advance whether they are required to give a set speech of their own choosing and/or to read a scene.

A2.5.3 If the Artist is required to read with another person, that person shall be competent.

#### **A2.6 Special provisions for Musicals / Operatic productions**

A2.6.1 A capable pianist and a piano in tune shall be provided although an Artist may use their own pianist if they wish and, in any event, the Artist must supply suitable music.

A2.6.2 If the Artist is required to learn a specific number, the Manager shall provide the music and where possible an MP3 guide track, which shall be made available not later than forty-eight hours before the audition, and the Artist shall perform the audition piece as provided.

#### **A2.7 Advertisements**

A2.7.1 The Manager shall ensure that all advertisements relating to auditions shall be as specific as possible.

A2.7.2 Advertisements should contain the following information where appropriate: A2.7.2.1 Whether any specific requirements exist regarding gender, ethnic characteristics, age range, height, dance or voice or music type, or previous professional experience; A2.7.2.2 Any requirement regarding clothing and footwear; A2.7.2.3 The timing of an open audition; A2.7.2.4 The date of rehearsals and production if known.

A2.7.3 Casting breakdown should encourage applications from the most diverse range of Artists possible.

A2.8 Self-taping In the case of self-taping, Artists should be given clear direction on what is required and a realistic time frame. There should also be a timely acknowledgement of receipt.



## **G OPERA**

Agreement for Opera Singers

The rates increased by 2% for each year and on 1st of October 2019 as follows

The Opera Singers rate increased to £402

### **(i) Guest Artists**

Minimum rates under this Agreement were increased by 2% as follows from October 2019

Rehearsal Salary	£342	per week
Session Fee	£76	three hour session
Performance Fee	£276	
Cover Fee	£ 97	
Cut off	£1,149	
Subsistence	£98	

### **(ii) Opera and Ballet Stage Management**

In line with the above, rates were increased by 2% from 1 October 2019

ASM	£357
DSM	£382
SM	£417
CSM	£458
Subsistence	£ 98
In costume	£17.24
Dress allowance	£11.49

### **Agreement for Opera Directors 2006**

An Agreement was made to update the rates by 2% from 1 October 2019

#### **Royal Opera House/English National Opera**

Main House	£10,382
Studio	£5,884

#### **Glyndebourne, Scottish, Welsh National Opera,**

Opera North- Main House	£7,337
Studio	£4,207

All other companies	£7,337
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### **(iii) Opera Singers Pension Scheme**

1) Finally after many years of frustration at the impasse between L&G and Mercers as to final data the Scheme was wound up and the Trustees released from duties. On May 24th 2019 the Trustees held their final meeting to sign off the final documentation which had been first reviewed by First Actuarial to ensure all was correct. L&G had finally updated the data schedule so that those amounts with a zero listed in the spouse pension column were replaced by two thirds of the members pension at 1/6/2009. Work on the final salary scheme is finally complete. Thanks are recorded to the Chair of the Trustees, Peter Finch and the other Trustees for their persistence in bringing this to closure. The DC element of the Scheme remains active.

### Opera and Ballet Touring Allowances

The Opera and Dance Touring Allowance caps are increased six monthly by March and September RPI figure. Rates current from October 2019 are as follows:

Weekly rate	£367.81
Single performance rate	£61.30

Enhanced rates (plus 25%) for Aberdeen, Birmingham, Manchester, Glasgow, Inverness, Bath, Milton Keynes and Oxford

Weekly rate	£459.76
Single performance rate	£ 76.62

And by 33% for London

Weekly rate:	£490.28
Single performance rate	£ 81.72

Despite Equity working together with the MU and BECTU to increase these rates, the Managers refused to do so. Advice is given to members that if they experience difficulties booking accommodation within these rates then they are to raise it and ask the Manager to provide suitable accommodation and a per diem.

#### (iv) English National Opera

##### a) Chorus

Significant progress was made during 2019 in obtaining a new improved Agreement for the Chorus that improved on the calculation of hours and many other small items. Work took place during the year to agree wording to the changes and ensure that the new Agreement and Contracts are current and consistent. Management agreed to a change on a trial basis for 19/20 and 20/21 seasons that the Choristers basic hours of work will be six four week accounting periods of 36 sessions and 108 hours (giving an average of 27 per week) and three four week accounting periods of 38 sessions and 114 hours (to be nominated by the Chorus Manager at the beginning of the Core season only two of which can be consecutive, giving an average of two weeks of 27 hours and two weeks of 30 hours per week) with one final three week accounting period of 27 sessions and 81 hours. Other changes relate to the commencement of the core season which can be varied up to the third Monday in August provided nine months' notice is given.

Special thanks are recorded to the Equity Deputies, Debbie Davison, Paul Sheehan and Ronald Nairne. At the end of the year, Debbie Davison, took a Sabbatical and David Newman was elected as the third Deputy for the end of 2019.

Chorus pay increased by £1,158, taking into account 2018 settlement plus a further 1% from August 2019  
CHORUS PAY FROM 1st of August 2019

Salary	£36,158 (including consolidated pension)
Overtime	
Single time rate per hour	£23.75
T ½ per hour	£35.62
Rehearsal Part Fees	
Principal/Chorus	£61.74 (2/3 £41.16)
Sunday Performance Fee	£64.74

Extra Chorus

The rate remained frozen at £97.66 plus holiday pay.

#### Stage Management

Stage Managers accepted a 1% pay increase from August 2019. A meeting was held with the new Head of Technical to see whether there were any revisions required to the existing Agreement but this has not progressed.

Rates from August 2019 as follows:

Stage Manager:	£46,020
Deputy Stage Manager	£40,612.66
Assistant Stage Manager	£32,460.12

**Actors/Dancers**

After a pay freeze on the rate since 2015, negotiations took place to try to significantly improve the rate. It was agreed that £400 would be paid immediately with Madam Butterfly on no lower than £450, with a £50 cover fee but that from the August 2020 the new rates would be £416 basic and £520 heavily choreographed.

Holiday pay is paid additionally as a separate item.

If a recording takes place for broadcast in line with the media deal for the Chorus and Stage management a further payment is made equal to 1.25 times the basic salary.

There were no recordings for cinema release during 2019

**(i) Glyndebourne****a) Chorus**

A meeting was held with management to discuss Chorus issues. A 3.6% pay increase was put forward but Glyndebourne was only prepared to offer 2% for 2020 which was agreed. A request was made to consolidate the travel allowance into the basic salary over a 5 year period. Glyndebourne agreed to review this. Also discussed were reduced working on Saturdays and a request for Easter Saturday to be given as a guaranteed free day. Glyndebourne agreed to guarantee their ongoing commitment to ensure that as many free Saturdays were given as possible, although this couldn't be guaranteed. There was some discussion on the permanent chorus having access to the long term schedule on the internet link and ensuring that there was a full week off between the end of the Festival and the beginning of the tour as in 2019 the Prom had fallen on the bank holiday but for 2020 and 2021 this should not arise and a full week will be given. There were some discussion about Chorus health and well-being and it had been agreed that the Deputies should see the model boxes in advance of the show. A request was made for coaching to be made available to all members of the chorus in time for the next audition. For 2019 pay a 2.5% increase was agreed bringing the Chorus weekly rate to £503.50 plus £142.70 travel allowance.

**b) Stage Management**

Discussions took place with the management on breaks and scheduling to ensure that Stage Managers were getting breaks. A claim was submitted of 3.5% but at the end of the year Stage Managers accepted the offer of a 2.5% increase on the rates for 2018.

Deputy Stage Manager	£545.33
Assistant Stage Manager	£474.66
Stage Management Dress	£ 15.75

Appearance in costume rate was agreed for £26.01 per performance and £39.80 for Directed Appearances. Thanks are recorded to Benjamin Lynch for acting as Deputy on behalf of the Group.

**Actors and Dancers**

Rates were increased by 2.5% for 2019

Actor rate - £375

The Dancers rate - £460

Glyndebourne were approached during 2019 to see whether they would agree to an Equity Agreement specifically for Puppeteers but are unwilling to do so and are using their standard contract for actors.

**(ii) Royal Opera House****Chorus**

Rebecca Lodge was elected as the new Deputy for 2019. The Chorus went on tour to Japan.

The Chorus accepted a pay offer of 1.5% from September 2018 to August 2019 and then a further 2.5% from September 2019. It was agreed that the Chorus Committee would deal with work life balance issues outside of the formal framework of a meeting with management.

Thanks are recorded Rebecca Lodge as Deputy for the Chorus for 2019 and to the Chorus Committee.

The annual salary for the Chorus from September 2019 is £44,244.36 plus £4,939.08 media supplement.

Extra Chorus

### Chorus

Rebecca Lodge was elected as the new Deputy for 2019. The Chorus went on tour to Japan.

The Chorus accepted a pay offer of 1.5% from September 2018 to August 2019 and then a further 2.5% from September 2019. It was agreed that the Chorus Committee would deal with work life balance issues outside of the formal framework of a meeting with management.

Thanks are recorded Rebecca Lodge as Deputy for the Chorus for 2019 and to the Chorus Committee.

The annual salary for the Chorus from September 2019 is £44,244.36 plus £4,939.08 media supplement.

### Extra Chorus

Rates increased in in line with the Chorus and from September 2019 including holiday and media are as follows:

Rehearsal Session £133.07

Opera Performance Session £186.30

1st Night Performance £159.69

Concert rates are as follows:

Concert day payment £177.43

Rehearsal rate £88.71

Thanks are recorded to Simon Preece who was elected as Equity Deputy for the Extra Chorus. Members of the Extra Chorus accompanied the Chorus to Japan for the summer tour.

### b) Stage Management

Increases of 1.5% and 2.5% were agreed bringing the rates from September 2019 as follows:

Senior Stage Manager £57,734.88

Stage Manager £52,870.68

Deputy Stage Manager £45,630.96

Assistant Stage Manager £38,724.92

Junior ASM £31,418.88

Thanks are recorded to Mimi Johnston and Jonathan Harden for continuing as Equity Deputies.

### c) Actors and Dancers

During 2019 the new Agreement for dancers was monitored to ensure that it was working well and that dancers were better off under the new arrangements. Rates were increased by 1.5% and a further 2.5% from September 2019 and for actors a further amount to ensure that the payment until November 2019 reached £10.81 per hour Rates were increased from September 2019 as follows.

Actors: £424.13

Dancers: £487.72

Dancers per performance fee higher rate - £79.59 to £132.65

Dancers per performance lower rate - £26.53 to £79.59

Ballet rates increased by a further 2.5% from September 2019

Rehearsal £70.29 per three hour session

Performance £70.29

These rates are inclusive of holiday pay

Separate Agreements apply for the recording for television or DVD purposes and a payment of £654.55 applies.

## H SINGERS

Rates from 1st January 2019

For choruses of:

(a) 25 + £148.00 (b) 17 to 24 £153.00 (c) 11 to 16 £165.00 (d) small groups £204.00

Overtime (per 15 minutes or part thereof) £21.50

Extra rehearsals (per 3 hour session or part thereof) £80.00

## I BALLET AND DANCE

### A) General - UK Theatre/SOLT/Equity Ballet and Dance Agreement

The minimum weekly rate was increased by 4% to £400 from October 2019.

### **Dancer's Pension Scheme**

The Equity Trustees for 2019 were Daniel Jones and Jonathan Goddard. Hilary Hadley Head of the Live Performance Department continued to attend as an Observer. Steve Carrodus continued as Chair. The Scheme Administrators are Xafinity. The Trustees had to take immediate action because the new Regulations concerning multi-employer pension Schemes were introduced which meant that the Dancers Pension Scheme could no longer continue to effectively operate in a cost efficient manner as an independent, stand-alone Scheme and would need to be wound up and incorporated into an existing Master Trust that would preserve continuity of pensions rights and benefits on a cost efficient basis. Work continued throughout 2019, following Legal advice, and the L&G Master Trust was chosen.

The Trustees considered all the options, took legal advice and consulted both the Companies and Equity before contracting First Actuarial to do some work on assessing which Master Trust would be most cost effective and suitable for the scheme. Three were shortlisted and the Trustees made a decision to use the L&G Master Trust. The Companies were also consulted throughout and a full consultation of members of the Scheme was conducted, including visits by L&G. No major issues were raised by the dancers and therefore the Trustees were able to trigger the wind-up of the Scheme on 23rd January 2019 and commence work on the transfer of Scheme assets in accordance with the timetable. All active members of the Scheme became deferred members on 31 January 2019. Life assurance cover through the Scheme for members employed by participating dance companies ceased on 31 January 2019. Life Assurance cover through the Scheme for freelance members continues until 31 March 2019.

On wind up and all costs discharged the Trustees at the September meeting agreed the surplus would be distributed on the following basis: All members of the Scheme at 23 January 2019 should receive a share of the surplus (to include the 7 members who subsequently took a trivial commutation lump sum or an individual transfer but excluding the 2 death cases). The amount distributed to each member should be based on the value of their fund on the 23 January 2019. There will be no minimum payment unless L&G confirm that they cannot accept small payments. There will be one final meeting of the Trustees in 2020 to dissolve the company once all the outstanding issues have been tied up.

### **Dancers' Career Development**

DCD continues to work closely with the seven Partner Companies. 2019 saw the launch of a new Partner Company Ambassador Programme, REACH; and delivered coaching in-house within the companies; with ACT 3 Psychology resilience workshops and DCD have awarded 22 Career Exploration Grants totalling over £13,000 to company dancers wishing to explore other fields including healthcare, mathematics, business management and personal training since the new grant was introduced last year.

For independent dancers, DCD was proud to have announced new means-tested bursaries for dancers earning the national minimum wage or below. Workshops and support programmes were delivered for both company and independent dancers in Cardiff, Manchester, Birmingham, Leeds, Glasgow and London. Dancers were offered face-to-face coaching in Birmingham, Glasgow and Leeds. DCD Alumni celebration events were also held in Birmingham and in London, offering dancers a unique opportunity to network, inspire and learn from each other's experience of career transition.

DCD undertook a major review of its data and privacy policies, ensuring adherence to GDPR regulations and implementing a new CRM system. This will ensure appropriate data protection and external communications. The new CRM will also enable DCD to demonstrate its impact using robust and data driven processes.

DCD's work supporting dancers has been profiled online and in publications including Huck Magazine, 'Broadway World' and One Dance UK's 'One' magazine. DCD continues to advocate for dancer career transition at home and abroad, sharing best practice on international conference panels including in Germany, Switzerland and Poland in 2018/19.

The Head of the Live Performance Department remained on the Board with Nick Keegan from the Equity Council remained on the Grants Committee. The Chair is Zoe Van Zwanenberg. A temporary Executive was appointed for maternity cover of the Executive Director who returned to work at the end of 2019. The organisation is staffed by an Executive Director, Grants and Career Officer, a Services and Project Officer a full time Administrator, part time Communications Officer and a part time Fund Raiser. DCD is currently using some of its ring-fenced reserves to maintain the grants to the Company dancers and new fund raising activities took place to increase the monies available for smaller grants to dancers in the independent and commercial sector.

## English National Ballet

### a) Dancers

Tamara Rojo continued both as a dancer of the Company and as Artistic Director. The Arts Council maintained the level of grant at £6.2 million but without any increases. ENB successfully moved to their brand new building on City Island on 12th September for the first time bringing together the Company and the School under one roof. The new building

The Dancers elected James Forbat and Barry Drummond as Equity Deputies who were supported by the Dancers Committee.

Thanks are recorded to all the Deputies and Committee members who worked hard for all the Dancers throughout the year. Quarterly meetings were held with the English National Ballet Management and the Dancers Committee where there were regular business updates and various issues were raised. The dancers continued work on attempting to maximise the numbers of free Saturdays now that they have moved to the new building where the greater number of rehearsal studios should allow for better scheduling.

In January 2019 Equity submitted a claim of 3% on behalf of the dancers. ENB faced considerable financial pressure this year, not least as a result of the move to London City Island. However, following extensive work across the business, and as a result of a one-off windfall from HMRC it was agreed that ENB would offer staff a 1% consolidated pay award in April 2019 followed by a 1% non-consolidated bonus in September 2019. This was agreed by the dancers.

Salaries were increased as follows by 1% from April 2019:

Principal	£50,108.34 (variable by negotiation)
First Soloist	£43,566.62
Soloist	£39,037.42
Junior Soloist	£35,379.25
First Artist	£34,781.42
Artist Yr 8	£32,818.88
Artist Yr 7	£32,495.24
Artist Yr 6	£32,155.78
Artist Yr 5	£31,946.16
Artist Yr 4	£30,551.49
Artist Yr 3	£29,205.97
Artist Yr 2	£28,201.03
Artist Yr 1	£26,471.78

### b) Stage Management

The new Agreement for Stage Managers based on based on the Opera Stage Managers Agreement but with the basic hours covered by the salary set at 40 was smoothly implemented during 2019. A 1% increase was agreed from April 2019 with a further non-consolidated 1% bonus paid in September 2019.

Rates are as follows:

Stage Manager	£40,688.75
Deputy Stage Manager	£34,138.00
Assistant	£555.50 per week

**(viii) Rambert Dance Company**

Benoit Swan Pouffer was confirmed as Artistic Director of Rambert. The Rambert Dance School as part of its MA programme worked with Rambert to provide the opportunity to work alongside the main Rambert Company under the billing Rambert 2 and this work continued. There was some industrial tension when a new Agreement was proposed which was unacceptable to the dancers, and given this, conversations have taken place on changing the existing terms of the Agreement. The main problem with the current Agreement is the start at 10.15 and finish at 6pm which is causing problems with the expansion of repertoire and activity, and the Company is dependent on overtime payments to get the work done. New Deputies were elected to represent the Company and to deal with these difficult discussions: Liam Francis, Brenda Lee Grech and Kym Alexander. A 2% financial increase was accepted by the dancers from April 2019.

2019/20

Dancer 0	£25,116.00
Dancer 1	£30,618.00
Dancer 2	£35,500.00

Thanks are recorded to the Deputies for all their work on behalf of the Rambert dancers.

**(ix) Royal Ballet**

Thomas Whitehead and Kristen McNally were elected Deputies for the Royal Ballet Company for the 2019/20 season. Negotiations on pay were difficult and eventually a two year Agreement was made of 1.5% up until September 2019 and a further 2.5% thereafter. Management agreed to a joint review of the Agreement.

Current rates as from September 2019 are as follows:

Principals	NA	
Char Principal	£56,743.93	£4,728.66
1st Soloist	£54,743.92	£4,728.66
Soloist 9+ years	£52,918.88	£4,409.74
Soloist	£47,286.36	£3,940.53
1st Art 10+	£41,538.84	£3,461.57
1st Art 9th	£41,030.64	£3,419.22
1st Art 8th	£40,520.64	£3,376.72
1st Artist	£40,011.00	£3,334.25
8th Year	£37,464.72	£3,122.06
7th Year	£37,101.48	£3,091.79
6th Year	£36,749.76	£3,062.48
5th Year	£36,399.72	£3,033.31
4th Year	£34,993.08	£2,916.09
3rd Year	£33,588.36	£2,799.03
2nd Year	£32,181.60	£2,681.80
1st Year	£30,073.25	£2,506.10

The media payment increased to £4,939.08

**New Adventures/Equity Agreement for Performers and Stage Managers**

A new four year Agreement was entered into from 1st October 2017 to 30th September 2021. Rates increased by 2.5% from 1st October 2019. New Adventures toured productions both in the UK and overseas of Swan Lake, Romeo and Juliet and Red Shoes. Live recordings for cinema were made of Romeo and Juliet and Red Shoes.

Salary rates are as follows:

Rehearsal salary	£479.16
Performance salary for first contract	£550.66
Performance salary for dancers previously Employed but new to production	£592.74
For those returning to Production	£613.83
Swing	£31.52
Performance fee (principal)	£47.23
Performance fee (sub)	£36.42
UK touring allowance	£260

### **Dance Passport**

The Dance Passport was relaunched during 2018 in Rotterdam on November 6th for the final event of the European project Dance Futures – Creating Transition Schemes for Dancers and Promoting Sustainable Mobility in the Dance Sector, the European group of the International Federation of Actors (FIA) has launched its new Dance Passport. The aim of the Dance Passport is to be a source of support for professional dancers in the context of mobility. It is a union solidarity network for dancers abroad. This scheme allows dancers, who are paid-up union members in their home country, to access local union support while working for a short period in any European country where there is a participating union. Thanks to the strong co-operation and partnership between the union members of the International Federation of Actors (FIA), the Dance Passport promises better information and more comprehensive protection for dancers working in Europe.

## **J VARIETY, CIRCUS AND ENTERTAINMENT**

### **General**

This sector comprises many different art forms such as cabaret singers and dancers, comedians, circus performers, magicians, children's entertainers, burlesque artists, compères, fire performers, puppeteers, storytellers and stage hypnotists. Many of these will be developing their own acts and seeking work on their own terms. In recent years networks of these performers have been established so that Equity can communicate directly with them and work with them to improve their professional lives. Prior to 2019 the Comedians' Network, Puppeteers Network and Circus Network had all been established. In 2019 the Burlesque Network joined their ranks with a launch event in April with assistance in organisation by Red Sarah and other burlesque peers. The event highlighted the priorities for the sector. All these networks sit alongside the formal union structure which includes the Variety, Circus and Entertainers Committee covering this sector. The networks all feed into this and the VCEC and can take matters to the Annual Representative Conference on behalf of the respective network. One of the VCEC's motions to the ARC 2019 came from the Equity Comedians' Network. One of the key campaigns in the variety sector in 2019 was regarding the massively increased cost of accommodation at the Edinburgh Festival and this also came via the Comedians' Network. Some investigation went into the possible establishment of a Storytellers' Network but the core number of activists needed has not yet been found. Attendance at storytellers' events will continue in 2020.

Brexit continued to be an area of concern to members and was raised at many branch, committee and other meetings. Many performers in the variety and circus sector regularly work elsewhere in Europe or are EU nationals working in the UK. The date proposed for the UK to exit the EU was extended twice during the year finally to 31st January 2020. Equity, along with other unions and industry representatives, continued to push government to maintain visa-free movement and for protection to working conditions.

Equity variety members were represented by members who had entertained the military at the annual Cenotaph Remembrance Day commemoration in November. Equity's contingent, which had to be reduced this year due to constraints on the event, was led by Susan Paule.



## Membership

Equity's overall membership increased by around 6% in 2019 standing at over 48,000 in benefit members at the end of the year. The number enrolled on Equity's Variety Branches was roughly the same as the previous year. New membership in variety and circus showed an increase of over 11% on the previous year with variety dancers and general variety performers making up the bulk of the increase.

With variety and circus performers tending to be booked 'Act as Known' it is often a contractual requirement for them to have public liability insurance in case they cause injury to the audience or damage to property. This product is included as part of the Equity membership package along with many other benefits such as: Accident and Backstage Cover insurance; legal services and tax advice so membership works out to be an attractive option for working performers.

In order to recruit and retain members in this field there are a number of different strands which includes visiting fixed workplaces such as theme parks, visitor attractions, holiday parks as well as mobile workplaces such as circuses. In addition to workplaces there is a high concentration on events such as trade shows and festivals where performers are present in significant numbers. These can be attended by Equity's Industrial, Regional and National Organisers and Recruitment Organisers, with assistance from branches and activists, often using a stand.

In 2019 Equity attended the following events: the Blackpool Magicians' Club Convention, the International Brotherhood of Magicians, Eastbourne and Magic Circle Dealers' Day, London for magicians; the Leicester Comedy Festival, Brighton and Edinburgh Festivals and 'Meet the Industry', London for comedians; the May Fayre in Covent Garden for Punch and Judy; Kidology and Ventarama in Longbridge, Birmingham for children's entertainers; the Winchester Hat Fair and Edinburgh Festivals for street arts, comedy and circus; Circus City, Bristol; the European Juggling Convention in Newark; Festival at the Edge and Beyond the Border for storytellers; the National Showcase, Curtains Up and Keeping it Live for cabaret and tribute acts in Blackpool, Reading, Southend, London and Birmingham and 'Moving Parts', Newcastle and Tunbridge Wells and Skip-ton Puppetry Festivals. In addition to these events and the fixed workplaces Equity Organisers also speak to students at full time vocational education courses such as circus schools. Equity's Variety Branch officers also organise attendance at events in their areas.

## Branches

Equity has 15 Variety Branches around the UK including Scotland and Wales and formerly one in Northern Ireland. During 2019 the Northern Ireland Variety Branch merged with the General Branch following a motion at the Annual Representative Conference in Belfast. The Variety Branch had struggled to get good attendances at meetings for some time due to the small number of variety performers in the area. Thanks go out to Roxanne James who was Branch Secretary for a number of years.

Variety branches must meet at least four times a year including an Annual General Meeting although most meet more regularly than this, often using a regular pattern such as second Monday in the month. Branches are part of the democratic structure of the union and can have a say on union policy by sending motions to Council and the Annual Representative Conference and can also send representatives to the ARC. They provide a forum for members to discuss developments in the industry and within the union and they can meet staff and their fellow professionals to get advice on work matters and participate in campaigns and activities.

Branches receive some funds from the union centrally, depending on their registered numbers, for use with campaigning, organising and educational projects. This can include showcases or workshops for members and having a presence at events for recruitment and retention. Several branches attended their local Pride events for instance. Branches are reimbursed for basic running expenses and also raise their own funds for social or benevolent purposes.

Other than some formal union business the content of meetings is largely decided by the branch committee. Meetings will often comprise presentations by industry guest speakers, discussions on union policy and local issues as well as social events.

Branches can send newsletters out using an electronic newsletter distribution system through the Equity website and by post but also keep in touch with members using their own social media outlets such as Facebook, Twitter and Instagram. Some Branch Secretaries are able to assist members when Equity staff may be unavailable and may also receive job information from local employers which they can advertise to members. As part of an established pattern Variety Branch Secretaries met as a group with staff in June and also with the Variety, Circus and Entertainers Committee in November and further with the General Branch Secretaries. In some areas of the UK, such as the Midlands and the North, Branch Secretaries also met within

area networks.

### Variety and Light Entertainment Council

The VLEC is a body comprising Equity and the Entertainment Agents' Association who are the Joint Secretary associations as well as: Musicians' Union, Association of Circus Proprietors, Institute for Sport, Parks and Leisure, Licensees Unite, Society of London Theatre, UK Theatre Association and the Institute of Entertainment and Arts Management.

The Joint Secretaries of the VLEC are Michael Vine of the Entertainment Agents' Association and Christine Payne of Equity. They are responsible for the general administration of the Council and the day-to-day running of the organisation.

Meetings rotate between the offices of Equity, the Musicians' Union, the Entertainment Agents' Association and UK Theatre with the chairmanship alternating between the Joint Secretaries. Equity is represented at meetings by its elected four Variety, Circus and Entertainment councillors along with chair and vice chair of the VLEC. The principal function of the VLEC is to ensure good practice in the variety and light entertainment industry, by providing appropriate contracts covering every type of engagement in the field and a mechanism for dispute resolution, through formal or informal means. There were no formal dispute hearings in 2019.

The VLEC met three times during 2019 and discussed Brexit, Low Emission Zone (LEZ) in London, music licensing, HMRC employment status of entertainers, Spotlight, confidentiality clauses in contracts, animal licensing.

### VLEC Contracts

There were further minor amendments agreed to the VLEC 'Act as Known' contract, the rates on the Floorshow contracts were revised as detailed below and a revision to the rate for additional weeks on the Choreographers' Contract was agreed in addition to the standard rates increase.

#### (a) VLEC Act As Known Contract

This contract continues to be the benchmark for booking acts particularly for one-off performances or short runs. The clause on confidentiality was expanded to try to prevent fees being paid to artists reaching the public domain. The contract is available in paper and electronic formats.

#### (b) VLEC Floorshow Contract

This year, an increase to the rates of 2.1% was agreed on all financial items except the subsistence and touring allowance, which increased in line with UK Theatre theatrical contracts.

These rates are in place from 1st November 2019 to 31st October 2020. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£498.00 per week
Twice Nightly (up to 12 performances a week)	£535.00 per week
Subsistence (first 10 weeks)	£169.00 per week
Touring Allowance	£260.00 per week
Understudy Payment (per week)	£46.50
Understudy Payment Lead Role (per performance)	£56.80
Understudy Payment Other Role (per performance)	£33.50
Understudy Payment Ceiling	£107.00
Photocalls	£34.20
Public Holiday Performances	£83.70
Illness Payment Ceiling	£83.70

### c) Choreographers' Contract

The Choreographers' Contract is in place until January 2022. The contract is for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows and Trade Shows. In 2019 it was agreed that the rate for additional weeks be amended such that if the additional work took place on board a cruise ship it would be enhanced accordingly. The new rate is shown below.

The agreement allows for the rates to increase annually by RPI + 1% in January. RPI for December 2019 was 2.2% so a rate increase of 3.2% was implemented.

The minimum fees which include the preparation (including up to 3 days for the purposes of casting, auditioning and pre-production meetings) and up to 3 weeks rehearsal including attendance at the technical dress rehearsal and the first night if mutually agreed, are as follows:-

	2019	From 2nd January 2020
Cruise Ship	£3,867	£3,991
Holiday Camp / Theme Park	£2,897	£2,990
Floorshow	£2,897	£2,990

For any work in excess of the 3 weeks an additional fee of not less than £918 (£947 from 2nd January 2020) per week or part thereof will be paid. Where the work in excess of 3 weeks is on a cruise ship engagement and takes place on board ship this rate shall be increased to £1,299 per week (£1,340 from 2nd January 2020).

Daily Rate £293 (£302 from 2nd January 2020)

### (d) Circus Contract

This contract for the booking of individual acts and troupes continues to be used by members of the Association of Circus Proprietors. It does not contain any minimum rates and has a disputes procedure similar to the other VLEC contracts. There were no changes to the contract in 2019.

### Legal Claims

Equity takes forward legal claims on behalf of members which arise out of their contracts to perform. As a majority of engagements in this sector are for one-off dates or short-term bookings for the member to perform their own act the most frequent disputes are cancellations and non-payments. There are standard contracts available in electronic and hard copy format such as the VLEC 'Act as Known' contract and the National Standard Contract. For convenience, in the current market, bookings are made via many electronic means such as email, SMS and through social media and using booking apps. These systems, while convenient, can lead to difficulties further down the line if essential information is not obtained from the booker. Equity produced and distributes a Guide to Contracts which explains how obvious pitfalls can be avoided.

Resolution of claims is a major benefit of membership for those working in the variety and circus sector. Claims referred to Equity are handled by the respective Regional, National and Specialist Variety Organiser covering the geographical area where the booker is based. Should a solution not be found by negotiation with the booker most claims can be resolved using the County Court. If appropriate, claims can be referred for mediation through the County Court and this has been successful with cases where there is a possible compromise situation. Most of the claims handled by Organisers will be allocated to the Small Claims Track as they will be below the £10,000 limit. In the case of late payments for work completed, charges are normally applied in accordance with the Late Payment of Commercial Debts (Interest) Act 1998 at the point when the matter goes to court.

Equity covers the court fees when such cases are taken on which will usually be recovered from the other party if the claim is successful. Once a judgment has been secured Equity will also instruct on enforcement proceedings. This is done through a variety of means including the use of High Court Enforcement Officers if the judgment debt is at least £600. There are various other enforcement methods which can be used if bailiffs are not successful. When judgments are obtained the debtors can be added to Equity's Court Judgments List which is on the Members' Area of the Equity website to warn other members about working with that company or individual.

For members who work on longer term contracts, such as seasonal engagements with holiday camps, visitor attractions and theme parks, disputes are dealt with differently either using workplace procedures such as disciplinary and grievance or via Employment Tribunals. Members may request being accompanied to workplace hearings for such matters. Disputes are most frequently about holiday pay, the national living wage, unfair dismissal or discrimination, such as for 'protected characteristics' under Equality legislation, or bullying and harassment. Cruise contracts on which many members work also generate a substantial amount of claim work

and will be dealt with differently depending on the base location of the company or vessel and the procedures outlined in the contract.

As well as contract matters Equity staff are regularly consulted by members on other issues associated with their work. These include copyright, trademark and other intellectual property issues, mainly to do with act names, photographs and videos online. Social media disputes are also commonplace and consumer matters for products bought for work also frequently arise. Although Equity can't take up these cases formally advice can be given on how to deal with such matters.

The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £147,033 on behalf of members in 2019 representing something like 160 individual claims. A further amount was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are dealt with via our specialist solicitors.

### **Burlesque Performers**

A Burlesque Network was launched in April 2019 instigated by Variety and Circus Councillor Red Sarah and assisted by several of her peers. The network was set up to address some of the negative aspects of the industry and to provide better and safer working conditions. The launch event sought to identify some priorities such as contracts and rates, health and safety and social media which were to be looked at in more detail. There were also talks at the launch event by prominent burlesque performers on marketing, producing shows and about 'burlesque legends'. The work will continue in 2020 with regular reports to the Variety, Circus and Entertainers Committee.

### **Children's Entertainers**

There are more than 2500 members registered as children's entertainers with Equity, an increase of over 250 during the year. Children's entertainers employ a range of different skills such as juggling, unicycling, magic, face-painting, clowning and circus skills. Entertainers perform at a range of events from private parties to corporate functions and can work for individuals, corporations, charities and local authority engagers such as schools, libraries and festivals. They can use the National Standard Contract for bookings although a less formal approach is often adopted, particularly for private bookings and can be just as effective. Equity provides advice on this in its Guide to Contracts. There are also booking apps and websites through which entertainers receive bookings.

Two open meetings of children's entertainers were held in 2019. The first was in September as part of the Kidology / Ventarama event in Longbridge, Birmingham with a key discussion on tax and benefits. The regular meeting in London was held in November. Both were well attended and lively. Two Equity members voluntarily run a network for Equity Children's Entertainers called the Children's Entertainer Link through which issues facing children's entertainers are often raised with staff. It was agreed that a similar group will be set up alongside this for members only such that it runs similarly to other Equity networks.

### **Circus**

Following the launch of Equity's Circus Network in September 2018 working parties were established to progress the priority industry issues. The working party on health and safety for rigging met several times in 2019 to develop a document to assist performers booked to work in non-standard circus venues. Such venues would include nightclubs, restaurants, bars and temporary outdoor structures. The document named 'Fit to Fly' aims to arm performers with a set of questions they need to be asking of venues before performing to ensure the rigging points have been inspected and certified for the appropriate loading. Also that any winches and other equipment are fit for purpose. An industry consultation event was held at National Centre for Circus Arts in December 2018 to input into the document following a regional meeting held in Bristol in June 2019. A parallel document will be drawn up for venues to make them aware of their responsibilities under health and safety legislation. A working party looking at mental health also met in 2019 and will continue its work into the next year. The Variety, Circus and Entertainers Committee successfully applied for a grant from the Unknown Funds to provide some educational resources for circus performers. This will include written materials and videos. There is a standard contract available negotiated between Equity and the Association of Circus Proprietors (ACP) through the VLEC for 'Acts as Known' in touring tented seasons. This is used effectively by the main employers in the sector who are ACP members.

### **Comedians**

The Equity Comedians' Network met monthly throughout 2019 in London. One of the main issues which arose during the year was the spiralling cost of accommodation at Edinburgh during the festival. A number of factors had driven this rise such as changes to legislation on renting, changes to how universities rent out property and the rise of Airbnb. Equity started a petition which obtained over 30,000 signatures and staff from the Scottish Equity office met politicians and other stakeholders to look at possible solutions to ameliorate the situation. The Network also organised a panel event to assist members who are considering taking shows to Edinburgh to take place in January 2020.

Through the Variety, Circus and Entertainers Committee a motion went to the Annual Representative Conference address venues and promoters who did not pay professional fees on prime nights. The work of the Network will continue in 2020 to address low pay and working conditions in the industry.

Equity had a presence at the Leicester Comedy Festival including organising a regular event named 'I Say' which uses an established comic talking about their career. In 2019 Tom Allen was the comedian and the event was very successful and was moved to a larger venue to accommodate demand. Equity also met comedians at the Edinburgh and Brighton festivals and at an Industry Meet and Greet in London.

### **Professional Wrestlers**

Equity's recruitment and representation of professional wrestlers escalated in 2019, with First Act extending the standard accident insurance cover to wrestlers for the first time. In August Equity agreed a Code of Conduct with the women's professional wrestling promotion EVE: Riots Grrrls of Wrestling. This Code of Conduct is to be trialled for 6 months and to be reviewed in February 2020. The Code of Conduct includes a Dignity at Work policy, a template contract that may be used by the entertainer along with a set of terms and conditions mutually agreed between the union and the promotion. We are working with the performers who are booked regularly with the promotion to refine the agreement for 2020.

Work of members, notably David Starr, to improve terms and conditions across the sector has led to a surge in recruitment and activism. Equity meetings have taken place at training seminars and at a number of shows. We have begun to meet with other wrestling promoters and work is underway to promulgate similar codes of practice across the industry.

### **Puppeteers**

Equity's Puppeteers' Network met roughly every two months at which live performance and recorded media issues were discussed. Clauses developed by the Network had already been adopted by the Independent Theatre Council for the Ethical Managers agreement. Negotiations started with Society of London Theatre and UK Theatre but weren't concluded by the end of the year. Staff, with some Network members, also met Spotlight to discuss how their services could better work for both puppeteers and those casting productions which include puppeteers. These discussions will continue into 2020.

Staff attended puppetry related events such as the Moving Parts Puppet Festival in Newcastle and the Skipton and Tunbridge Wells puppetry festivals. The Brighton and Edinburgh Fringe also include puppetry. A regional meeting in Bristol is also planned early in 2020.

### **Stage Hypnotists**

Through First Act Insurance Equity members who perform as stage hypnotists can purchase a top-up policy for public liability insurance policy provided by Hiscox. This has been taken up by a number of stage hypnotists. Those wishing to take out the insurance have to be endorsed by a joint industry panel through the Variety and Light Entertainment Council and agree to abide by a code of conduct.

### **Fire Performers**

The top-up fire public liability insurance policy available via First Act Insurance was being used by around 475 members and is considered to be very good value. The premium is partly subsidised by Equity.

**Street Performers**

In larger towns and cities around the UK there is normally some kind of street performance scene where performers can work as buskers. In some places this is completely unregulated, in others there are informal guidelines in place and in others these activities are heavily limited by Public Space Protection Orders (PSPOs). These orders are more appropriate for anti-social activities such as consumption of alcohol or aggressive begging. Where consultations take place regarding the introduction of these measures Equity inputs into them to try to ensure that street performers' activities are not unreasonably restricted. There are good schemes in Liverpool and York for example where the authorities have worked with the unions, performers, residents and local businesses to establish positive guidelines. Public liability insurance is often needed when performing on council-owned land and privately owned land used by the public.

In Coventry the Midlands Organiser and Variety Branch members met with the council and others to discuss organised pitches and a code of conduct for street performers – particularly for the UK City of Culture in 2021. In London in 2019 Westminster Council put forward proposals for a new system covering Leicester Square, Trafalgar Square, Soho and Chinatown and Oxford Street. Part of the proposal includes licensing and also a voluntary Street Performers' Association (SPA). Equity and the Musicians' Union attended meetings with Westminster to ensure any system was fair and workable. The main consultation will take place early in 2020. There is already a good self-regulated system for Covent Garden which has a SPA.

Street performers also work at festivals and events such as the Hat Fair in Winchester, and Glastonbury, Edinburgh and Brighton festivals, and others, either as booked acts or in a busking capacity.

**Social, Working Men's and Other Clubs**

Although a smaller sector than in past years the working men's club scene thrives in some areas of the UK with members engaged as vocalists, comedians and speciality acts. The areas where this activity is most prevalent are Blackpool, the North East including Humberside, the Manchester region and parts of the Midlands. There is a contract agreed between Equity and Committee of Registered Clubs Association (CORCA) which is available to be used by affiliated clubs. CORCA is administered by the Working Men's Club Institute Union (WMCIU) and also comprises the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs.

**Holiday Centres, Theme Parks and Visitor Attractions**

This sector provides a significant level of employment for members engaged either on seasonal fixed-term contracts or booked as guest entertainers. There is a wide range of performers used such as vocalists, comedians, children's entertainers, puppeteers, costume characters and circus performers. Equity maintains relationships with the larger groups operating sites and attractions, undertakes cast visits and represents members in disputes.

**CHAPTER 4:****RECORDED MEDIA****GENERAL**

h2019 like the previous years was extremely busy for the Equity staff in the Recorded Media department with the Specialist Industrial Organisers in near constant negotiations with the BBC, ITV, PACT, BSKYB, C4 and S4C. All parts of the audiovisual industries continue to face the challenges of technological advances and real financial constraints on broadcasters and producers. The fragmentation of the industry into different means of delivery of members work continues apace. Performances by our members in TV and Film are available to the consumer via our primary channels, catch-up services (such as the BBC iPlayer, 4oD, ITV.com, SKY Anytime and 5 on-demand), use on the broadcasters family of channels (such as BBC3/4, E4/More 4, ITV2/3/4 etc), download to own services (such as Apples iTunes), overseas sales, video/DVD, Subscription video on demand (SVoD) and back again through a process of repeats. Equity has had to adapt and develop its response to these new and changing means of delivery and has deployed residual, royalty and collective licence structures to ensure remuneration to members for the exploitation their performance. Where appropriate staff is negotiating assumption agreements and novation wording as the nature of the TV/Film industry is such that rights in those production reside with a variety of different entities across the globe.

Much of the staff time during 2019 was taken up on a regular basis during the year with the following SVoD platforms to reach direct agreements with those players, Disney +, Apple +, HBO Max, Netflix (for voice over and dubbing) and Britbox. We will also addressing the tricky issue where companies retain rights in many film and TV shows made under our agreement and are subsequently made available on streaming platforms own platform. We need transparency on the fair market price and what performers will receive in terms of payment.

The primary broadcasters catch up services have maintained their popularity and reach to the consumers across platform delivery systems such as smart TV's, PC's, smart phones, tablets, broadband, freesat, freeview and games consoles etc during 2018 an extension to the Equity/ITV catch up service was agreed for a two year period and 2016 will see negotiations commence to extend the BBC iPlayer service, Radio 4xtra and 4oD/4Seven agreements. The agreement with BSKYB covering their own catch up service SKY Anytime and SKY Go was agreed. Equity continues to negotiate complex agreements with the broadcasters to ensure that members whose work appears on these platforms receive payment.

Negotiating meetings took place with PACT during 2019 to address a revision of the SVoD pre-purchase percentage values. The progress has been very slow and we struggle to find consensus with the employer's trade association but we are pleased to report that the negotiations have been successfully concluded the highlights of which are as follows: 2 year deal with an automatic 2% increase in fees in 2020, a 6% increase in all financial items from 1st January 2019, increase in SVoD pre-purchase percentages, enhanced audit provisions, assumption agreements and interest on late payments. It was crucial for revision of the audit provisions to modernise and make fit for purpose the wording to reflect the current TV business reality. With the fragmented nature of TV finance/investment and rights ownership, we are seeking to introduce with the TV Agreement assumption agreements.

We are delighted to announce that members and staff have successfully concluded negotiations with PACT and we now have an agreement that provides the minimum terms and conditions for Supporting Artists employed in productions produced for exhibition and exploitation on independent television productions and for the first time in the Unions history for cinema films and SVoD original production filming outside a 40 mile radius of Charing Cross within which FAA/BECTU have jurisdiction. The Agreement provides minimum fees, holiday pay, supplementary fees, meal allowances, travel allowances, nudity provisions, health and safety, welfare and dignity at work and disputes procedures.

We commenced negotiations during 2019 with PACT an agreement for the engagement of Minors, in independent television productions, cinema films production and SVoD original productions. This will be the first time the Union as an agreement in these areas of production and it is hope we can conclude the negotiations early 2020.

The SVoD Original template agreements with independent producers commissioned by Netflix for first use on Netflix, has been used extensively Equity is the first Union outside of the US to reach such agreements and we continue to talk directly with Netflix with a view to reach an agreement directly with them for self-managed productions i.e. productions made directly by Netflix or via a special purpose vehicle company. Productions continue to be commissioned in the UK for not only Netflix but also Amazon and other free VoD platforms in the US. The year saw the takeover of SKY by Comcast and it is yet to be known what the industrial intentions of Comcast are given we have

two collectively bargained agreements with SKY. It is envisaged that other US entities will be launching their own SVoD platforms during the course of 2019/20 such as Disney +, Apple + etc

2019 saw further and substantive negotiations with the BBC to address the changes agreed by OFCOM for the iPlayer whereby productions can be made available for 12 months rather than the current 30 days.

Discussions continue with ITV with the aim of bargaining a new ITV Studios agreement, hopefully these discussions will reach fruition. (as reported elsewhere in the Annual Report)

Fruitful discussions continue with the IPA (as reported elsewhere in the Annual Report)

Recorded Media staff have worked closely with Equity's Tax and Welfare Officer Alan Lean with discussions with HMRC on the proposed new guidance for actors

As is reported elsewhere a claim to revise the 2015 Cinema Films agreement will be lodged in the early months of 2019 and the year will see a number of audits initiated across the US studios and for the first time US TV companies.

The video/DVD market continues to decline and morph into a Christmas box set market with sales outside of the Christmas period dwindling. The cost incurred by the manufacture and distribution of box sets has increased but the volume sales are higher as if the cost per unit which should me relatively healthy returns to members within the context of a declining market. Download to Own (DTO) continues to make small inroads into the wider home entertainment market with Apple/iTunes taking the lions share. Where productions are sold via DTO the Union has in place the royalty based on the download price with an agreed level of deductions. Even this new platform is subject to change and the taste of consumers. Historically DTO of a film or TV programme could only really be done by way of saving it, once downloaded, on an individual's PC. With the migration of use from PC's to smart phones/tablets and other mobile devices DTO suffered because of restrictions of storage capacity but the consumer can now store their purchase via the cloud or other similar systems and the consumer can then streaming the programme/film to their preferred device. The DTO market still remains small but increasing but isn't of the same size as subscription based services. The complex financial arrangements on any TV production and diminution of traditional sources of finance ie broadcasters means that additional production investment is sought from those platforms operating a DTO service or those companies wishing to pre-purchase such rights

#### BFI REPORT:

*Official figures published today by the BFI's Research and Statistics Unit reveal the highest spend ever on film and high-end television production in the UK in 2019. This includes high levels of international production investment underlining the UK's global reputation as the world-leading centre for film and TV production, sustained strong admissions and box office for film in the cinema and box office growth in the market share for independent UK films.*

*Cinema audiences flocked to see a combination of blockbuster films led by Avengers: Endgame and The Lion King to independent UK films such as Downton Abbey, The Favourite and Yesterday, generating a strong year at the UK and Republic of Ireland box office.*

*The market share of independent UK films at the box office in 2019 was 13%, an increase from 11.7% in 2018. When UK-made, studio-backed films are added to the picture, eg Star Wars: The Rise of Skywalker, Aladdin, Dumbo and Rocketman, the full UK market share increases to 46%, the highest since records began.*

*Collectively, films released in 2019 attracted 176 million admissions, a minimal 0.6% decrease on 2018, but still the second biggest year by admissions for 49 years. Total box office revenue for all films released was £1.254 billion, just 2% down on last year.*

*The spend on high-end television and film production in the UK in 2019 reached £3.62 billion, a 16% increase on 2018. This is the highest year on record, showing the UK to be the world's busiest production hub and demonstrating the continued world-class excellence of UK talent, crews, VFX and production services, locations and the supportive fiscal environment created by the UK's creative sector tax reliefs. These factors play a vital role in attracting inward investment to the UK, and benefitting the UK film economy with 2019 inward investment across film and high television topping £3 billion for the first time.*

*Film co-production in the UK also saw a 37% uplift in spend with £34 million across 23 productions generated by films including Phyllida Lloyd's Herself, Viggo Mortensen's Falling, Brandon Cronenberg's Possessor, Uberto Pasolini's Nowhere Special, Ben Lewin's Falling For Figaro, James D'Arcy's Made In Italy, Florian Zeller's The Father, Liam O'Donnell's Skylines and Lina Roessler's Best Sellers.*

*Inward investment production comes to the UK from a number of different countries. The inward investment data also reveals a notable influx of 29 Indian productions being made in the UK with a collective spend of £112 million, including*



*Mysskin's Thupparivaalan 2, Amarjit Singh's Jhalle, Sharan Art's Galwakdi and Amrit Raj Chadha's Parauhneya Nu Dafa Karo.*

*Domestic film and high-end television production generated a production spend of £546.4 million, a decrease of 28% from 2018. Within this figure, domestic film showed a greater drop in spend with £174.7 million, reflecting a decrease of 45% and demonstrating a shifting industry eco-system for domestic production. However, this picture doesn't reflect the fact that films being made by home-grown are attracting international finance and are therefore classified inward investment, eg Sam Mendes's 1917 and Andy Serkis's Venom 2. For domestic high-end television production, the spend of £371.7 million represented a decrease of 14% on 2018*

The Recorded Media department has developed a Games Industry strategy and is working with members, agents and the producing community to address model contracts. It is hoped that we can progress our relationship with UKIE the Games industry trade association to develop an industry model template contract covering our areas of work. Two extremely well attended meetings were organised during 2019, the first drew participants from the agents, casting directors, voice performers and capture performers and the second was just for voice performers and capture performers. The Screen and New Media committee worked closely with the DDMC to deliver a workshop on performance capture and voice-overs for Games.

Recorded Media staff will be preparing a claim for the revision for the 2015 cinema Films Agreement for tabling in early 2019. Staff is already busy identifying a fresh tranche of audits across the US studios and US TV entities during 2019/20.

2015 saw for the first time agreements negotiated covering voice over engagements for independent radio commercials, this is the very first time such agreements have been reached with Global, Bauer and 2016 saw two more agreements with the Wireless Group and KMFM. The departmental staff and the incredibly helpful, hardworking and knowledgeable Radio Commercials Working Party are looking at alternative methods of calculating fees and uses. 2019 saw the revision of the agreements in place in this area with the working party working extremely hard to reach agreements that are reflective of the engaging practices in this part of the industry.

The Screen & New Media Committee has identified as a priority to seek to progress discussions for a new TV Commercials Agreement during 2018/2019

The Recorded Media Department continues to undertake studio, set and location visits across the UK. During 2019 we continued the drive to reach members directly in their workplace and during 2017 we launched a films recruitment campaign on the back of the successful concluded films negotiations. The Recorded Media dept continues to work very hard in recruitment and retention through its own dedicated Recruitment and Retention Organiser and who in conjunction with Equity's R&R Team launched a 100% campaign whereby we hope to push membership in the standing TV continuing dramas as close to 100% as possible and during the course of 2019 we saw real statistical improvements in membership density across TV and film casts.

Nearly 90 visits were carried out by the Recorded Media RR&R Organiser during the year. More than 20 films were visited, including titles such as Blue Story, Hobbs & Shaw, Cats and Last Christmas. Many TV productions such as The Crown, Call the Midwife, Grantchester, Bulletproof and Killing Eve were visited and several SVoD productions, such as Cursed and His Dark Materials. All the Continuing dramas (soaps) East Enders, Coronation St, Emmerdale, Hollyoaks, Doctors were visited. The studios at Pinewood, Shepperton, Leavesden, Longcross, West London and Wimbledon were visited and set locations further afield, like Knebworth House, Hatfield House, Godalming, Chippenham and Windsor.

With the industry now moving towards a truly global business Equity and the Recorded Media department has played its part on the international stage by working closely with our sister Unions SAG-AFTRA, ACTRA, MEAA, Irish Equity and SAGA as the only realistic response to the global nature of the industry is a global organised Union response.

The Recorded Media Department, the Personal Managers Association (PMA) and the Co-operative Personal Managers Association (CPMA) continue to enjoy a fruitful relationship all issues pertinent to the industry and members of both agents' organisations continue to play their specific and valuable role in the process of negotiations.

## A. CINEMA FILMS

It's been a busy year for films with the uptake of the 2016 CFA (Cinema Films Agreement) increasing by 15 %.

- Equity have taken part in several training sessions organised by Spotlight to agents and casting directors, and have also presented sessions for production managers.
- Negotiations progressed with PACT about incorporating the Supporting Artists, working outside of the London area, into the CFA for the first time.
- Negotiations also progressed with PACT about incorporating a new appendix in the CFA to cover minors.
- Negotiations also progressed re producing a new SVOD agreement with PACT, which would include feature length productions.
- Negotiations also progressed re producing a new voice-over contract for Netflix animation productions including feature length films
- There has also been incorporated into the CFA a new clause and wording around performances involving nudity and simulated sex acts.
- Discussions with Pact on the CFA pension provision and application of the auto-enrolment pension rules are ongoing.
- Discussions commenced with PACT re Clause F24 re Merchandising, Publishing, Interactive and other uses when the artist is deceased.

The number of films registered in 2019:-

Low Budget (£1 million - £3 million) 18

Very Low Budget (under £1 million) 7

PACT Option A (Net profit share participation) 27

PACT Option B (Royalty payments) 21

PACT Option C (Enhanced Royalty payments) 6

SVOD feature length – 7

Non PACT Option A - 22

Non PACT Option B – 7

Total 115

Of these 115 registered productions, 36 registered direct with Equity - thereby generating an additional source of income for the union by way of facilitation charges of £72,000 plus VAT.

From 6th April 2019 there was a 2% increase in all fees for film production and all relevant stakeholders and partners were alerted.

The rates shown below are minimum rates and key terms:-

Actors, dancers, eligible capture performances and other artists including puppeteers:-

Daily Basic Daily inc. use fees:-

Full Budget (£3 million or over) £141 £535.80

Low Budget (£1 million - £3 million) £141 £246.75

Very Low Budget (under £1 million) £141 £211.50

Weekly Basic Weekly inc. use fees

Full Budget (£3 million or over) £564 £2,143.20

Low Budget (£1 million - £3 million) £564 £987.00

Very Low Budget (under £1 million) £564 £846.00

Stunts

Stunt performer daily £587 inc. use fees

Stunt performer weekly £2,348 inc. use fees

Stunt co-ordinator daily £745 inc. use fees

Stunt co-ordinator weekly £2,980 inc. use fees

Stunt insurance daily £18.50

Stunt insurance weekly £37.00

## B. TELEVISION

### Independent Television Production

#### Agreement for Main, Walk-on and Background Artists

NNegotiating meetings took place with PACT during 2019 to address inclusion of structures for SVoD Originals within the television agreement, it is hoped we can finalise these discussion early 2020. The progress has been very slow and we struggle to find consensus with the employer's trade association but we are pleased to report that the negotiations have been successfully concluded the highlights of which are as follows: 2 year deal with an automatic 2% increase in fees in 2020, a 6% increase in all financial items from 1st January 2019, increase in SVoD pre-purchase percentages, enhanced audit provisions, assumption agreements and interest on late payments. It was crucial for revision of the audit provisions to modernise and make fit for purpose the wording to reflect the current TV business reality. With the fragmented nature of TV finance/investment and rights ownership we are seeking to introduce with the TV Agreement assumption agreements.

We are delighted to announce that members and staff have successfully concluded negotiations with PACT and we now have an agreement that provides the minimum terms and conditions for Supporting Artists employed in productions produced for exhibition and exploitation on independent television productions and for the first time in the Unions history for cinema films and SVoD original production filming outside a 40 mile radius of Charing Cross, within which FAA/BECTU have jurisdiction. The Agreement provides minimum fees, holiday pay, supplementary fees, meal allowances, travel allowances, nudity provisions, health and safety, welfare and dignity at work and disputes procedures.

We commenced negotiations during 2019 with PACT an agreement for the engagement of Minors, in independent television productions, cinema films production and SVoD original productions. This will be the first time the Union as an agreement in these areas of production and it is hope we can conclude the negotiations early 2020. Equity has worked closely with the Screen and New Media Committee, Cooperative Personal Managers Association (CPMA) and the Personal Managers Association (PMA) who have been invaluable to the Equity negotiators. The Screen & New Media Committee has established a Television Working Party comprised of members of the committee, representatives from the agent community and staff members to progress the negotiations. In addition to the initial areas of negotiations, detailed above, complex issues will be addressed including but not limited to; increase in fees, UK terrestrial (primary channel) repeats, US TV percentages along with over the top (OTT) requirements, video/DVD, enhanced audit provisions, assumption provisions, casting, equal opportunities, diversity and not forgetting the tidying up of many other provisions. Negotiations are taking place on a regular basis during the year with the following SVoD platforms to reach direct agreements with those players, Disney+, Apple+, HBO Max, Netflix (for voice over and dubbing) and Britbox.

The Screen and New Media Committee also established a Television working party to address the extensive SVoD platforms producing in the UK. The working party is made of committee members, CPMA/PMA members and staff. The working party is advising members of staff in its dealing with Netflix, Amazon and a number of new SVoD platforms.

Like 2018, 2019 was a very busy year in terms of the volume of production with a marked increase in the number of productions commissioned by US broadcasters and/or receiving funding from US financiers in exchange for rights acquisition. Tax breaks/relief on offer for high end TV has certainly played a large part in attracting overseas investment in the UK TV industry, primarily from the US. The UK broadcasters continue to commission work from the independent sector, particularly SKY along with BBC, ITV and C4 although most of the UK broadcasters recognise that the industry continues to change particularly with the impact of subscription video on demand (SVoD) platforms such as Netflix, Disney, Amazon etc these platforms commission original work, invest in UK TV production and acquire existing product. Staff and agent colleagues continue to work closely together on concerns around the use of options and exclusivity deals.

Staff members of the Recorded Media department are working on engaging groups to address issues and resolutions offered within the Manifesto for Casting, covering casting preparation, before the audition, at the audition and after the audition.

The Recorded Media staff continue to work closely with the employing groups to address the very serious issues arising from harassment and bullying across the industry and will look to progress any recommendations emanating from Equity's Sexual Harassment Working Group.

The Recorded Media department staff continue to work with the Screen & New Media Committee and work closely with our colleagues in the agent community via the PMA and CPMA.

## **ITV**

2018 saw Negotiations with ITV for a new ITV Agreement continue apace with fixed and regular meetings now in place. There is ongoing work to modernise the agreement, which hasn't had an overhaul since 2007. 2019 saw negotiations with ITV for an updated ITV Agreement continue apace with regular meetings taking place throughout the year. We have made it clear to ITV that the timeframe to achieve an updated agreement will be months rather than the years that ITV were anticipating it would take. Equity has made its proposals to ITV and most of the changes will be to bring the agreement into line with the PACT TV agreement, especially with regards to clauses on Equal Opportunities and Nudity, and to include recommendations from the Manifesto for Casting and the Safe Spaces campaign such as a prompt yes/no answer following auditions and appropriate bullying and harassment and dignity at work policies.

At the end of the year, an uplift of 7% on all financial items in the agreement was agreed effective from 1 January 2020. The term of this agreement is three years so the rates will be up for negotiation again in 2023. The principle of annual increases on the financial elements to cover the interim period to 2023 has been agreed with ITV and these annual increases are to be negotiated each year.

Day to day issues which arise on ITV productions continue to be dealt with on an ongoing basis. Staff from the Manchester office in conjunction with London based staff have built up and maintained fruitful relationships with cast members and deps on Coronation Street, Emmerdale and Hollyoaks with regular forum meetings occurring throughout the year. Staff are liaising with the deps on the soaps to ensure they are appraised of the progress of the negotiations and can raise issues to be considered as the negotiations move forward.

Since 2007, Equity has negotiated an agreement with ITV for the use of content made and commissioned by ITV on the ITV Player video on demand/catch up service currently entitled ITV Hub. A two-year deal was agreed upon and Equity engaged the services of BECS to distribute the monies arising from this agreement. Negotiations commenced in October 2018 for an extension to the agreement for 2019/2020. With Equity now undertaking distribution contractual payments negotiations have now resumed with ITV to reach another two-year deal in relation to ITV Hub content.

ITV are the lead partner in Britbox UK which launched in November 2019 and Equity has been in discussions with them regarding original make for the SVOD platform with the aim of agreeing a structure for forthcoming commissions.

## **BBC**

### **Ongoing Issues**

Equity and the BBC met throughout the year to deal with ongoing production issues, compliance of the agreement and dealt with circumstances where further rights were required.

### **BBC Television Agreement**

In April 2017 BBC Studios was launched meaning they are now operating as an independent production company and able to make programmes for any broadcaster or any of the SVOD platforms. Equity were in negotiations with the BBC for a new collective agreement that covers all production made by the BBC. Whether it be in house production or programmes made for another broadcaster or platform. These were a difficult set of negotiations and it was vital for us to ensure that BBC Studios have no advantage over any other independent production company and that any agreement reached is a Pact-like agreement.

The new BBC Agreement was implemented on the 1st of April 2019 with a 6% increase on the minimum fees. There is two-tiered structure where certain type of production such as the continuous dramas and children's production are ring fenced and continue to be made using the previous BBC in house agreement terms. Returning series will also continue to be made under the previous BBC in house terms. A list of these Returning Series have been agreed and are listed in the agreement. All other drama and comedy are made using Pact rates and artists are paid an engagement fee per episode. This is the first time the BBC Agreement has multi episodic provisions. Various other changes have been negotiated such as the introduction of nudity and simulated sex provisions which ensures artist must have an agreed rider in place prior to filming to ensure they are happy and agree to all the terms. There are also pre-purchases in the Agreement to deal with various SVOD (Subscription Video on Demand) rights and a pre-

purchase for DVD rights for the UK which only purchases 75,000 units and thereafter a 17% royalty of sales applies. Finally a royalty structure to deal with the theatrical release of a programme has been implemented for the first time. BBC Scotland

BBC launched their new BBC Scotland channel in February 2019. The budget for the channel is very low and the BBC came to Equity to ask that this channel is treated the same as the secondary channels, such as BBC4, under the collective agreement. This means that the fee allows for 9 transmission periods on the channel rather than just one broadcast. It also means that repeats on the channel will be paid using the 17% royalty terms. This was agreed by the Scottish Committee and the Screen and New Media Committee.

### **Extension of the BBC iPlayer**

We have been in negotiations with the BBC for some time for the extension of the availability of the iPlayer catch up window extending from 30 days to 12 months. Ofcom have given their approval and BBC are going ahead with a 12 month catch up service. The proposal from the BBC is a 5% increase on the current collective licence. The Television Working Party has met twice to discuss their proposal, once with the BBC and once separately to decide how we should respond. It has been agreed that a 5% increase is not acceptable and falls short of what we would want for such an increase to the availability. The problem is the lack of BBC funds and the increasing political pressure the BBC are under. As a way forward, a possible proposal was discussed which is to ring fence the key titles that have commercial life in the UK and these are the titles we would want to protect from any detrimental impact from the increased availability on the iPlayer. It was proposed we could increase these hours by 100% and the rest of the hours by the 5% as proposed by the BBC. The Screen and New Media discussed this at length and it was agreed this was an acceptable way forward but to go back to the BBC with a proposal of 300% increase (and accepting no less than 100% increase) on the key titles and try and get more than 5% on the rest of the hours. These negotiations are ongoing.

### **Britbox**

The new SVOD platform, "Britbox" launched in November and is owned by ITV with a 90% share and BBC with a 10% share. Talks were held with the BBC regarding their plans for the service and how content will be paid for when shown on "Britbox". This will be paid for using the 17% royalty provisions under the collective agreements and Equity sought assurances that the sales prices would be strictly commercially based and suitable for the usage on the platform. Alternatively SVOD rights can be pre-purchased at the time of contract.

### **Organising and Recruitment**

During 2019 the vast majority of BBC in-house dramas/comedies and also those productions commissioned to be made by independent production companies for the BBC received at least one Equity cast visit and in some cases follow up visits were also undertaken by Equity staff members, based in Guild House and also the Regions/Nations. As well as giving members the opportunity to engage with Equity in studios and on location, these cast visits also played a vital role in terms of the retention of current members and the recruitment of new members into the Union. Cast forum structures have been set up on both 'Eastenders' and 'Holby City' which is facilitating better communication and relations between cast and production.

## **C. TV AND NEW MEDIA COMMERCIALS**

Over the last year, Equity has liaised with the IPA on a variety of issues concerning TV commercials, including continuing to police IPA members using the agreed Artists' Declaration Forms (ADF) instead of their own in-house versions. We have continued to express concerns about how auditions are sometimes conducted and initiated regular meetings with both the Casting Directors' Association and the Casting Director's Guild to facilitate this process. We have continued to spend a great deal of effort ensuring our members get paid on time, a significant difficulty with some of the large advertising agencies. The Commercials Organiser has held a series of seminars with casting directors on using the ADFs and also the application of equal opportunities at auditions and in the casting process. The Organiser is now regularly asked to address new agents' seminars at Spotlight, a useful time to make new agents alert to the many difficulties that contracts in TV Commercials entail.

The IPA has agreed the following guideline minimums for the Basic Studio Fees and we now expect to commence talks on use payments in the second half of 2020.

**Guideline Minimum Basic Studio Fees (BSF) and Session Fees.****Featured Artists.**

Visual - £300

Voice-Over - £200 (one hour session).

Out-of-vision Singer - £225 for a 90 minute session, £180 for a 60 minute session.

Stunt Co-ordinator - £700. (A co-ordinator will not receive use fees unless he/she appears in the commercial, clause 12.4.1).

Stunt Performer - £550.

**Other minimum payments potentially due.**

Wig/Wardrobe fittings (clause 9.1) - £50 or 25% of BSF whichever is greater, for up to two hours, 50% of BSF for up to four ½ hours, full BSF plus meal allowance thereafter.

Recall (clause 5.7.5) - £50.

Costumes (clause 9.2.1.2.) - £50 or 25% of BSF whichever is greater.

**Voice-overs.**

Tags (clause 10.3.3) - BSF for first tag, then 10% of BSF for each additional tag.

Test Commercials (clause 10.3.4) – Normal Session fee for one hour recording (£175).

**Walk-ons/Background artists.**

Walk-ons - £200 - No usage due.

Background £100 - No usage due.

Wig/Wardrobe fittings (clause 5.2) - £50 or 25% of BSF whichever is greater, for up to two hours, 50% of BSF for up to four ½ hours, full BSF plus meal allowance thereafter.

Recall (clause 4.2) - £50.

Costumes (clause 5.2) – 25% of BSF for first additional costume, plus 15% of BSF for each additional one.

Short haircut (clause 5.3.3) – 25% of BSF.

The fees for visual artists should not include statutory holiday pay, which should be paid in addition to these fees. As well as the BSF, featured artists should also receive repeat fees for UK shown commercials. To calculate these, go to [www.usefee.tv](http://www.usefee.tv). Equity recommends that you do not accept a reduced BSF for the purpose of use fees.

**Recommended meal and mileage allowances for all artists.**

Meal Allowances.

Breakfast - £4.41.

Lunch - £7.34.

Dinner - £10.30.

Mileage Allowances.

Cars – 45p per mile.

Motorcycles – 24p per mile.

**Ancillary Usage** – these fees are being reviewed, please check with staff what the current rates are.

Cinema – 500% of BSF for one year.

Sell-through/Rental Video – 275% of BSF for one year.

In-flight – 100% for three months' usage or 200% for one year.

In shop usage – 100% for five weeks' usage.

Internet – 100% for three months' use in one country.

**Stills/Print Usage** - these fees are being reviewed, please check with staff what the current rates are.

Point of Sale (POS) - £1500.

Print - £1500.

Poster/Billboards - £1500.

Direct Mail - £500 (Based on £225 for 500K leaflets, £500 for 1-2 million).

All Print Media - £5000.

Press Packaging - £600.

Client Website – 400% of BSF for one year's usage or 100% for three months.

Stills usage on website - £1000.

**Commercials made to be shown outside the UK.**

Only commercials made for the US or Canada will attract use-fee payments, members are advised that they should be contracted on the relevant US or Canadian unions' contracts for such work (SAG or ACTRA respectively). Commercials to be shown in other countries will be paid via a yearly buyout, based on a percentage of the original BSF. Details of these buyouts can be found on [www.usefee.tv](http://www.usefee.tv).

**INDEPENDENT LOCAL RADIO COMMERCIALS****Radio Commercials Produced by ILR Stations**

Since the last annual report, Equity has again renewed its agreements with the Global Radio Group and Bauer Media for members working in their home-studios and making commercials directly for these two groups. The new methodology of banding radio stations according to their RAJAR figures is complete and members can quickly ascertain which fee-band a station will be in by consulting RAJAR.

Rate-cards for the agreements have been distributed to members and are available from Tim Gale or Caroline Tobiere at Equity.

**D. CONTRACT ENFORCEMENT**

Over the course of 2018, Equity has enforced and collected over £11.1 million in film and television secondary payments on behalf of Equity performers, including non-members. This comprises feature film Royalty payments (Options B and C) from studios including Disney, Warner Bros., Universal, MGM and Sony as well as Net Profit participations (Option A) via third party collection agents - Lady MacBeth, Denial, Lady in the Van and Love and Friendship to name a few. The above figure further includes significant sums from HBO shows Band of Brothers, Game of Thrones and Rome and Sony shows such as Outlander and Houdini & Doyle.

Equity has continued to deal with various companies in relation to the Making Available Agreement and the introduction of royalty arrangements for new media uses of films made between 1981 and 2002 (and in some cases up to 2010). Most of the major studios have reported and paid to some extent. However, there have been ongoing issues with certain of the studios about the proration mechanism, and the basis on which this is permitted pursuant to the Making Available Agreement. Equity is maintaining a strict position that any proration must be evidenced.

We have commenced preparations for a new round of audits of the major studios in relation to numerous titles made under the 2010 Equity/Pact Cinema Films Agreement. Crucially, the 3% royalty linked to recoupment of Production Cost under the (previously audited) 2002 Agreement was strictly limited to "Videogram" whereas under the 2010 Agreement, this category is expanded and amended as follows:

- The addition of "World Download to Own/Electronic Sell-through"; "World Pay Video-on-Demand" and "World Clip Exploitation" means that worldwide receipts from each of these markets combined are counted towards the partial recoupment of Production Budget.
- "Production Cost", an arguably fluctuating figure, becomes a firmly fixed "Production Budget".
- The recoupment level changes from 50% Production Cost to 55% Production Budget.

The objective of the audits is to test that each of these markets are being covered correctly as well as to pick up any incidental underreporting such as missing/miscategorised sales/licenses or impermissible deductions of costs/overheads.

For the first time, we are also preparing to audit a TV company (HBO) under the terms of the Equity/Pact Television Agreement. We shall be testing royalty calculations for the titles Band of Brothers and Game of Thrones.

We shall be utilising the services of our existing, LA based, auditors – Gingold & Company.

**E. AUDIO, RADIO & RECORDING****BBC Audio Agreement**

The BBC Audio Agreement was updated on the 1st of November. A negotiating team was elected from the Audio Committee made up of Sheila Mitchell, David John, Annette Rizzo, Marcus Hutton and Patricia Leventon. The Committee assisted with drafting the Equity claim for the 2019/2020 BBC Audio Agreement and the negotiating team were consulted on the detail during negotiations with the BBC. We achieved a 2.68% increase on the minimum fees in line with the staff increase. Those fees above the minimum were increased by 1% and the cast of The Archers

received an increase of 2%. There was also an introduction of minimum fees and terms for readings on BBC Sounds. BBC launched “BBC Sounds” in June 2018, their new way to listen to all BBC audio – radio drama, podcasts, radio stations and music all in one place. They are also commissioning new podcast content for this service and this is being paid under our collective agreement. We negotiated a collective licence with the BBC which has enabled archive content to be placed on the service and ensures that our members are being paid correctly for this and is distributed by Equity’s distribution service. Thanks to the Audio Committee and the elected negotiating team for their help and support during these negotiations.

The lack of funding in radio drama is still a vital concern and meetings have taken place with BECTU and the Writers’ Guild to see how we can work together to put pressure on the BBC. The Audio Committee have a dedicated working group who are involved in this important campaign which is ongoing.

### **Independent Programmes commissioned by BBC Radio**

Talks have continued between Equity and AudioUK (the trade body representing UK audio producers) to ensure there is compliance and support for the minimum terms and conditions in radio drama production. There has been continuous liaison between the two bodies to enable good communication between us and how best we can support each other and achieve a higher profile for radio drama and increase the diversity and representation across the industry. It was agreed to organise a roundtable event with all leading engagers in the industry to see how we can improve diversity in this area. This is ongoing.

### **BBC Singers**

The group consists of a core group of 18 full time singers. Equity has represented the singers on various issues ranging from very difficult performance management processes and local contractual issues. Negotiations concluded on their pay increase and terms of their collective agreement. The singers received a 2.68% pay increase on the 1st of August 2019 and an increase in London Weighting. We managed to achieve a 5% uplift in solo work rates and 20% increase in Learning Work rates paid. We negotiated a new Managing Musical Performance Policy and Capability Policy to ensure that it is fit for purpose and gives members the best possible protection and support when going through a process such as this.

### **Spoken Voice Devices – Language and Educational Use**

Equity consulted with the educational language publishers regarding an increase to the rates for 2019 and a 1.8% increase on the minimum rates was agreed. This increase was in line with inflation. The minimum half day rate is £208 and full day rate is £348.

### **Audiobooks**

The Audiobook Working Party continued their work throughout the year to promote and represent members working in this area. It was agreed to widen the membership of the Working party to ensure it was more reflective of members who do remote recording. The members of Audiobook Working Party are – Sean Barrett, Laurence Bouvard, Sheila Mitchell, Liza Ross, David Thorpe, David John, Laurel Lefkow, Helen Lloyd, Louise Barrett and Tim Bruce.

Equity organised another audiobooks event sponsored by Audible bringing together producers, publishers, readers, agents and authors on the 21st of March. This was held at the BFI Stephen Street Kitchen & Bar and was attended by around 190 people. It was a great opportunity for the industry to get together and for members to network and have the chance to catch up with those who do this type of work. This work can be quite a solitary existence at times and everyone really enjoyed and appreciated the night bringing everyone together.

With the help of the Working Party an Open Meeting was held on the 12th of November at Spotlight for members working as audiobook readers and was attended by just under 100 members. There were 2 guest speakers – Neil Gardner an audiobook producer and Helen Lloyd, a member from the Audiobooks Working Party.

Neil Gardner is the owner of Ladbroke Audio but was speaking to the meeting in his role as head of the Audiobook Creators Alliance which was founded to link all the technical people and the actors who create audiobooks with the publishers who control the money. He went through their manifesto on how we can improve the terms and conditions in audiobooks and how we can work together to achieve this. It was agreed that our collaboration with the A.C.A is very important and together we can hopefully push to improve terms and conditions.

Helen Lloyd gave a very helpful and informative address on doing books via remote recording and went through the practicalities of doing this work and important things to consider.



The last session was run by Cathy Sweet presenting a Best Practice Document which has been drafted in conjunction with the Audiobooks Working Party. Cathy talked about Equity's primary objective has always been and continues to be, to get collective agreements in place for audiobooks. We have been endeavouring to do so for years but it is extremely difficult to get employers to come to an agreement with us. This does not mean Equity is giving up and we are going to continue to do what we can to improve conditions and get Agreements in place wherever possible and we will be using this Best Practice Document as a means to educate members and with the primary aim that we will get producers and publishers to sign up to these practices.

This was once again, a successful meeting and members welcomed the opportunity to come together to discuss concerns and look at next steps.

Once again the working party members have worked incredibly hard and their support has been invaluable and of great benefit to all members who record audiobooks.

#### AUDIOBOOKS BEST PRACTICE DOCUMENT:

1. Work towards getting standardised rates per recorded hour
2. Higher rates for remote recording to take into account extra costs
3. Work towards back end payments for successful titles
4. When working in main stream studio there should be a standardised working day with adequate breaks as requested by the reader
5. Main stream studios should be monitored for quality and have adequate ventilation and temperature control
6. When working remotely there should be agreement on a realistic delivery date
7. Adequate preparation time given with the final manuscript and timely input from the sources (example of ACA form). Reader should have right of refusal if not comfortable with the content
8. Payment for excessive preparation
9. Multi Voice Recordings should take into consideration that the same amount of preparation is needed for smaller recording and this should be reflected in the fee
10. Strive for high production values at all times
11. Expenses should be reimbursed in full (apart from if reader and studio are within 25 miles radius)
12. Readers should always have the right to receive a free copy of the finished audiobook
13. Clear contracts should be given in advance
14. Final edit given as soon as possible to ensure prompt invoice and payment
15. Should not be identified as the reader until the contract is agreed
16. Aim for reader to be given credit on the front page cover
17. Pension contributions

## **F. EQUITY DISTRIBUTION SERVICES**

2019 was a phenomenally successful year for Equity's Recorded Media department and in-house distribution services. Funds collected and paid out to performers exceeded £20 million, an increase of 150% on the previous 12 months.

The range of payments issued during 2019 included:

- Film and PACT TV royalties and residuals arising out of Equity's industrial agreements;
- Additional income negotiated on an annual collective licence basis for artists in programmes carried on the major broadcasters' catch-up and on-demand services, and for UK channels relayed by cable and satellite overseas;
- Payments negotiated by an annual collective licence for audio performers in radio drama, comedy and entertainment titles broadcast on BBC 4Extra;
- Royalties arising out of Equity's industrial agreement with the BPI for West End musical cast album recordings.

The total paid out since Equity launched the EDS at the tail end of 2017 has now surpassed £34 million. Information about royalties including FAQs and essential advice about how to ensure performers receive all secondary payments due to them is available in the At Work section of the Equity website ([www.equity.org.uk/at-work/equity-distribution-services/](http://www.equity.org.uk/at-work/equity-distribution-services/)).

EDS also has a dedicated Twitter feed giving updates on distribution dates, payments and news about new revenue streams negotiated by the union for audio-visual performers

Twitter: @EquityDS Email: [equitydistributions@equity.org.uk](mailto:equitydistributions@equity.org.uk) Tel: 020 7670 0206

## CHAPTER 5:

## INTERNATIONAL EXCHANGES

## A. BRITISH/AMERICAN EQUITY EXCHANGES

## US to UK Exchanges

Start date	Status	Actor	Show
5/6/2019	Current	Kevin Clay	The Book of Mormon
5/6/2019	Current	Connor Peirson	The Book of Mormon
18/3/2019	Current	Kathryn Meisle	Harry Potter
2/8/2019	Completed	Samantha Pauly, Trent Saunders, Ektor Rivera	Evita
14/6/2019	Completed	Christie Prades	On Your Feet
15/4/2019	Completed	Nikei Obi-Melekwe	Tina
14/1/2019	Completed	Dave Thomas Brown	The Book of Mormon
19/11/2018	Completed	Todrick Hall	Chicago
21/9/2018	Completed	Andrew Burnap, John Benjamin Hickey, Samuel H. Levine	The Inheritance
17/9/2018	Completed	Patrick Page, Amber Gray, Reeve Carney, Andre De Shields, Eva Noblezada	Hadestown
21/3/2108	Completed	Adrienne Warren	Tina
10/3/2018	Completed	Rosalind Chao	The Great Wave
3/3/2018	Completed	Andrew Polec	Bat Out of Hell
3/3/2018	Completed	Billy Lewis, Jr	Bat Out of Hell
29/1/2018	Completed	John Michael Finley	The Book of Mormon
17/1/2018	Completed	Marylouise Burke	John
13/11/2017	Completed	Brennyn Lark	Dreamgirls
23/10/2017	Completed	Moya Angela	Dreamgirls
20/3/2017	Completed	Asment Grebmichael	Dreamgirls
30/1/2017	Completed	Cody Jamison Strand	The Book of Mormon
26/1/2017	Completed	Michael Esper, Brian J. Smith	The Glass Menagerie
19/11/2016	Completed	Marisha Wallace	Dreamgirls
19/11/2016	Completed	Lils LaFontaine	Dreamgirls

## US to UK Exchanges

Start date	Status	Actor	Show
1/10/2019	Current	Robert Colvin	BOM Nat'l #2
27/9/2019	Current	Paul Hilton	The Inheritance
28/6/2019	Current	Ricky Rojas	Moulin Rouge
28/2/2019	Completed	Aisling O'Sullivan	King Lear
11/1/2019	Completed	Callum Francis	Kinky Boots
29/10/2018	Completed	Conor Maynard	Kinky Boots
2/10/2018	Completed	Robert Colvin	BOM Nat'l #2
11/6/2018	Completed	Gideon Turner	Harry Potter
3/5/2018	Completed	Ricky Rojas	Moulin Rouge
3/4/2018	Completed	Robert Colvin	BOM Nat'l #2
16/3/2018	Completed	Clemmett, Miller, Price, Thornley	Harry Potter
22/2/2018	Completed	Brown, Lawrence, McArdle, Stewart-Jarrett	Angels in America
5/12/2017	Completed	James Hall	Farinelli and the King
3/10/2017	Completed	Robert Colvin	BOM Nat'l #2
1/3/2017	Completed	Alistair Brammer (plus extension)	Miss Saigon
2/2/2017	Completed	Siobhan Dillon, Fred Johansson, Michael Xavier	Sunset Boulevard
31/1/2017	Completed	Leanne Robinson	The Book of Mormon
6/12/2016	Completed	Killian Donnelly	Kinky Boots

## CHAPTER 6:

# INTERNATIONAL FEDERATION OF ACTORS

## **EUROFIA**

Two meetings of the European Group of the International Federation of Actors took place in 2019.

The first EuroFIA meeting took place in Hamburg in June 2019

Introductions from the German Unions

Helga Trupel, German Greens MEP who supported the FIA position on copyright gave the opening address to the Conference discussing the work done in the European Parliament on the copyright directive.

The representatives from each country introduced themselves. Katilin from Hungary announced this would be her last meeting and introduced her successor.

The draft agenda was approved.

Panel Discussion: Collective Bargaining in Commercial Theatre

Stephen Spence, Deputy for the General Secretary took part in this panel describing the approach taken in the UK. Lars Stubbe of Verdi in Germany and DSF of Denmark also participated. Stephen explained how we approach organising and negotiating in the sector.

A discussion of bargaining on behalf of freelancers v competition rules was led by Caspar de Kieffe of Kunstenbond in the Netherlands. Freelancers, competition law, engagement status and tax status are issues all over Europe.

A presentation was made by ZAV Kunstlervermittlung a casting agency part of the German public unemployment office. It has operated since 1960.

National Reports were presented including a number of oral reports. The meeting adjourned at 6pm until Thursday.

Joint EuroFIA/CMOs Meeting - 12th June 2019

Tilo Gerlach of GVL CMO Germany welcomed representatives to Hamburg.

A panel on the DSM Directive on appropriate and proportionate remuneration included Stephen Spence speaking on the implications of Article 18 of the new directive. Anne-Charlotte Jencard of ADAMI CMO in France also expressed her view. Both thought it was another tool in the arsenal for Unions and CMOs.

A panel on the transparency obligation of the directive included Anne Katrine Olsen, DSF Union, Denmark and Joey Cramer, NORMA CMO, Netherlands and concluded this article also provided another tool for Unions and CMOs to try and use to advance the rights of performers. It will be particularly important in the debate about the national implementation of the directive.

A panel on Article 20, contract adjustment mechanism, of the directive presented by Peter Kep of AIPA CMO, Slovenia, Bernard Storkmann, BFFS Union Germany, Sara Lopez, AISGE CMO, Spain. Again a useful tool but with limitations as the engagers can resist including by avoiding entering into discussions. The German Union outlined in particular the arrangement they have in place in their country.

A panel on the right of revocation on the directive heard presentations from Thomas Soemond of DAF Union Denmark and Tilo Gerlach, GVL CMO Germany. The general conclusion was this in practice would be a difficult thing to do.

Including the copyright directive there are three additional new directives.

New Audiovisual Media Services Directive - latest TV Without Frontiers Directive

Copyright Directive - already examined in detail.

New Sat Cab Directive - country of origin and simultaneous cable retransmission rules which included CMOS collecting payments from the cable operators have been updated.

Ioan Kaes a Playright from Belgium gave a presentation explaining the complicated situation in Belgium including the direct injection issue and the resolution to that issue that will come into place on 1st July 2019.

Equity General Secretary Christine Payne moderated a panel on term extension for AV performers that included Padraig Murray, President of Irish Equity and Nicole Schulze of AEPO ARTIS. Dominick Luquer, General Secretary of FIA added his view to the general consensus that the Unions and the Collecting Societies should campaign together to increase the term.

The final panel for the day on the WIPO Beijing Treaty and the efforts to get it entered into force was moderated by Ferne Downey, FIA President with Denys Fouqueray, SFA Union France and Dominick the FIA General Secretary discussing the efforts to get 30 countries to ratify. 26 have now signed up with four to go.

EuroFIA - 13th June 2019

The venue for the Autumn EuroFIA was discussed. The Israeli Union had offered to host the meeting in Tel Aviv. This had been a very difficult request for some Unions, including SIPTU/Irish Equity which made clear its position in support of the cultural boycott so that they would not attend a EuroFIA in Israel. Christine Payne as General Secretary of Equity made it clear that different Unions had different policies and all should be respected as the situation in Palestine and Israel was a very sensitive issue. Equity had a policy that encouraged co-operation with performers both from Israel and Palestine and accordingly under current policy there was nothing that prevented Equity organisationally attending a EuroFIA there however attendance would be an individual decision. A number of other Unions expressed their view and the decision was made to have the next EuroFIA meeting in Israel.

Tribute was paid to Katilin from the Hungarian Union who is retiring and being replaced by Zita.

A panel on fixed term artistic contracts considered a recent Court of Justice decision. Gerrit Wedel, (VdO) Germany, Christine Stein, (GDBA) Germany, Caesar Casares, Conarte, Spain, Tonn Lamp, ENL, Estonia gave examples from their countries in relation to when fixed terms are regarded as having become permanent.

Reports were given on various projects being advanced through the Social Dialogue Committees of the European Union in Live Performance and Recorded Media.

There was a report on project work in Morocco, South Africa and Latin America.

A panel on Netflix and SVOD included Karan O'Loughlin, Irish Equity, Katja Holm, FIA Vice President and Sercan Gidisoglu, Actors Union of Turkey outlining a seminar in Brussels on 25th April. There was a constructive dialogue with Netflix on issues like health and safety, collective bargaining, and local content. The overall impression is that they indicated they were very open for dialogue but they are also very happy with their current system of using the local producer whilst maintaining central control through their organisation. They want to engage in collective bargaining with the local unions in each country rather than a pan-European approach. They are happy to discuss health and safety, equality and diversity issues at the European level. The meeting agreed that the Working Group should proceed with their work on the issues outlined.

Lars Stubbe of Verdi in Germany discussed the threats and challenges for Public Service Broadcasting in Europe due to budget cuts and increasing neo-liberal attitudes towards broadcasting.

A panel discussed new legal and institutional measures against abuse of power and sexual harassment and the work of the sexual harassment working group. Ferne Downey, FIA President, Caspar de Kieffe, Kunstenbond, Boglarka, Hatala, VdO, Germany, and Bernhardt Storkmann, BFFS, Germany made the presentations.

Discussion occurred about the IP meeting with the CMOS and it was concluded that the Unions would form a working group to take things forward in relation to the copyright directive.

Social Protection: The Challenge of Ensuring Coverage of all Workers. Joerg Loewer, GDBA, Germany discussed work being done in Germany.

### **European Policy Update.**

A report was given on recent relevant legislative developments.

AVMS directive

Transparent and Predictable Working Conditions Directive.

Work Life Balance Package

Professionally Made, Professionally Paid. Christine Payne outlined Equity's work in audio, voice over, games, and in the Virgin trains toilet. Cesar Casares, Conarte, Spain outlined that UEFA engaged dancers for free for the Champions League Final in Madrid and the Unions ran a campaign with dancers to bring the issue to the attention of the public. Recommendation 1: that the report be noted.

Recommendation 2: given the decision to hold the next Euro-FIA in Israel will be controversial to some sections of the membership the General Secretary will bring a full report to the September meeting of the Council on Equity's policy in this area for Council consideration

The second EuroFIA Meeting took place in Israel/Palestine in November 2019

### **20th November 2019**

Delegates were welcomed by Esti Zakhaim, President of Shaham the Israeli host Union to Tel Aviv.

She said:

She is an actor not a politician. Actors must challenge public opinion, job of an actor to understand the other, we must understand our own darkness, express our views through our art, we must put ourselves in others shoes, we must have love for our neighbour.

The minutes from Hamburg were agreed.

### **Round Table Discussion on Cancelled Outreach Visit.**

Dearbhal Murphy reported on the cancelled Euro-FIA visit to Alrowwad Cultural and Arts Society. The Boycott movement (BDS Palestine) contacted General Director Abdelfattah Abusrour and asked him to cancel the visit because of the Euro-FIA Conference in Tel Aviv. Given the direct request he had no choice but to do so.

Stephen Spence reported that Equity UK had asked whether the follow up to our ongoing contact with Alrowwad could continue despite the cancellation of the Euro-FIA visit. He agreed.

Abdelfattah had this to say:

What do you say to a 8 year old who tells you they want to die. You tell them to practice beautiful resistance. Don't take up a gun, don't throw stones although some will, but take up theatre, dance, singing, arts. Children and young people change the world and create miracles. You must talk to other countries, differences are a beautiful gift, can't just say someone else will do it. Even God only helps those who help themselves, you must provoke miracles to happen. Whilst they have clear views on the situation, they are not angels and the others are devils, people learn hatred so they can unlearn it, I criticise my own Government because I love my country, not interested in joint projects that are a public relations exercise, interested in real projects, not things that normalise the occupation, but things that will change matters in the long term. We do not have the luxury of despair, we must make every day more beautiful than the day before.

Stephen indicated that we were discussing inviting Abdelfattah to the 2020 FIA Congress, discussing a joint declaration with wording that is acceptable to all at Euro-FIA Unions and discussing future initiatives including possible financial support.

The meeting agreed this approach was most welcome.

### **Feedback from FIA Executive.**

Reform of the FIA voting system.

Performance Capture Survey: State of Play

Next Steps for the Global Diversity Working Group

Dominick and Dearbhal reported on these ongoing issues.

The extension of term protection for AV performances.

Nothing has happened for eight years. It was supposed to be done within a year. FIA and partners went to the European Ombuds office. The Commission moved to consult over the summer. This was objected to and has been extended until 31st December 2019.

**Combatting Sexual Harassment.**

Shaham outlined their Manifesto on sexual harassment and their naming and shaming campaign on the issue. Update on the FIA Manual on Combatting Sexual Harassment and the FIA resource page of good practice and inspiration Dearbhal Murphy reported on this item and Ian Barritt suggested disability discrimination should be added to the resource.

**Netflix and other SVOD platforms**

An update was given. Not much has progressed since the last meeting.

**Intellectual Property Matters.**

Beijing Policy. Still haven't got thirty countries signed up, only twenty seven, but hopefully three more will come in soon. European Copyright Directive - Implementation of the directive is now being examined. Working with partners has been complicated. CMOs continue to argue for equitable remuneration even though they haven't got it. The moment has passed at a European level. There will be a patchwork of different solutions at national level.

**Dutch Court Ruling: SONT case.**

Caspar de Kieffe outlined this legal case which includes aspects of cloud storage.

**Project Updates.**

An update was given by Dearbhal on the:

OIRA Project for Film & TV Production

Capacity Building: social dialogue in Central and Eastern European countries.

Planned Project: Gender Equality and Diversity in the AV sector.

**European Social Dialogue.**

Dearbhal gave an update on:

Twenty years of Social Dialogue in the Live Performance sector

Current priorities in the Audio-Visual Sector.

**National Reports**

Unions spoke to their National Reports

**Panel Discussion: Freedom of Artistic Expression.**

Hisham Sulliman: Israeli Arab actor

Lives in Nazareth. When he wanted to be an actor everyone thought he was crazy. His mother said he was a devil. A teacher gave him the chance to start to perform and his Father wanted him to be a lawyer. He left for Tel Aviv. This is one country but different cultures. You need to learn different cultures not just language. The acting teacher in Tel Aviv said I will treat you as an artist and if I see talent I will accept you. It's not Jew or Arab it's an artist. He learned to speak Hebrew and learned the different codes in Arab and Jewish culture. He went back to Nazareth and worked with difficult young people. You need to take people inside. To be an actor you have to take people inside and teach people they are in charge of what they should be and are responsible for achieving. Said Abu Skakra: Umm El Fahem Gallery Director. He decided to set up a gallery because Arab culture in Israel was not being shown, no significant budget was made available. You can't accuse and blame. You have to sort it out yourself. He came from a very poor family in very difficult times but our very big family who had no budget for the life had love, had touch, had hugs, had care. Umm Al Fahem means the mother of charcoal as that was made in that area. The area became divided between Israel and Palestine. The gallery was formed after he had spent time at University in Tel Aviv and wanted to bring good art to his village. It ended up being about documenting the past and the situation between Israeli's and Arabs. It encouraged dialogue. By seeing the art you connect with the vision. Wants to create a museum about the Arab people in Israel to get people to come to his town. Nobody came before.

Yigal Azarati, Artistic Director of Jaffa Theatre. Jaffa was a big Arab city and had invaders every 200 years or so.

The joke in Jaffa is Zionism is only a two-hundred-year cycle. Arab and Jewish people perform today together at the theatre. They run subtitles in Arabic and Hebrew. Their theatre tries to represent reality.

End of Day One

**21st November 2019****Tools to convert artistic skills into an autonomous source of livelihood.**

Yoram Hattab

Actors suffer from the Fata Morgana syndrome, a belief everything will work out meeting the real world where you have to pay rent. He ran his course for third year drama students and it failed because they were still dreaming. The crisis of values. Having to do things against my values. Like Michelangelo having to build stone sidewalks. It feels like our values are under attack when we have to do something contrary to our values. It's art not just for art's sake. Not fighting against art but you need to have parallel tools to survive. Self-esteem crisis. Artists suffer from this because some of their dreams will not come true. The art must integrate with reality and the market needs. Artists need to have a willingness to transform and need to learn the ability to transform. My art and market needs mean artists have to draw red lines about what they will and they will not do. Artists then need to find applications for their art within their red lines. For example for free doesn't exist. An artist is a profession. Artists treat it more as a prophecy. But rabbis and priests eat three meals a day. To do that artists need a business plan and need to develop a strategic identity for their product, which they struggle to recognise. This needs to be done to teach the artists the skills to get in, get the work and then bring their real values to the process but the artists must create the red lines themselves.

Artists work often without a return on investment. And think there is not a willingness to pay. There is a resistance to change to develop a unique selling opportunity. Because many do not understand my fate is in my own hands. It's hard to move from passive to active and develop autonomous management and autonomous economy.

A role play was run around actors developing their red lines.

**Creative Skills Europe.**

Dearbhal reported on social dialogue including project outcomes and planned follow up Presentation and discussion of any proposed Euro-FIA resolution.

**Engagement with Palestinian performers.**

Dominick introduced the draft resolution from the working group on engaging in Palestinian performers. The resolution was carried unanimously by acclaim.

**Strengthening the labour protections for workers.**

Dearbhal reported on the Atypical Workers project and the final conference to be held in Dublin. Caspar of Kunstbond outlined work done in the Netherlands on freelancers rates of pay. Ori Reshtik of Shaman reported on embedding better labour protections for workers into artistic funding in Israel.

**Update on the FIA regional projects and upcoming FIA meetings.**

Dominick reported on projects:  
In Africa: project work in Morocco and South Africa  
In Latin America (FIA-LA group)

Equity outlined details of the Congress in Manchester in 2020

Next meeting of the Euro-FIA Spring 2020.

Turkey was accepted as the venue for the Spring 2020 in Istanbul. A CMO meeting will also be scheduled alongside Euro-FIA.

Shaham were thanked for their work hosting Euro-FIA.



## CHAPTER 7:

# RELATIONSHIPS WITH OUTSIDE BODIES

## **A. AMNESTY**

Equity continues to affiliate to Amnesty and is a member of the organisation's Trade Union Network. Amnesty remains an essential source of information on human rights campaigns, activism and events, particularly for Equity's International Committee for Artists Freedom.

## **B. ONE DANCE UK**

Equity continued to support the work of One Dance UK. Andrew Hurst remains as Chief Executive. Equity is working with One Dance UK to revise the Fit to Dance Space Charter and provide guidance on dancing in non-traditional spaces.

## **C. EQUITY CHARITABLE TRUST**

The Equity Charitable Trust is an independent charity, founded in 1989, with the purpose of helping performers and industry professionals in their times of need by providing Welfare and Education Grants.

The Trust assists professional actors and other performers who are experiencing financial hardship with one-off Welfare Grants. The Trust also provides Educational Bursaries to actors and performers with a minimum of ten-years professional adult experience who wish to retrain, develop new skills and obtain valuable new qualifications. Please note that the Trust is unable to help musicians, drama students or amateur performers.

Each case is considered on its merits and are proportional to the individual need. We also have a Welfare Officer who gives advice on Benefits that one might be eligible for. The Trust also looks after two special trust funds, The John Fernald Award for assistant theatre directors and The Evelyn Norris Trust, for convalescence and respite breaks for members and ex-members of the concert and theatrical professions. Equity is entitled to nominate five Council representatives to the Trust's Board.. For further information see: [www.equitycharitabletrust.org.uk/](http://www.equitycharitabletrust.org.uk/)

## **D. THE EVELYN NORRIS TRUST**

This was set up in 1968, when Evelyn Norris bequeathed two properties to be used as a home for members of the concert and theatrical professions. The properties were eventually sold and nowadays the Trust provides holiday grants to those who are convalescing, undergoing treatment, are in poor health or need a longed for break. Members of the concert, performing and theatrical professions are eligible. Each case is considered on its own merit and is dealt with in complete confidence. Find out more: [www.equitycharitabletrust.org.uk/other-grants/evelyn-norris-trust/](http://www.equitycharitabletrust.org.uk/other-grants/evelyn-norris-trust/)

## **E. EDUCATIONAL RECORDING AGENCY (ERA)**

The ERA Licensing Scheme permits staff at educational establishments to record, for non-commercial educational purposes, radio and television broadcast output of ERA's Members.

A licence is required to use recordings of broadcasts as teaching resources. Most educational establishments in the UK are already covered by an ERA licence.

This may be by individual licence or as part of a blanket licence agreement, but all licences are renewable annually. All members of ERA receive a share of these licences in proportion to the rights they represent. Equity's share, as reported in the Annual Accounts, is use for the general benefit of the performers. Equity is represented on the Board of ERA by Christine Payne.

The members of ERA are:

560 Media Ltd, Authors' Licensing and Collecting Society Limited, Association De Gestion Internationale Collective Des Oeuvres Audiovisuelles, BBC Worldwide Limited, BPI (British Recorded Music Industry) Limited, Channel Four Television Corporation, Channel 5 Broadcasting Limited, Compact Collections Limited, Design and Artists Copyright Society Limited, Directors UK Limited, Equity, FOCAL International Limited, The Incorporated Society of Musicians, ITV Network Limited, Mechanical Copyright Protection Society, Musicians' Union, Open University, The Performing Right Society Limited, Phonographic Performance Limited, Radio Independents Group, S4C

## **F. FEU (FEDERATION OF ENTERTAINMENT UNIONS)**

The member unions of the FEU (BECTU/Prospect, Equity, Musicians' Union, NUJ, PFA, Writers Guild of Great Britain and Unite) held 3 plenary meetings during 2019.

Key areas of concern on the FEU's agenda included:

**BBC:** Assessing threats to the broadcaster as a result of comments made during the General Election

**Industrial issues:** Several unions in the FEU were engaged in disputes and negotiations throughout 2017 with broadcasters, SOLT/UK Theatre and in the film industry.

**Equality and Diversity:** The NUJ's work on equal pay featured prominently on the FEU's agenda during 2019 including a number of high profile individual Tribunal cases

**Training:** The FEU's successful training offer continued during 2019 benefitting thousands of members with free workshopt, e-course, tips and more to support their business skills and employability. Equity is the lead union on the project and Louise Grainger continues to lead this work..

**Other issues:** The FEU continued to monitor and campaign on a number of issues including Brexit, taxation/HMRC guidance in the entertainment industry and the employment rights of self-employed and freelance workers.

## **G. THE INTERNATIONAL PERFORMERS AID TRUST (IPAT) /SAFETY CURTAIN**

In 2019 IPAT changed its name to SafetyCurtain. The charity assists performers in peril outside of the UK in more than 20 countries around the world. Many of the creative practitioners we assist with our small grants live in countries that are scarred by extreme poverty, hardship and/or devastating ongoing conflict. Founded in 1999, the charity was the brainchild of Hugh Manning, Equity president and former chair of the International Committee for Artists' Freedom (ICAF).

Sir Richard Attenborough was the first supporter, starting us off with a generous donation, and later the charity was driven energetically and with great panache by president Alan Rickman and others. The current Co-Presidents are Celia Imrie and Bill Patterson. Find out about Safety Curtain's work: [www.safetycurtain.org.uk](http://www.safetycurtain.org.uk)

## **H. LIBERTY**

Equity continues to affiliate to Liberty and its Trade Union Liaison Committee.

## **I. PERFORMERS' ALLIANCE**

During 2019 Equity, the Musicians' Union and the Writers Guild of Great Britain met regularly to share information about industrial issues, campaigns and internal union business. The Performers Alliance also liaised closely with the Federation of Entertainment Unions and the TUC.

Performers Alliance All Party-Parliamentary Group (APPG) continued to be very active during 2019, details of the Group's work are included in the Lobbying Activity section of this report.

## **J. PPL**

PPL issues licences to hundreds of thousands of businesses and organisations from all sectors across the UK playing recorded music and/or music videos in public. These can range from bars, nightclubs, shops and hotels to offices, factories, gyms, schools, universities and local authorities. PPL also licenses music suppliers to copy recorded music for services such as in-store music systems, jukeboxes, compilations for exercise classes and in-flight entertainment systems.

PPL also licenses TV and radio broadcasters to play recorded music as part of their programming, from the BBC, ITV, Channel 4, Five and Sky to commercial radio networks such as Capital, Heart and Absolute Radio, as well as online services.

PPL does not retain a profit for its services. Revenue collected, after administration costs, is passed onto its registered members: thousands of performers and record companies who receive the royalties they deserve for their

recorded music.

PPL members range from session musicians and emerging artists to major record labels and globally successful performers – all of whom are entitled to be fairly paid for the use of their recorded music. Through agreements with over 50 music licensing companies around the world, PPL is also able to collect royalties for its members globally.

PPL is one of several collection societies in the UK that manage the rights and licence different types of copyrighted material. PPL licenses the use of recorded music while others exist to manage rights in musical compositions, newspaper extracts, etc. Each of these organisations enable the user of these materials to obtain a licence, so both users and copyright owners can benefit from increased efficiency.

Following changes to PPL's articles of association from 2019 Equity and the Musician's Union no longer had a reserved place on the Board. The two places were therefore open to any person who had a close connection with performers working in the record industry. On behalf of singers the Council nominated the General Secretary for one of the two places and following a ballot involving 5 candidates the General Secretary was third. Therefore from November 2019 Equity is no longer represented on either the PPL Board or the Performer Board.

## **K. SECTOR SKILLS COUNCIL**

### **i. ScreenSkills ([www.screenskills.com](http://www.screenskills.com)) Formerly Creative Skillset**

ScreenSkills is the industry body which supports skills and training for people and businesses in the audio-visual industries to ensure the UK creative media industries maintain their world class position.

The Federation of Entertainment Unions' seat on the board continued to be held by Equity's Louise Grainger with the unanimous support of the FEU member unions.

### **ii. Cultural & Creative Skills – CC Skills ([www.ccskills.org.uk](http://www.ccskills.org.uk))**

Creative & Cultural skills is the industry body which supports skills and training for people and businesses in the advertising, craft, cultural heritage, design, literature, music, performing and visual arts industry sectors. The Federation of Entertainment Unions nominated BECTU to represent the unions' interests on the Board.

## **L. TRADES UNION CONGRESS**

The 151st Trade Union Congress was held in Brighton from 8th - 11th September 2019.

A substantial agenda including 77 motions and 3 Emergency motions were dealt with at the Congress.

The Equity delegation comprised of members Maureen Beattie, Isabella Jarrett, David John, and Sam Swann, and officials Christine Payne, Stephen Spence and Chloe Alexander

### **Sunday 8th September 2019**

- Maureen Beattie, Equity President seconded the Artists Union of England motion 12 on artists' studios and the community.
- The General Council statement on Brexit was endorsed as was composite motion 4 on Brexit moved by the Musician's Union.
- The President of the TUC Mark Serwotka gave his report in which he outlined his life saving heart transplant through the NHS and appealed to delegates to become organ donors until an opt in system is adopted. There was also an address by Guilarte de Nacimiento, General Secretary of CTC Cuba.
- The Equity President and General Secretary attended the General Council dinner.

### **Monday 9th September 2019**

- David John spoke to motion 35 on class inequality.
- Frances O'Grady General Secretary of the TUC gave her report.
- Tuesday 10th September 2019
- Isabella Jarratt spoke to motion 65 rebuilding local government on arts cuts.
- Jeremy Corbyn, Leader of the Labour Party addressed the Congress.
- Stephen Spence spoke to Equity's motion 27 on the EU copyright directive.

- Christine Payne spoke to motion 28 the inclusion of freelance workers in TUC policy.
- Maureen Beattie spoke to motion 38 ILO convention on workplace sexual harassment.
- Sam Swann spoke to motion 39 mental health in low paid employment.
- Laura Pidock MP, Shadow Minister of Labour, addressed the Congress.

### **Wednesday 11th September 2019**

- Keir Starmer MP, Shadow Brexit Secretary, addressed the Congress
- A video message was shown from Jacinda Arden, Prime Minister of New Zealand.
- The Equity delegation attended a number of Fringe meetings including:
- A Ministry of Labour: What can it deliver for working people?
- Building a media for the labour movement.
- Cuba: 60 years of revolution.
- Unions 21: Do Unions have the right operating models for the 21st century.
- Palestine Solidarity Campaign: Solidarity with Palestine.

### **Motion 27 EU Copyright Directive**

EU directives have been vital for creating and improving intellectual property rights that enable performers and authors to get remunerated and to benefit from commercial revenues – and share in the success – of a production, which is given value from their work. Through collective agreements and contracts, Equity is able to negotiate performers' exclusive rights for secondary and additional use payments for the repeat use of their work.

The new EU Copyright Directive marks a critical step forward for performers and authors in getting fairer remuneration for use of their work, depending on how the UK enshrines the directive into national legislation. For example, there should be full implementation of the “principle of appropriate and proportionate remuneration” in Article 18, by which authors and performers will be able to seek compensation for the exploitation of their work, proportionate to the revenues generated by their material, rather than based on a flat rate. Its aim is to correct a “value gap” that has opened up between content sharing providers and content creators, which has allowed a few companies to earn huge profits without properly remunerating the thousands of creatives whose work they depend on.

Congress calls on the UK government to implement this directive fully into UK law in a manner which delivers on its goals and to work with trade unions and other stakeholders to that end.

Equity

### **Motion 35 Class inequality**

Congress notes the recent report by the Social Mobility Commission that found that inequality and class privilege remain entrenched in the UK. It found that those from working-class backgrounds face considerable disadvantages in the labour market, are less likely to be in professional jobs than their more affluent peers and if they do get a professional job, earn 17 per cent less; with multiple disadvantages faced by women, people with disabilities and BAME groups from working-class backgrounds.

Congress notes the ongoing work by Equity to address the disadvantages faced by working-class performers and creative practitioners getting into and making progress in the creative industries. A core issue is the prevalence of low pay and sometimes no pay and the precariousness of work in the sector, which is predominately freelance, characterised by insecure and short-term contracts. This disadvantages those without independent financial means, working other part time jobs, who do not have the flexibility when auditions are called and work is offered at short notice.

Congress affirms the vital role played by trade unions in combating class inequalities, by challenging discrimination and securing financially sustainable careers with decent pay and conditions.

Congress supports plans by the TUC for a major new initiative on class and calls on the General Council to campaign for measures that will help close the privilege gap, including calling on the UK government to introduce a legal requirement on public bodies aimed at reducing socio-economic disadvantage.

Equity

## **M. BAPAM**

([www.bapam.org.uk](http://www.bapam.org.uk))

BAPAM (the British Association for Performing Arts Medicine) is a unique health charity, which is part funded by Equity. This means that members and student members with any performance-related health problem are entitled to help from BAPAM which provides FREE and confidential assessment clinics with GPs who have specialist

understanding of performers' needs, and referrals to the best treatment available. The types of issues that BAPAM help with include RSI and other muscle strain, back pain, voice problems, tinnitus, depression, stage fright and a host of other injuries and medical problems. They are also a source of advice on injury prevention and have a network of practitioners who have an interest in treating performing artists.

Equity was delighted to be able to introduce for the first time free assessments and up to six counselling sessions for members dealing with mental health issues.

The union's representative on the Board in 2019 was Matt Hood.

## ***N. CDMT***

Equity continued to support the work of the CDMT under the Directorship of Glyn Jones with Hilary Hadley, Head of the Live Performance Department as the Equity representative on the Board. CDMT was renamed to become the Council for Dance Drama and Musical Theatre with a new strapline "Confirming quality in Dance, Drama and Musical Theatre, with a number of drama schools joining the organisation. CDMT comprised 32 Accredited schools and 18 Validated awards Association. CDMT ensures the provision of high quality professional dance, drama and musical theatre training, through the accreditation of full time performing arts schools, colleges and conservatoires. Accreditation is only awarded to those providers that have successfully undertaken a thorough and comprehensive institutional level review by a panel of nominated industry experts.

CDMT also validates many of the world's leading awarding organisations offering graded vocational and diploma examinations in dance, drama, musical theatre and the related performing arts, ensuring excellence in examination provision by carrying out quality insurance inspections and annual comparability studies of assessment standards. CDMT holds a Career Conference and produces a UK Guide as the primary source of up to date information on high quality provision. They produce newsletters, publications, leaflets and social media platforms and organise annual showcase performances.

## ***O. JUSTICE FOR COLOMBIA***

Equity continues to affiliate to the Justice for Colombia campaign. Justice for Colombia is a UK based NGO, established in 2002 by UK unions, that campaigns for human rights, workers' rights and the search for peace and justice in Colombia.

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**CHAPTER 8:****COUNCIL*****A. MEETINGS***

The Equity Council met 11 times between 1st January and 31st December 2019

**CHAPTER 9:****APPEALS AND STANDING  
ORDERS COMMITTEES**

The following members were elected in July 2018 to serve as members of the Appeals Committee for two years:

John Carnegie,  
David Cockayne,  
Chris Cotton,  
Richard Mark Milne,  
Alan Thompson

The following members were elected in July 2018 by the membership to serve on the Standing Orders Committee for two years:

Laurence Bouvard,  
John Carnegie,  
David Cockayne,  
Chris Cotton  
David Richey

Four additional members of the committee were elected from Council and they are:

Adam Burns,  
Di Christian,  
Dave John  
Stephen McGuire.

## CHAPTER 10:

# NATIONAL, INDUSTRIAL & SPECIALIST COMMITTEES & REGIONS

## A. NATIONAL COMMITTEES

### i. Northern Ireland

#### COUNCILLOR AND COMMITTEE

Northern Ireland Councillor: Alan McKee

Northern Ireland Committee: Stephen Beggs (Chair), Charmaine Carr, Stephen Dix, Marina Hampton, Christina Nelson, Louis Rolston

#### 2019-2021 NI Committee Priorities:

- 1 Casting Manifesto roll out in Northern Ireland
- 2 Climate change and the green agenda for theatre- look at environmentally sustainable developments for theatre in association with other organisations
- 3 Brexit- to continue to protect members interests and monitor development
- 4 Arts funding- lobbying and monitoring
- 5 PIPA- make contact and develop a presence in Northern Ireland

The NI Committee meets at the ICTU Offices in Belfast.

strategy is due to be published in early spring next year, to take effect from April.

#### Irish Congress of Trade Unions (ICTU)

Stephen Beggs (NI Committee Chair) and Stephen Spence (Deputy for the General Secretary) represented Equity at the ICTU conference in Dublin 2nd to 4th July.

#### MOTION FOR 2019 ICTU DELEGATE CONFERENCE

**We at Equity request that all the sister Unions at this year's ICTU Conference join with us to pursue these aims and any others necessary to protect all of our workers in all industries and professions at this difficult time. We call upon the ICTU:**

- 1) To join with the TUC, STUC and others to ensure that workers' employment rights, including those relating to rest periods and holiday pay are protected.
- 2) To campaign on the existing and essential right of free movement for workers.
- 3) To fight to ensure that lost audio visual industry funding from the EU is matched and guaranteed by the UK government.
- 4) To oppose the imposition of a hard border in Ireland.
- 5) In the event of a NO-DEAL BREXIT, to campaign to protect workers' careers, incomes and ability to provide for their families.

The motion was carried unanimously.

#### Political engagement

- From agreed action from the NI Committee, Equity has written three times to two different Secretaries of State for Northern Ireland and to senior Civil Servants seeking meetings. We have received an acknowledgement but no substantive reply from the Secretary of State. The letter is below:



26th July 2019

Dear Secretary of State,

We are writing to you on behalf of Equity, the trade union representing 46,000 performers and other creative professionals working in the entertainment industry, to congratulate you on your recent appointment to the Cabinet as Secretary of State for Northern Ireland.

Equity members work across the creative industries including within broadcasting, film and live performance. One of the key concerns for Equity members is sustainable funding for culture and the arts and securing the long term health of the creative industries.

While we understand that you will inevitably have a number of competing demands on your time as you embark on your new role, we write to you to request a meeting to discuss future support for the creative industries in Northern Ireland.

We have sent two previous letters to your predecessor, Rt Hon Karen Bradley MP, (copies enclosed) to which we did not receive a response. We would be grateful for an acknowledgement and reply from your office as soon as is convenient.

We look forward to hearing from you.

Yours sincerely,

Christine Payne

GENERAL SECRETARY

Maureen Beattie

PRESIDENT

- Alan McKee (NI Councillor) met with Clare Hanna MP with Louise McMullan (Head of the General Secretary's Department) to discuss Equity and the Performers Alliance Westminster Parliamentary Group.
- Northern Ireland's Assembly reopened in January 2020 after a three-year suspension. We understand that we are competing with a number of high priority issues at the moment, but we are keen to engage with the elected representatives potentially through an All Party Group on Arts and Creativity. We have discussed this engagement with Theatre NI who support a joint approach.

#### Engagement with NI Department of Communities

In December Equity NI organisers accompanied by Louise McMullan (Head of General Secretary's Department) met with civil servant Moira Doherty (Deputy Secretary for Engaged Communities Group). The Department for Communities includes Culture Division, which has responsibility for policy development and delivery on Irish, Ulster Scots and sign language; oversight of the North/South Language Body; Arts infrastructure and strategy; the creative industries; community festivals, museums & libraries and architecture and built environment for Northern Ireland.

Representatives from the Arts and Creativity Branch of the Department for Communities were also in attendance and have offered to come and speak to the NI General Branch and Committee to provide more information to members and to hear concerns and feedback on arts funding.

#### Arts Council of Northern Ireland (ACNI)

The Arts Council of Northern Ireland is a non-departmental public body (NDPB) of the Department for Communities (DFC). It is funded via grant-in-aid by the Department for Communities and is managed by a Board. Members are appointed by the Minister for Communities. The Board consists of the Chairman, Mr John Edmund, plus 10 members and meets on a regular basis. The Chairman and Council members have individual and collective responsibility to the Minister for Communities (or, in the absence of a locally devolved administration, a Minister from the NIO) for the governance of the Arts Council. ACNI is currently in a period of change after a strategic review last year. On the Agenda for the January 2020 Board meeting, ACNI discussed a "new relationship with the Department of Communities". We will monitor these changes and any impacts on the funding process. Equity organisers met with Caoileann Curry-Thompson (Drama and Dance Officer ACNI), to further our relationship and set up ongoing regular updates.

### **Belfast Harbour Studios**

Belfast Harbour has submitted a planning application for the development of six new purpose-built film and television studios, a project that Belfast Harbour claims represents an investment of £45m and will generate 250 construction jobs and around 1,000 creative industry jobs.

The proposed development will quadruple the size of the existing Belfast Harbour Film Studio complex and is aimed at making Belfast a leading centre in the industry.

Phase one of the Belfast Harbour Studio development opened three years ago at Giant's Park with two 32,000 square feet studios and 125,000 square feet of overall production space, which has been used for a number of major productions including SyFy's Krypton TV series.

Belfast Harbour now intends to develop four additional 21,000 square feet studios and two 16,000 square feet studios as well as up to 100,000 square feet of production offices and 130,000 square feet of support workshops on an adjoining 20-acre site. In total, the project represents more than 346,000 square feet of additional production facilities which, when combined with phase one, will create the largest studio complex outside of the South East of England.

Located on Belfast's Giant's Park on the North Foreshore, the expanded facility will also provide flexible backlot areas and dedicated support space for specialised creative suppliers to the industry and, according to Belfast Harbour management, aligns with their ambitions to create a leading European media hub.

Upon receipt of planning permission Belfast Harbour will start construction on phase two later this year with completion of the new studios scheduled for 2021.

Northern Ireland Screen supports the plan, stating that it would provide a significant further boost for the local industry at a time when studio space is at a premium across the UK. NI Screen believes the development, when completed, will help Northern Ireland to become the largest screen sector in the UK and Ireland outside of the southeast of England.

### **Irish Action Group**

Equity continues to meet regularly with SIPTU/Irish Equity. These meetings are attended by Organisers, NI Committee members and the NI Councillor. Issues discussed include Brexit, social welfare for performers, co-productions, casting process, diversity and tax arrangements in each jurisdiction.

### **Edinburgh Fringe**

Equity has further developed our relationship with the Fringe Society. Equity is represented on the Fair Work and Volunteering Subcommittee of the Fringe Society Board. This subcommittee was set up to discuss working conditions on the Fringe and to feedback directly to the Fringe Society Board on issues such as bad practice. Looking for ways to improve working conditions across the Fringe, this subcommittee meets four times a year and is made up of representatives from the Fringe Society Senior Management team, the Fringe Society Board, Equity, BECTU and Volunteer Edinburgh. Outputs of this subcommittee include the 'Working and Volunteering in Venues' webpage and the 'Your Rights' webpage.

Many of our NI members travel to Edinburgh to work at the Edinburgh Festival Fringe. Affordable accommodation and the impact this has on accessibility is a concern for our members.

Equity NI Organisers met with Edinburgh University and the Fringe Society to lobby for more affordable and accessible accommodation for performers at the Festival Fringe and to examine how this could be delivered. The Fringe Society reported back to us that they have now been able to negotiate more affordable, lower cost accommodation with a number of providers and set these aside solely for those taking part in the Fringe with a registered show. It sees a range of accommodation available, some of which includes rehearsal space, gym facilities, breakfast and free Wi-Fi ranging from £180 -£250 per room per week.

After meeting with Equity NI Organisers, Edinburgh University has also taken steps to ring fence accommodation under an early bird offer scheme available only to Fringe performers.

Equity NI Organisers will continue to work with the Fringe Society to progress members concerns.

The Edinburgh Festival Fringe held a showcase event in Edinburgh, highlighting the presence of Northern Ireland performers.

### **Manifesto for Casting**

As an action in response to the NI Committee objectives for the new term, Equity Organisers met with agents in Northern Ireland in Belfast in October 2019. Representatives from agencies Jobbing Actor and Independent were present. Apologies were received from Premier and Nova Artists. Organisers will arrange a follow up session with these agencies. Organisers covered the Safe Spaces campaign, the Manifesto for Casting and distributed campaign material including the LGBT+ Guidelines and Professionally Made Professionally Paid. Equity NI Organisers will meet with Casting Directors for the next phase of discussions.

#### **Industrial**

Lyric Theatre: Equity Organisers met with Lyric Theatre management to discuss stage management contracts amid concerns from members that the terms and conditions may change. The Equity agreement with the Lyric remains in place.

### **Annual Representative Conference**

The 2019 Annual Representative Conference was held at the Europa Belfast in May. The NI Committee and General Branch welcomed delegates to the ARC by setting up a welcome desk at the Europa Hotel and hosting a well-attended evening social event at the Dockers' Club.

#### **Branch update**

The NI Variety Branch merged with the NI General Branch. Roxanne James (Secretary of the Variety Branch) was awarded honorary life membership at the ARC in Belfast.

The NI General Branch continues to meet and provide a valuable link for members to their union. Along with other ICTU trade unions, members of the Branch participated in the Marriage Equality march in Belfast in May. The Branch continues to work on issues such as mental health with its designated sub-committee. The Branch is planning a number of guest speaker sessions throughout the year on a range of industry topics including arts funding and mental health.

The newly elected NI General Branch Committee is:

Chair Francis Mezza

Vice Chair Stephen Dix

Secretary Roxanne James

Treasurer Marina Hampton

Asst. Treasurer Kenny Eden

#### **Cast visits**

We are pleased to report that membership has increased by 4% over the course of the year.

As well as providing a link between members and their Equity Organisers, cast visits are an important recruitment tool and have been conducted by Equity staff to film, TV and theatre productions across NI. Venues visited include the MAC, Lyric, Grand Opera House and the Waterfront. Cast visits include: The Secret Life of Boys, ALL Mod Cons, A Streetcar Named Desire, Playboy of the Western World, Shirley Valentine, My Left Nut, Crocodile Fever and The Deceived.

#### **Staff in Office**

Adam Adnyana- National Organiser

Lorne Boswell- National Organiser

Marlene Curran- Recruitment and Retention Organiser

## ii. Scotland

### STAFF REPORT

We are pleased to report that our membership in Scotland has gone up again by 230. Staff have increased the number of cast visits in the last 12 months to well over 100 visits and being seen in the workplace helps with recruitment and retention.

Last year's AGM saw a record attendance because members knew what was going to be discussed (casting in Scotland) and felt strongly enough to attend. Most of the conversations in advance of the AGM were on social media. We have learned from this experience and so this year, after approval from Council, we have circulated the motions submitted to us in advance of the meeting. We will continue this practice so that you, the membership, can be as well informed as possible.

Following on from last year's AGM, the staff in the Glasgow office have met with nearly all of Scotland's Artistic Directors and producers at the BBC. We have discussed the Manifesto for Casting, the Safe Spaces campaign; Cast it Here and general opportunities for casting in Scotland. Our concerns were accepted as very real. David Greig (Lyceum) said he saw our motion as 'the canary in the coal mine'. All have committed to casting in Scotland and accepted our provocations about how they cast to rethink their processes. We discovered that any commission from Pacific Quay has Scottish casting as a condition, which was something we didn't know about but welcomed.

One theme that emerged through these talks was the lack of work being produced in Scotland. Many productions were co-productions often cast elsewhere. As a result of our talks, we expect to see more Scots based actors to be cast in those co-productions in future.

#### BAPAM Clinics in Glasgow

The British Association for Performing Arts Medicine (BAPAM) held a number of events at the Equity Glasgow Office throughout 2019. BAPAM is a unique, non-profit organisation helping performing arts professionals and students with work related health issues, both physical and psychological. Events were part of the BAPAM Healthy Performance Training Series, including Physical Health and Injury Prevention and Introduction to Vocal Health sessions. The events were well attended and there are plans to stage more at the Equity Office in the future.

#### STUC Congress 2019

The 122nd Annual STUC Congress was held at the Caird Hall, Dundee from 15th to 17th April 2019. The theme of the Congress was "Organising and Winning".

Equity delegation: Hazel Ann Crawford (Scottish Committee), Kate McCall (Scottish Committee), Natasha Gerson (Scottish Committee Chair), Adam Adnyana (Scotland/NI Organiser)

Kate McCall seconded the Musicians' Union motion on Mental Health issues in the Creative Industries and provided a personal account of the hardships and challenges faced by performers in accessing support for mental health issues. At the conclusion of Kate's speech, the hundreds of assembled delegates in the Caird Hall rose for a standing ovation.

Equity's Natasha Gerson was re-elected to the STUC General Congress for another term. Combined with the election of Rab Noakes from the Musicians' Union, this provides strong representation for the Scottish Federation of Entertainment Unions on the STUC general Council.

Speakers at the STUC included Richard Leonard MSP (Leader of the Scottish Labour Party), Mark Serwotka (President Trades Union Congress) and Rt. Hon Nicola Sturgeon MSP (First Minister of Scotland).

Equity's STUC motion on Brexit formed part of Composite R with the University and College Union Scotland and the South Lanarkshire Trades Union Council. Composite R was carried.

#### Composite R - Brexit and EU Workers and Students (covering motion nos 37, 89 and 101)

**"That this Congress notes that, since the EU Referendum, the European Union has not received an official position from the UK Government about the rights and principles, which determine whether migrants can stay in Great Britain. This situation of uncertainty causes a huge social and economic impact for EU citizens. The submission of the so-called White Paper is an example of extreme irresponsibility and a direct attack on equality and diversity.**

Congress also notes that the White Paper stipulates that to stay in the UK, EU/overseas workers must earn a minimum of £30,000 a year. This surreal number does not reflect reality in any way and proves that no authoritative report or review was ever placed before Parliament, in order to influence the shape of the law being formed.

“Congress further notes the worrying impact of the decision to leave the European Union on Scottish higher education, given that there are more than 4,500 EU nationals working and nearly 25,000 students studying in Scottish universities.

“Congress welcomes the fact that Scotland attracts students, lecturers, researchers, and others to come here to live, work and study. These individuals contribute to making our sector world class, and our campuses the vibrant, diverse and multicultural centres of learning and knowledge exchange that they are today.

“It is deeply regrettable that, since the Brexit Referendum, we have seen an increase in the ‘hostile environment’ towards overseas workers and students, with the UK Prime Minister describing EU citizens as ‘queue jumping’. This does nothing to challenge the rising tide of racism and hostility that migrant and BME communities are experiencing in Scotland and the UK. This is made worse by the uncertainty for EU citizens over their right to remain post-Brexit.

“While EU staff employed in universities were able to participate in a pilot settlement scheme, Congress notes that not all employers covered the cost of applying for settled status. The expense of applying for settled status is many times more for international staff from non-EU countries.

“Congress calls on the STUC General Council to campaign for:

- employers to cover the costs of settlement fees for their EU and international employees, to give a clear signal that Scotland welcomes workers from across the world;
- the protection and creation of reciprocal arrangements for students and staff from Scottish universities to take up opportunities in Europe, to study, to research and to collaborate with their peers;
- the re-introduction of the post-study work visa, so international graduates can remain here to work and contribute to Scotland’s economy and society;
- protection of workers’ careers, incomes and ability to provide for their families in the event of a no deal Brexit;
- the existing and essential right of free movement for workers; and
- the rights of all EU citizens and other migrants to remain unconditional and based on clear and coherent principles.

“Congress further calls on the STUC General Council to:

- join with the TUC, ICTU, WTUC and others, to ensure that workers’ employment rights, including those relating to rest periods and holiday pay are protected;
- fight to ensure that lost audio visual industry funding from the EU is matched and guaranteed by the UK Government; and
- oppose the imposition of a hard border in Ireland.”

Mover: University & College Union Scotland  
 Seconder: South Lanarkshire & East Kilbride  
 Trades Union Council  
 Supporter: Equity

### **STUC Black Workers’ Conference**

For the first time Equity was represented at the STUC Black Workers Conference. The Conference was held in Clydebank and Scottish Committee member Sanjay Lago was the union’s delegate. Equity’s motion was passed by Conference

**Motion:** Black, South Asian, East Asian and minority ethnic artists continue to experience discrimination across the entertainment industry. An increasingly diverse audience both wants and expects to see and hear itself reflected authentically and productions that embrace diversity have demonstrated a wide appeal to all audiences and deliver real commercial success.

Equity members have encountered issues with the provision of make-up, clothing and equipment that is appropriate for their skin colour during engagements. A lack of employer awareness of the diversity in hair and skin types also puts members in unacceptable situations throughout their working lives.

Equity calls on the STUC Black Workers Conference to support our efforts to raise awareness of these issues within the industry and to support us in raising awareness in our member's workplaces including publicly-funded theatres and broadcasters

### **STUC Women's Conference**

Equity was represented at STUC Women's Conference in Perth by Scottish Committee Chair Natasha Gerson and Scottish Committee members Sarah McCardie, Kate McCall and Julie Combe. Equity's motion was passed by Conference.

**Motion Parents and carers in the performing arts often require flexible family support, due to the unpredictable nature of their careers. Short term work contracts, precarious work, atypical work hours and a necessity to travel for engagements are examples of the particular challenges our members face. Access to flexible, reliable childcare is essential if women are to have equal access to work, continuity and longevity in their careers and if workforces in the entertainment industry are to be more diverse.**

Equity calls upon the STUC to support our work campaigning for greater awareness and recognition of flexible working arrangements amongst employers and publicly funded arts and entertainment organisations.

### **NTS/BBC BAME**

Equity Organisers engaged with National Theatre of Scotland and BBC River City to discuss BAME representation on stage and screen in Scotland. Discussions are ongoing about how best to work towards greater representation of BAME actors in productions.

### **INDUSTRIAL ISSUES**

#### **Òran Mór**

Equity Scotland Office continues to conduct cast visits to all productions in A Play, A Pie and A Pint at Oran Mor. At the start of the year and after discussions with Equity Organisers, Oran Mor raised their minimum salary to reflect the Equity Subsidised Theatre rate at the time. Management is also committed to reviewing the minimum salary rate in July 2020 with the aspiration of delivering the relevant Equity minimum rate. Equity shared feedback from members on the need for adequate equipment in the lunch areas at the rehearsal space. This included a need for additional microwave and refrigerator equipment so members can access these during breaks. Oran Mor committed to resolving this issue and confirmed that they had already taken action. Equity also shared feedback from members regarding the provision of sanitary units for bathroom areas and management confirmed that they had taken action on this matter.

Equity Organisers and management discussed the capture and transmission of performances at Oran Mor and use of terms and conditions set out in the relevant Equity agreement. Oran Mor re-affirmed its commitment to widening access to actors in Scotland through their casting process with an increased number of general and open auditions.

#### **Dundee Rep and Scottish Dance Theatre**

Equity Scotland Organisers supported members through a restructure exercise undertaken by management at Dundee Rep and Scottish Dance Theatre. At the conclusion of the process there were no job losses for Equity members' and the Equity UK Theatre agreement remains in place.

#### **Edinburgh Fringe:**

Equity has further developed our relationship with the Fringe Society. Equity is represented on the Fair Work and Volunteering Subcommittee of the Fringe Society Board. This subcommittee was set up to discuss working conditions on the Fringe and to feedback directly to the Fringe Society Board on issues such as bad practice. Looking for ways to improve working conditions across the Fringe, this subcommittee meets four times a year and is made up of representatives from the Fringe Society Senior Management team, the Fringe Society Board, Equity, BECTU and Volunteer Edinburgh.

Outputs of this subcommittee include the 'Working and Volunteering in Venues' webpage and the 'Your Rights' webpage.

The 'Working and Volunteering in Venues' page highlights best practice. This includes guidance which venues can align their operations to. Venues who do so, receive a badge in the printed programme and their online listing attesting they align their practices to those codes. The page also includes a 'report to FS board' button available to all workers on the Fringe to tell the Fair work and volunteering subcommittee of the Fringe Society Board about their experiences - this reporting function is open all year.

The 'Your Rights' page is available for all performers on the Fringe to refer to for guidance on best practice which includes the Fringe Society Company Code of Conduct, Venue Best Practice Code and a Formal Complaint Procedure for Participants. The webpage also includes a link to sources of support such as Equity. Member feedback, including a petition from the Equity Comedians' Network, highlighted concerns around a lack of affordable and accessible accommodation for Fringe performers. Equity wrote to Kevin Stewart MSP, Minister for Local Government, Housing and Planning and Equity Scotland Organisers, accompanied by the Edinburgh Festival Fringe Head of External Affairs, met with the Scottish Government's Short Term Lets Advisory Group. This action was to raise awareness of the issues faced by performers and Fringe participants and called for this to be considered when formulating housing and tourism policy.

Equity Scotland Organisers met with Edinburgh University and the Fringe Society to lobby for more affordable and accessible accommodation for performers at the Festival Fringe and to examine how this could be delivered. The Fringe Society reported back to us that they have now been able to negotiate more affordable, lower cost accommodation with a number of providers and set these aside solely for those taking part in the Fringe with a registered show. It sees a range of accommodation available, some of which includes rehearsal space, gym facilities, breakfast and free wifi ranging from £180 -£250 per room per week.

After meeting with Equity Scotland Organisers, Edinburgh University has also taken steps to ring fence accommodation under an early bird offer scheme available only to Fringe performers.

Equity Scotland Organisers will continue to work with the Fringe Society to progress members concerns.

### **Student Films**

Staff held several meetings with Universities and Creative Scotland about payment on student films.

### **National Companies**

For over 10 years now the National Companies have been directly funded by the Scottish Government. This was intended to give them a similar status to the National Museums and National Galleries. However, due to Public Sector Pay restraint, artists' wages at the National Companies have fallen far behind inflation. Over the 10 years the Retail Price Index has risen by 33.6% but a soloist's wage at Scottish Ballet has only risen by 7.2%- a significant real terms cut. Likewise, at the NTS, wages have risen by 12.6%. Due to increases in our Subsidised theatre agreement the differential between the NTS and the Citz and the Lyceum has decreased as well as NTS rates falling against inflation.

In order to ventilate these issues publicly Equity has submitted a motion to the STUC on the funding of the National Companies and shared the figures with Culture Secretary Fiona Hyslop and her civil servants.

### **Scottish Opera**

The Board of Scottish Opera approved a pay award of 1.5% for the financial year 2019/2020. The 1.5% increase was effective from 1 April 2019, for all employees, including those in roles which are part of the Scottish Opera / Equity Stage Management Agreement.

### **Scottish Ballet**

Pay negotiations have been tough but have produced a pay rise for the dancers and stage management for 2020. The pressure is still on for further improvements. There is a strong case for greater investment from the Scottish Government.

	£40,752
Soloist	£35,789
First Artist	£31,414
Artist	£30,045
Stage Manager	£30,557
Deputy Stage Manager	£27,542

**National Theatre of Scotland****Production Pay Rates Agreed Feb 19**

Job Title	
Performer (inc Musician)	£591.53
Performer - Level 2 (inc Band Leader)	£716.39
Performer - Level 3	£849.05
Performing Musical Director	£828.13
Understudy	£483
CSM / TSM / SM	£591.53
DSM	£532.38
ASM	£483

**Artistic Development Fees**

Performers/SM (inc hol pay) (always aligned with ITC/Equity Minimum) £526.33 (pw) £105.27 (pd)

**General updates****Cambridge Street Office**

The Equity Glasgow Office was officially opened on 10th October 2019. Equity President Maureen Beattie and General Secretary Christine Payne cut the ribbon to open the new premises. The office space includes features such as disabled parking, lift access, baby change facilities and wheelchair accessible, gender neutral bathrooms. Isabella Jarrett (Scotland Councillor), Alan McKee (Northern Ireland Councillor) and Grahame Smith (STUC General Secretary) were also in attendance.

The tenant space in the new premises remains advertised through a commercial property agent and while there has been significant interest, no formal offers have been made. Since opening the Cambridge Street office has hosted meetings of the Glasgow General Branch, BAPAM events and regular meetings of the Scottish Committee.

**Student event**

In July the Equity office hosted an open student event titled Equity Graduating Students Symposium which was well attended by over 30 students.

**2019-2021 Scottish Committee:**

Morna Burdon  
 Andy Clark (Vice Chair)  
 Julie Coombe  
 Hazel Ann Crawford  
 George Drennan  
 Natasha Gerson (Chair)  
 Sanjay LagoClunie Mackenzie  
 Kate McCall  
 Sarah McCardie  
 Kirstin McLean  
 John Sampson (Vice Chair)

**East of Scotland General Branch**

The Equity East of Scotland Branch has continued to build membership through a range of member events and workshops in Edinburgh. It was successful again in bidding for unknown funds for mindfulness training.

**BRANCH OFFICIALS**

Acting Secretary – Torya Winters  
 Treasurer –  
 Chair – Morna Burdon



**Glasgow General Branch**

2019 saw the establishment of the Glasgow General branch. The branch held several well attended meetings with various guest speakers including David McIlroy from Dallas McMillan; Dr Femi Folorunso from Creative Scotland; Claire Cordeaux from BAPAM and Alan Lean talking on tax.

## BRANCH OFFICIALS

Secretary – Hazel Ann Crawford

Chair – Elaine Stirrat

Treasurer- Ruxandra Cantir

**Scottish Variety Branch**

Scottish Variety Branch is having trouble getting quorate meetings. It may not fulfil its requirement to hold 4 meeting per year. In the last year the branch has managed one quorate and two inquorate meetings.

## BRANCH OFFICIALS:

Eva Lorraine – Chair

Scott Wood – Vice-Chair

Linda Rifkind – Secretary

Jacqui Lochhead – Assistant Secretary

Kirk James – Treasurer

Beano the Clown – Public Relations Officer

Sarah Mac Keever, Joseph Broadfoot & Sandra McFadden

**Scottish Councillor**

Isabella Jarrett

**Staff in Office**

Adam Adnyana- National Organiser

Lorne Boswell- National Organiser

Marlene Curran- Recruitment and Retention Organiser

**III. WALES**

## GENERAL:

The Annual General Meeting of members was held at Chapter Arts Centre in February and attended by 20 members. The General Secretary was unable to attend and sent a message explaining her absence. The National Organiser presented the Annual Report for 2018, and in the absence of the General Secretary Julia Carson Sims as Vice President took the meeting through the Annual Accounts.

The meeting debated a motion for the Annual Representative Conference about the democratic process of branch registers and branch membership. A motion was agreed to go forward to the conference. Membership figures for the whole of Equity have continued to show growth during 2019 and it is once again encouraging to see the membership figures in Wales matching that growth. By the end of 2019, we had a total of 1,684 Members in Wales, rising by 82 from 2018, representing a 3.50% share of the total membership of Equity. Recruitment and Retention remain priorities for Equity as a whole and in Wales, we cannot rest on our laurels.

Julia Carson Sims continues to serve as Councillor for Wales on the Equity Council. She attends meetings of the Welsh National Committee as an observer reporting on matters from the ruling body. She continues to serve as a Vice-President of the Union.

Throughout the year the Cardiff Office dealt with claims for members and recovered a total of £1,578.94 as a result of settling 7 cases. 2019 has again seen many issues affecting members alongside cancellations. We have again seen a number of venues close and companies going out of business with no chance of recovery. We have also had several cases reach settlements payable by instalments which have delayed full recovery for months and sometimes years.

## LIVE PERFORMANCE

The Welsh Government draft budget for 2020/21 shows an increase to funding for Arts Council of Wales (ACW) of £696,000 bringing the total to £32,042,000. Whilst every increase is welcome, we have to look at this increase against the backdrop of freezes of funding in previous years. The Welsh Government have also allocated capital funding of £5 million in 2020/21 to support the establishment of Creative Wales.

In October 2019 ACW announced new Funding Guidelines for small and large National Lottery grants. They are mandating that unless an application meets industry-standard weekly rates then they won't fund it. But they have gone beyond this in then outlining what rate they expect and for Equity, they have gone with the ITC minimum of £483. Whilst we would always want more clarity on what the contract would look like in return for the £483, we can only see this as a massive step forward. In the news coverage Arts Council England were contacted for comment:

A spokesperson said there are no plans to follow ACW's lead in mandating industry minimum pay rates, commenting: "We expect all our funded organisations to show how fees for artists, creatives and specialists for projects funded by us are in line with, or better than, recognised codes of practice and guidelines set by the relevant lead [industry] bodies."

News Report - <https://www.artsprofessional.co.uk/news/arts-council-wales-sets-minimum-pay-rates>  
Funding Guidelines - <https://arts.wales/resources/national-lottery-funding-guidelines>

In October 2019 Cardiff Council announced that the New Theatre Cardiff would be taken over by an Independent Operator, with HQ Theatres being announced as the operator in November. As part of the 25-year lease, Cardiff Council will receive £6.75 million in rent and will no longer pay any subsidy to the venue which is a saving of £500,000 per year currently. All staff will be retained and the new operator has committed to invest £2.75 million over the course of the lease which will see a 'refresh' of the FOH spaces and an increase in programmed performances. For now, St Davids Hall will remain under the control of Cardiff Council.

National Theatre Wales had a productive 2019 starting with the third part of STORM – Together and Alone – performed in March in Newport. This was followed by a tour throughout Wales of The Stick Maker Tales. They took two shows to the Edinburgh Festival Fringe – Cotton Fingers and For All I Care – which happened alongside site-specific events Wild Scenes at Cardiff; Land, Money, Rebellion, Hope and No Petrol for 12 Miles across Wales. In September / October their co-production of On Bear Ridge with the Royal Court Theatre in London performed initially at the Sherman Theatre before transferring to London. It starred Rhys Ifans alongside Rakie Ayola, Jason Hughes and Sion Daniel Young. The autumn saw a tour of Peggy's Song starring Christian Patterson and they ended the year with a co-production with Hijinx Theatre of Mission Control at the Principality Stadium.

In June 2019 the Artistic Director Kully Thiarai announced that she would be stepping down at the end of the year to take up the role of Creative Director for Leeds 2023. The company have announced that Lorne Campbell will take on the role in April 2020. Lorne has been the artistic director of Northern Stage in Newcastle since 2013.

The main output from the Wales Millennium Centre in 2019 was a co-production with Wiltshire Creative in 2019 of The Mirror Crack'd which opened in Salisbury before touring to Dublin and Cambridge before it arrived in Cardiff where it performed at the New Theatre.

The Sherman Theatre has again produced a wide-ranging number of productions throughout 2019. Their list of productions included Woof, The Taming of the Shrew, Lose Yourself, Hedda Gabler, The Ugly Duckling/Yr Hwytaden Fach Hyll and The Snow Queen

Joe Murphy, previously Associate Director of both the Soho Theatre and The Old Vic, took over as Artistic Director in July 2019.

Theatr Genedlaethol produced Merched Caerdydd / Nos Sadwrn o Hyd, Pwy 'Sgrifennodd Honna?, X and Bachu, Y Cylch Sialc and Llygoden yr Eira (co-production with Theatr Iolo)

Theatr Clwyd, under the direction of Tamara Harvey and Liam Evans-Ford, has seen another busy year with productions which included two World Premieres (Pavilion, in a co-production with the Riverfront in Newport, and Mold Riots with a large community cast), Orpheus Descending a co-production with the Menier Chocolate Factory in London and Home I'm Darling which concluded its West End run before embarking on a UK Tour.

Flintshire Council which runs the theatre is to hand over responsibility to an independent trust from 2021. It is looking to save £895,000 a year but also looking to transfer to what is 'the industry model'. Alongside this, the redevelopment of the building is set to get underway in 2021 in what is described as a 'once in a lifetime' £30 million revamp.

#### Welsh National Opera - Chorus and Stage Management

With the arrival of Aidan Lang as General Director in July 2019, the company saw the departure of David Pountney as Artistic Director and Leo Thompson as Chief Executive. With Leo's departure, the proposed renegotiation of the house agreement for the Chorus was effectively shelved.

In August 2019 the company bought forward proposals for a new salary structure for the chorus that looked good on paper but was fraught with difficulties in implementation as it would be handled over 3 years and would impact the longest-serving choristers. Alongside this, a new structure for Roles and Covers was proposed, but again the proposals didn't stand up to scrutiny and were delivered by the Chorus and Orchestra Director as a take or leave it offer. The Chorus decided to leave it. The General Director approached the Chorus about exploring a 'new way of working' and we await further details of what this might encompass.

The company have also announced that the way Subsistence is handled will be changed in 2020 but to date, no firm details have been announced.

Companies working on the ITC/Equity agreement continued to perform and tour extensively throughout Wales.

Theatr na nÓg produced the new musical Eye of the Storm which toured the UK in the Autumn following a run in Hong Kong in January. They also produced The Butterfly Hunter in partnership with Swansea Museum and the National Waterfront Museum.

Cwmni'r Frân Wen produced a tour of Anweledig alongside productions of S/Ysho and Llechan Wen.

Theatr Bara Caws produced tours of Costa Byw and a new play by Aled Jones Williams Lleu Llaw Gyffes.

Arad Goch toured Hudo, as well as taking performances and workshops to South Korea.

National Dance Company Wales the Spring tour saw the company performing Awakenings before the new artistic programme of Fearghus Ó Conchúir started. His first production Lunatics toured before the company went to the National Eisteddfod and premiered Rygbi: Annwyl I mi to audiences before travelling to Japan to perform this during the Rugby World Cup. The Autumn tour then saw Roots 2019 combining four short works - Codi, Rygbi: Annwyl I mi, Ecrit and Why are People Clapping!?

2019 was a year of change for The Other Room with the departure of Producer Bizzy Day one of the co-founders. The year also saw a change to their production periods with the Fringe Season taking place in the spring, followed by their Violence season which will tour in spring 2020. They again held their annual Young Artists Event for Actors, Directors and Writers with workshops and presentations from industry professionals including Equity.

#### **RECORDED MEDIA**

##### OFCOM/CAST IT HERE

When Cast in Wales was launched in 2012 one of the main pieces of work was to influence Ofcom in their guidance to public service broadcasters for Out of London Productions. In February 2019 Ofcom was to close the last part of the consultation surrounding the guidance for public service broadcasters for productions made outside the M25 and how something meets the criteria for programmes made in the Regions and Nations. The current version of the guidance, which had been in operation since 2010, specifically excluded On-Screen Talent

from counting towards the criterion for production budget spend. This was to ensure that the quotas remain focused on regionally-based production expertise rather than more mobile on-screen talent and, importantly, to avoid the quotas being skewed by the significant cost of onscreen talent in some productions (including, but not limited to, drama productions). This had been a major hurdle in persuading broadcasters to cast in the regions and nations because despite all the arguments FOR casting in the location that the programme is being made, they were not mandated to by the guidance and therefore many chose not to.

It has long been Equity's policy, set and supported by many motions to both Council and the Annual Representative Conference, to seek to change this guidance. During 2018 Ofcom announced that there would be a call for evidence for a review into the guidance, and most importantly for Equity, the guidance and criteria for production spend with regards to On-Screen Talent. Equity met Ofcom during stakeholder meetings across the UK as well as meeting them privately in London, the union also responded to the Consultation. Equity suggested that the exclusion for on-screen talent could be deleted from the production budget criterion to address this issue and proposed that Ofcom could amend the criteria to place an obligation on broadcasters and producers to undertake at least one local casting session, to demonstrate a willingness to explore the on-screen talent in the locality of the production. Just before Christmas 2018, the results of the consultation were published as well as a proposed set of guidance.

Despite some positive changes, the results for on-screen talent were disappointing. Ofcom remained of the view that that the significant cost of on-screen talent on some productions could lead to the delivery of the quotas being skewed if it is included in the criteria and therefore did not propose to change this aspect of the Guidance. Ofcom recognised that on-screen talent was an important part of the production industry and they acknowledged that local casting initiatives may benefit local on-screen talent. However, Ofcom considered that broadcasters and production companies are best placed to decide what action is necessary to support the development of on-screen talent in the nations and regions.

Equity met again with Ofcom in February 2019 with the hope that they would be willing to listen again to our arguments over both the quotas and mandating the broadcasters to hold casting sessions. There was simply no appetite to change the quotas, and despite Ofcom agreeing to the benefits of casting sessions they did not feel comfortable mandating broadcasters. We explained that despite them making those observations in the consultation document, the proposed guidance contained none of the rationales that surrounds their decision and broadcasters and production companies would just leave things as they were. Simply put, if Equity felt that broadcasters and production companies were already supporting the development of on-screen talent in the nations and regions then the union wouldn't have had a need to have run a local casting campaign CAST IT HERE for at least the last ten years or published a Manifesto for Casting calling for greater local casting.

Equity asked its members to write individually and lobbied the Welsh Government for their submission to the further consultation and was encouraged by their agreement with our principles.

*We would urge Ofcom to investigate this area further, working with the broadcasters, the unions and other appropriate stakeholders, to see if a more appropriate solution can be found. For example, if it were possible to effectively differentiate between the budget for lead talent (where the cost per individual may be significantly above the average cost of on-screen talent on a production) and the budget for other on-screen roles, it might be possible to allow some aspects of the budget for on-screen talent to be included in a manner which encourages the casting of local talent across a production, without undermining the overarching policy objective to maximise the proportionate spend in the nation or region of all qualifying productions.*

Despite a large number of members writing to Ofcom, they were still not willing to change their guidance; however, they included the following in the guidance for the first time when the revised guidelines were issued in June 2019.

*On-screen talent is an important part of the regional production landscape and the PSBs should consider how best to offer opportunities to on-screen talent in the nations and regions. However, it is excluded from this criterion to ensure that the quotas remain focused on regionally-based production expertise and, importantly, to avoid the quotas being skewed by the significant cost of onscreen talent in some productions (including, but not limited to, drama productions)*

**BBC**

July 2019 saw the return of Gavin and Stacey to Barry for a Christmas Special, which was the UK's most-watched scripted TV programme of the 2010s with 17.1 million viewers tuning into the episode live or on catch-up during the subsequent week.

Pobol y Cwm welcomed a new Series Producer in 2019 Nest Gwenllian Roberts replacing Llyr Morus. Equity negotiated a 2% rise in fees with BBC Studios on behalf of the core cast covering Series 47 from February 2020. The next negotiation will be in December 2020 for implementation in February 2021. We also agreed on some minor amendments to the Equity/BBC Variation Agreement which are outlined below.

- Availability on S4C's "Clic" limited to 35 days only and they will not look for a longer period of catch up on iPlayer.
- Double Episode – The 2nd half of a double episode counts as the next Episodic Appearance.
- Extended Episodes – 12.5% uplift for each 5min of extended running times.
- Weekend Working – We agreed that BBC Studios will nominate a guaranteed day off in lieu where an artist works weekend. The wording has been clarified in the agreement and we also agreed that if weekend working is cancelled without enough notice that the day off in lieu will be protected.
- Leave Booking – The production team have sent a draft leave form to the cast for consultation.

Access to Casualty (Series 34) continues a regular pattern with little or no problems reported. The year started with Lucy Raffety as Series Producer. In April it was announced that she would be leaving, and she has subsequently been replaced by Loretta Preece who had previously worked as a Writer and a Producer on Doctors and The Coroner.

Doctor Who Series 12 continued under Chris Chibnall with Jodie Whitaker as The Doctor. Jamie Johnson Series 5 also returned to Port Talbot and Porthcawl.

**TAC / S4C**

In December 2019 we concluded a lengthy negotiation with Teledwyr Annibynnol Cymru (TAC) on behalf of the independent producers in Wales for programmes made for S4C. Against a background of no rise in funding for S4C, and by default no increase in budgets available to the producers, we secured a rise of 3% on rates with the weekly fee now standing at £660 per week on the main agreement. We also saw increases across the Walk On rates of 6.5%.

As part of this negotiation, we have also seen the incorporation of a full set of General Procedures for Auditions including at least 48 hours' notice of auditions and a definite Yes or No on their audition. It also requires the producers to give clear direction on Self-Taping and a realistic time frame in which to produce the recording.

The agreement also includes the previously negotiated terms and conditions for the Online Box Set trial, now in its second year, and the 3 year trial of an enhanced 150 day catch up period which is paid for upfront by way of a 'pre-purchase' of 3% of their total engagement fee.

The agreement was ratified by the Welsh National Committee.

Rownd a Rownd started shooting Series 25 from September 2019 and remains the only 'full time' commission in North Wales from S4C. The cast continues to work on a variation of the TAC agreement which grants a guaranteed level of earnings depending on the number of episodes.

Craith / Hidden Series 2 (Severn Screen for S4C/BBC) filmed in North and South East Wales, Keeping Faith / Un Bore Mercher Series 2 (Vox Pictures for S4C/BBC) filmed in Dragon Studios, Laugharne and Carmarthenshire, 25 Diwrnod Series 5 (Boom for S4C), and Bang Series 2 (Joio for S4C).

**OTHER FILM AND TELEVISION**

2019 has seen a vast array of film and television productions filming on location or in studios in Wales. Films included Dream Horse (Blaenavon), Wonder Woman 1984 (Swallow Falls), Gwledd (Powys), Gangs of London (Dragon Studios and SE Wales), War of the Worlds (Newport, Cardiff and SE Wales) and Brave New World (Dragon Studios and Bay Studios).

Television included Sex Education Series 2 (Netflix), The End of the F\*\*\*ing World Series 2 (Channel 4/Netflix), 15 Days (Boom for Channel 5), His Dark Materials Series 2 (Bad Wolf for BBC), Industry (Bad Wolf for HBO), The Accident (Channel 4), 4Stories: On the Edge Series 2 (Channel 4), Cursed (Netflix),

### **WELSH ASSEMBLY GOVERNMENT and WELSH PARLIAMENT/SENEDD CYMRU**

Labour continues to form a minority government with the Conservatives being the official opposition. Dafydd Elis-Thomas continued as Deputy Minister for Culture, Tourism and Sport as a deputy to Economy Secretary Ken Skates. Equity met with him in 2019 to discuss the issues for members in Wales surrounding Brexit.

Mark Drakeford met with Stakeholders to discuss the impact of Brexit on Wales but in particular the Creative Industries.

The Culture, Welsh Language and Communications committee produced its report into

Film and Major Television Production in Wales

<http://senedd.assembly.wales/documents/s88344/Report.pdf>

And the Welsh Government published their response

<http://senedd.assembly.wales/documents/s90820/Welsh%20Government%20Response.pdf>

Equity made several representations to the committee and individual AM's and of the committees 17 recommendations the following are of relevance to the work Equity is doing. Welsh Government responses are included.

Recommendation 2. The Welsh Government must ensure that Creative Wales: has a strong formal engagement with industry experts; including union representatives;

Welsh Government – Accept. Creative Wales will be structured to take on board the best feedback from the sector, and we will establish and support an industry representative group, selected from within trade and industry to speak for the sector and its best interests.

Recommendation 5. The Welsh Government's funding policy should be designed to build a sustainable Welsh screen industry. This includes exploring the option for requiring funding recipients to enter into co-production agreements with Welsh companies. The requirement to spend at least 35% of the "below the line" production budget on local suppliers, cast, crew and facilities should apply to businesses registered and based in Wales.

Welsh Government – Accept. The requirement to spend 35% of the below the line production budget was a condition of the Media Investment Budget, which is currently dormant whilst we devise future funding models under Creative Wales. Both below the line and above the line can be considered Welsh Spend. In fact, to ensure more Welsh talent is seen on screen internationally, my officials are looking at how we can factor in the showcasing of Welsh talent to how we evaluate future requests for funding.

Recommendation 9. The Welsh Government should require Creative Wales to draw up a skills strategy which:

- provides information on the skilled workforce in Wales' screen industry;
- audits the training and work placements being offered at all levels of education, including schools;
- identifies how skills gaps will be filled and
- seeks input from unions and employers on the future skills needs of the industry.

Welsh Government – Accept. It is apparent that any growth momentum in the screen industry cannot be maintained unless there is support for developing industry skills and improving the talent pipeline.

Recommendation 10. The Welsh Government should ensure that funding for major productions includes requirements to hold at least one local audition.

Welsh Government – Accept. The Welsh Government will consider including this as a condition of its production funding under Creative Wales.

Recommendation 11. The Welsh Government should investigate the feasibility of introducing a quota for local on-screen talent for companies in receipt of funding.

Welsh Government – Accept. The Welsh Government will consider including this as a condition of its production funding under Creative Wales.

Brexit, the arts sector, creative industries, heritage and the Welsh Language.

<http://www.senedd.assembly.wales/documents/s81782/Report%20Brexit%20the%20arts%20sector%20creative%20industries%20heritage%20and%20the%20Welsh%20language.pdf>

And the Welsh Government published their response

<http://senedd.assembly.wales/documents/s83731/Welsh%20Government%20Response.pdf>

In late 2019 Equity provided written evidence to the committee's inquiry into Devolution of Broadcasting and the inquiry will continue into 2020.

<http://www.senedd.assembly.wales/documents/s97869/DoB17%20-%20Equity%20Wales.pdf>

The long-awaited arrival of Creative Wales was delayed because of the General Election in December 2019. Funding of £5 million has been provided by the Welsh Government in the 2020/21 budget to assist its setup.

#### **OUTSIDE BODIES:**

CULT Cymru: Creative Unions Learning Together

Equity continued to work in partnership with the Musicians Union and the Writers Guild on the BECTU/Prospect led CULT Cymru project. 2019 saw the end of the one-year interim project funded from the Wales Union Learning Fund (WULF) and also the start of a brand new 3-year project.

The National Organiser continued to serve as a member of the General Council (GC) of the Wales TUC.

#### **WELSH NATIONAL COMMITTEE**

The Welsh National Committee (WNC) for 2017-19 consisted of:

Jenni Barbieri

Chris Batten (Chair)

Jeremi Cockram

Abbie Hirst (Vice-Chair)

Sion Ifan

Sharon Morgan

Doc O'Brien

Cei Phillips

Tom Powell

Steve Purbrick

Caron Reidy

Terry Victor

They met 5 times during 2019.

The WNC was again fully engaged on the Ofcom Review of Regional TV Production and Programming Guidance, the Online Branch, the impact of Brexit on Wales, Cast it Here, the Wales National Curriculum and Creative Wales.

Two representatives attended the Annual Representative Conference in Belfast and spoke to the motions from the WNC about a rule change regarding the objects of the union and the Welsh AGM around membership and voting rights for the General/Variety branches and the Online Branch.

The 2017-19 WNC set their aims and objectives in September 2017:

1. For the committee to continue to work with and support the National Organiser for Wales and Recruitment and Retention Organiser to serve and represent Equity members throughout Wales.
2. Continue to monitor the output and provision of BBC Cymru Wales and S4C, in particular monitoring

the new framework agreement between the two broadcasters, the Charter renewal implications for the Nations and Regions and also play an active role in the S4C review.

3. To carry forward the Cast in Wales campaign pushing for a casting office in Roath Lock and more consideration of the local talent. New publicity materials should be developed for both the campaign and promotion of the Oriel Database to Casting Directors.
4. To monitor the effectiveness of the recent updated TAC report and look to renegotiate this in July 2018. The WNC still believes they have a key role to play in advancing Equity policy on this issue in conjunction with the new Screen Committee.
5. To work with the Student Coordinator and the National Organiser on a policy for engaging with students studying in Wales and also recent graduates entering into the profession.
6. The members of the committee are well placed within the industry to be able to feedback concerns expressed by fellow members from workplaces and elsewhere about the operation of union agreements and guidelines. A particular focus for 2017/19 should be engagement and recruitment with Walk On and Supporting Artists on productions with a look to increasing density of membership to tackle ongoing concerns.
7. To continue its good working relationship with the three branches in Wales – the South Wales Variety Branch, the Cardiff and South Wales General Branch and also the North Wales General Branch.
8. It is important to remember that the WNC serves the whole of Wales and through exploration of new technology and media needs to maintain contact with members through formal branches and online branches.
9. Interactions with other bodies in Wales occur through the National Organiser. The Committee forms a view and are happy for that to be represented by the Organiser to whomsoever is appropriate.
10. To build upon its relationship with the Arts Council of Wales and to monitor the implementation of the Arts in Education provision going forward.
11. The WNC enjoys a full and comprehensive report from the Welsh Councillor Julia Carson Sims and needs to represent the members through motions to the council, the new industrial committees and the Annual Representative Conference where appropriate.
12. To liaise and consult with the Equity Industrial Committees and other Equity committees representing the Nations and Equality & Young Members.

The Welsh National Committee (WNC) for 2019 - 2021 consists of:

Jenni Barbieri  
 Chris Batten (Chair)  
 Jeremi Cockram  
 Abbie Hirst (Vice-Chair)  
 Sharon Morgan  
 Doc O'Brien – Resigned October 2019  
 Cei Phillips  
 Tom Powell  
 Steve Purbrick  
 Caron Reidy  
 Nana St Bartholomew Brown-Morgan  
 Terry Victor  
 They met 3 times during 2019

The 2019-21 WNC set their aims and objectives in September 2019:

1. For the committee to continue to work with and support the National Organiser for Wales and Recruitment and Retention Organiser to serve and represent Equity members throughout Wales.
2. Continue to promote the use of both the Welsh and English language on equal footing when communicating with members in print and promotional materials where appropriate.
3. It is important to remember that the WNC serves the whole of Wales and that it is almost impossible to reach all members in rural areas of the country. It is vital that the WNC represents everyone and that it promotes the importance of communication through the formal democratic branch structure and the importance of both the three physical branches and the online branch to all members.
4. Continue to support and monitor the output and provision of BBC Cymru Wales and S4C in relation to the working lives of our members living and working in Wales.
5. Engage with the debate around the Devolution of Broadcasting and advise the Equity Council as



necessary if new policy is required.

6. To promote the Cast it Here campaign across Wales in Film, Television and Theatre.
7. To continue to work with TAC on behalf of the Independent Producers working in Wales and maintain the Equity/TAC Agreement.
8. To build upon its relationship with the Arts Council of Wales and to promote both the importance of a Professional Wage for funded companies through the Professionally Made Professionally Paid initiative and the Performance for All Arts Policy 2019.
9. Maintain a watching brief on the Creative Wales body and its creation in late 2019 before deciding on the appropriate level of engagement.
10. The members of the committee are well placed within the industry to be able to feedback concerns expressed by fellow members from workplaces and elsewhere about the operation of union agreements and guidelines.
11. The WNC enjoys a full and comprehensive report from the Welsh Councillor Julia Carson Sims and needs to represent the members through motions to the council, industrial committees and the Annual Representative Conference where appropriate.
12. To work with the Student Coordinator and the National Organiser, where possible, on engaging with students studying in Wales and also recent graduates entering into the profession.
13. To liaise and consult with the Equity Industrial Committees and other Specialist and Equality Equity committees.
14. To continue its good working relationship with the three branches in Wales – the South Wales Variety Branch, the Cardiff and South Wales General Branch and also the North Wales General Branch.
15. Interactions with other bodies in Wales occur through the National Organiser. The Committee forms a view and are happy for that to be represented by the Organiser to whomsoever is appropriate.

## BRANCHES

The **South Wales Variety Branch** has continued to meet monthly in Baglan and attendance has been consistent. They continue to raise the profile of Equity including organising fundraising shows.

The branch committee for 2019/21:

Chair	:	Jill Ray
Branch Secretary	:	Shelli Dawn
Assistant Branch Secretary	:	Noel West
Treasurer	:	Cei Phillips
Committee Members	:	Roberta Kay Prince Nadin

The **Cardiff and South Wales General Branch** continued to try to engage with members at a number of meetings in 2019 but struggled to be quorate on a number of occasions, with the committee only meeting in isolation on other occasions. The branch sent two representatives to the ARC and put forward a motion which was remitted to the Council. The branch held its first festive Social Event in December with Matt Hood, Assistant General Secretary, as their guest. It was decided that due to the instability of the committee that new elections would be held in 2020 to provide a more certain foundation for the branch to flourish.

The branch committee for 2019/21:

Chair	Richard McAndler – Resigned as Chair April 2019 Richard Mark Milne – from May 2019
Vice-Chair:	Richard Mark Milne – to May 2019 Hugh Curtis – from May 2019
Branch Secretary	Rowan Alexandria – resigned from committee April 2019 Volenté Lloyd – from April 2019, resigned from committee Sept 2019 POSITION CURRENTLY VACANT
Assistant Branch Secretary	Benjamin Leonides – co-opted to Committee May 2019
Treasurer	Nana St Bartholomew-Brown Morgan
PRO	Volenté Lloyd – resigned from committee Sept 2019
Committee Members:	Hugh Curtis – to May 2019, then Vice-Chair Richard McAndler – from April 2019 Dennis Gregory – co-opted May 2019, resigned October 2019

The **North Wales General Branch** held meetings in Colwyn Bay in March 2019 and sent two representatives to the ARC in May. However, the branch did not meet again in 2019.

The branch committee for 2017/19 was:

Chair	: Doc O'Brien
Vice-Chair	: Huw Garmon
Treasurer	: Martin Gorst
Committee Members	: Emyr John Simon Holland Roberts

## **B. REGIONS**

### **1. MIDLANDS**

Equity's

Equity's Midlands Region incorporates the metropolitan city of Birmingham, the East and the West Midlands. This region spans the counties of Derbyshire, Herefordshire, Leicestershire, Lincolnshire, Northamptonshire, Nottinghamshire, Shropshire, South Staffordshire, Warwickshire and Worcestershire.

Staffing

Ian Bayes the Midlands Organiser was supported by Mair James who will be retiring at the end of January 2020 after 38 years of service. Mair's assistance, dedication, hard work, loyalty, patience and humour combined with her many years of service to the membership of Equity is greatly appreciated. Elin Meredydd has been appointed to take over from Mair.

Branches

Within the Midlands there are three variety branches and one general branch.

The Birmingham Variety Branch with Secretary Alec Powell schedules their meetings to be held on the last Wednesday of the month at the Austin Sports and Social Club in Longbridge, Birmingham, B31 2SF. Ample free car parking is available at the club and Longbridge Station is next door. Please note from 2020 the meeting day will move to the last Tuesday of the month in which meetings are held.

2019 was a successful year for the branch with increased attendances at meetings. This increase is in no small part due to the formal business being conducted quickly and efficiently. With the minutes taken by the Branch Assistant Secretary Francis Mallon. This then allows time for entertainment and networking during the remainder of the meeting.

This meeting format is like the one successfully utilised by the East Midlands Variety Branch. The entertainment has featured singers and a keyboard player. A branch member Mad Dominic also entertained those in attendance at the September meeting with a hilarious comedy and magic routine.

Guest speakers during 2019 included Ian Manborde Equity's Equalities & Diversity Organiser and Alan Lean Equity's Tax and Welfare Rights Officer. Both speakers were very well received, and the members welcomed the opportunity to ask Ian and Alan questions.

The branch was represented at the ARC in Belfast by Conk the Clown (Branch Chair) and Francis Mallon. The branch motion requesting a review of the position adopted by Equity in relation to the General Data Protection Regulation (GDPR) was carried at the ARC.

The branch held an Equity Showcase in October. This was a hugely successful event with members attending who had never previously been to a meeting. Agents and entertainment secretaries were also in attendance which resulted in some acts being offered work and the audience thoroughly enjoyed the live entertainment. It was a good night for Equity and the branch with reference being made about the Union throughout the Showcase by the performers. The branch is planning to host a further Showcase in autumn 2020.

The Assistant Secretary Francis Mallon attended a meeting with representatives from Coventry City Council on behalf of Equity regarding the City Council's attitude to street entertainers and buskers. This meeting formed

part of the Council's review of its City Centre Public Spaces Protection Order (PSPO), which could have banned all forms of street entertainment. With Coventry due to become the UK's 'City of Culture' in 2021 progress was made to revise this policy to support and encourage entertainers and buskers. The Council are planning to create designated performance spaces in the City Centre.

The work undertaken by the members of the committee, the officers and Alec Powell the joint Secretary and Treasurer is greatly appreciated.

The Coventry and Leicester Variety Branch with Secretary Bob Oakley schedules their meetings to be held on the third Monday of the month at the Stoke Private Members Club, 7 Stoke Green, Coventry, CV3 1FP.

At the start of the year the Branch decided to include a social element into the meetings after the formal business had been transacted. This new format commenced at the February meeting with Bob Oakley performing some County & Western songs. At the March meeting in recognition of St Patricks Day, Bob performed some traditional Irish songs.

Later in the year, Conk the Clown the Chair of the Birmingham Variety Branch entertained the branch with stories from his 40 years of clowning, whilst transforming himself into his clown persona and costume. A quiz night which was followed by a free and easy session rounded off the year in style. This format transformation as increased attendances at the meetings and the branch will be planning more entertainment at its 2020 meetings.

Guest speakers included Ian Manborde Equity's Equalities & Diversity Organiser and Sally Treble the Midlands Area Councillor.

The branch was represented at the ARC in Belfast by Sheila Payne.

Sheila Payne who had been the Branch Secretary for very many years resigned in the Autumn, in recent years she was also the Treasurer. In addition to her dedicated work on behalf of the branch Sheila also organised excursions, holidays and social events for members. At the November branch meeting a presentation was made to Sheila and members of the branch and the Midlands Organiser expressed their appreciation and best wishes.

Resulting from Sheila's resignation Bob Oakley kindly agreed to become the Branch Secretary and Trevor Gay agreed to become the Treasurer. In addition to her PRO role Annie Gay agreed to become the Social Media Administrator. Nick Steinberg agreed to become the Social Officer, he will organise the entertainment and guest speakers.

The work undertaken by the committee, Sheila Payne and Bob Oakley is greatly appreciated.

The East Midlands Variety Branch with Secretary Clive Bumstead schedules their meetings on the first Tuesday of the month at the Headstocks Public House, Nottingham, NG2 8SF.

The Branch enjoyed another good year in 2019 with the attendances at meetings remaining high. Remote access to the meetings is available via the App "Whereby.com/EMVB" this App enables up to 4 members to be present during branch meetings. During 2019 time was spent drafting an application to Equity's "Unknown Funds", for a grant to purchase equipment which will improve the remote conferencing access to meetings. The application was submitted early in 2020.

Jimmy Willan the branch PRO opened a 'Twitter' account and an 'Instagram' account. The branch Facebook Page continues to be a major contributor in terms of attracting and retaining branch members, with well over 200 members having access this group.

A major triumph has been the formation of the EMVB Choir which originated from an idea formulated during the Belfast ARC. Jimmy Willan composed a branch anthem for the choir titled, "Variety".

This is a highly infectious song which contains a rousing chorus!

Variety-Variety that's what brought us together  
 Magicians and Singers-Actors and Dancers  
 Variety Acts and Performers  
 No we're not in the North  
 We're not in the South  
 We're not in West of the UK  
 Yes we're in the East-the Variety Branch  
 East Midlands Branch of Eq-uity

On 8th October the Choir 'performed' Variety in front of a 'green screen'. Branch member Neil Timothy videoed the performance and together with Jimmy they produced a video. The video can be viewed via YouTube and the song streamed from various platforms. Search by typing East Midlands Variety Branch Choir – Variety.

Bernie Kayla (Chairman) and Jimmy Willan (PRO) represented the Branch at the ARC in Belfast. The branch motion requested the removal of the opt-out box from Equity's application forms which prevents members from being added to their local branch. The motion was carried.

The social/entertainment element of the meetings included a Singers' Social, Open Mic, Acoustic, Jam sessions, Magicians' Night and a Quiz.

The work undertaken by Clive Bumstead the Secretary and the committee is greatly appreciated.

The Birmingham & West Midlands General Branch  
 With Secretary Tonia Daley-Campbell hold their scheduled branch meetings on the second Monday of the month at the Wellington Public House, 37 Bennetts Hill, Birmingham B2 5SN.

Tonia Daley-Campbell and Stephen Neal represented the branch at the 2019 ARC which was held in Belfast. The branch motion requested that in the event of a People's Vote (second referendum) the Council repeats its previous statement that Remain is in the professional interests of Equity members. The motion was carried.

The casting workshop held in January 2019 which was organised by members of the branch committee and it was a resounding success with lots of positive feedback.

On behalf of the branch, committee members Simon Grenville and Simon Alicoon made an application for a grant from the Unknown Funds to enable the branch to host a workshop titled An Introduction to Self-Taping for Audition and Promotional Purposes. The application was successful. The sum of £1,012.00 has been awarded and this money will enable the branch to proceed and organise the workshop.

Guest speakers during the year included Ian Manborde Equity's Equalities & Diversity Organiser, Alan Lean Equity's Tax and Welfare Rights Officer. Mike Hobson Executive Producer of the BBC's daytime continuous drama Doctors and Sean Foley the Artistic Director from the Birmingham Rep.

The Branch have long campaigned for a studio complex to be constructed in Birmingham and an important announcement regarding this project is expected to be made early in 2020.

The work undertaken by the members of the committee and Tonia Daley-Campbell the Secretary is greatly appreciated.

These four branches continue to provide a forum whereby members are informed and entertained in a convivial atmosphere. The continued use of social media, bulk emails, branch newsletters are also used to promote the meetings.

### Midlands Area Councillor

Sally Treble the Midlands Area Councillor regularly attends branch meetings in the Midlands, giving comprehensive reports of the work undertaken by the Equity Council. The time spent by Sally representing the membership of the Midlands is greatly appreciated.

### Midlands Area Annual General Meeting

The Midlands Area Annual General Meeting was held at the Crescent Theatre in Birmingham on Friday 22nd February 2019. The meeting was well attended and those present included Equity's Honorary Treasurer Bryn Evans, the Midlands Area Councillor Sally Treble, Stephen Duncan-Rice Equity Organiser & Secretary to the Midlands Area Network and the Midlands Organiser Ian Bayes. Bryn Evans read out a message from the General Secretary Christine Payne, which contained the following, "at the end of August last year she was diagnosed with Breast Cancer and in September she started treatment involving chemotherapy and antibodies therapy. On the advice of her Oncologist she has worked from home since then". Thankfully, after her treatment Christine made a full recovery and returned to work.

The meeting elected two delegates to attend the 2019 ARC in Belfast, these being Tracey Briggs and first-time attendee Sam Beckett Jnr.

### Midlands Area Network

The Network, comprising of the branch secretaries of the Birmingham & West Midlands General Branch, Birmingham, Coventry & Leicester and East Midlands Variety Branches along with Sally Treble the Area Councillor met on only one occasion in 2019. This meeting was held on February 22nd at the Crescent Theatre prior to the Midlands Area Annual General Meeting. The Network only met once in 2019 due to Stephen Duncan-Rice, the secretary to the Network, changing roles to South East Regional Organiser in August. As no replacement was appointed until November, a meeting was not able to be scheduled. Amy Dawson, Recruitment & Retention Organiser, is the new secretary to the Network.

The Network continues to serve as a forum for the branch secretaries to share knowledge, discuss current union campaigns and support one another in their branch roles. It also provides a means to raise concerns and questions directly with Equity staff. The work undertaken by Stephen Duncan-Rice is greatly appreciated.

### Legal Claims

The Midlands Organiser assisted members seeking the recovery of cancellation fees, unpaid performance fees and other monies owed or being claimed. During the year a total of 41 claims were successfully progressed which resulted in the recovery of £80,075.70.

This included 28 claims for variety artists totalling £17,413.09, 12 claims for actors and creatives totalling £9,942.50 and 1 claim for a performer which equated to £52,720.11.

### Student Talks

Student talks were held at various universities and colleges across the Midlands located in Birmingham, Derby, Lincoln, Leicester, Coventry, Stratford-upon-Avon, Oxford, Hinckley, Walsall and Northampton. The talks inform students about the benefits and services available to them if they become a Student Member/Graduate Member of Equity.

### Theatres

The Birmingham Rep, Curve Theatre in Leicester, Nottingham Playhouse, Derby Theatre, Royal & Derngate Theatre in Northampton and the Belgrade Theatre in Coventry continue to receive funding from the Arts Council. This funding assists the theatres to produce high quality productions. The theatres also co-produce work with other Arts Council funded theatres and also commercial theatre producers.

### Cast visits by Ian Bayes Midlands Organiser

During 2019, 60 casts were visited in the Midlands and during these meetings Equity Deputies are elected and potential members received joining information. The casts are given updates on Equity's Live Performance and Recorded Media negotiations, the union's campaigning activities and new guides/publications. The meetings

contribute towards the continued increase of new members and the retention of existing members.

Work place visits in the Midlands by Andrew Whiteside Recruitment & Retention Organiser

Panto: 'Peter Pan' (Nottingham Theatre Royal), 'Cinderella' (Mansfield Palace), 'Jack & The Beanstalk' (Loughborough Town Hall), 'Cinderella/Away in a Danger' (Lichfield Garrick), 'Peter Pan' (Derby Arena), 'Sleeping Beauty' (Newark Palace Theatre)

Sub Rep: 'Lit' (Nottingham Playhouse)

Non Equity: 'Wait Until Dark' (Nottingham Theatre Royal),

Outdoor Touring: 'The Tempest' (Cromford Mills)

Work place visits in the Midlands by Wayne Bebb Recruitment & Retention Organiser

In 2019 Wayne did 10 workplace visits with 3 of them being panto at Hereford Courtyard, Tewksbury Roses Theatre and Malvern Festival Theatre.

There was 2 commercial tour theatre visits to Theatre Malvern.

There was 1 TV visit to Agatha Raisin which took place around Gloucester/ Hereford area for series 3, and also Father Brown continues to film in the same area.

Our ongoing contact with Worcester Rep continues to gain strength with 2 theatre visits to the company.

Birmingham Royal Ballet

Birmingham Royal Ballet continues to produce and perform outstanding world class productions. The range of work performed includes, modern/contemporary and classical productions. BRB performs at its base, the Birmingham Hippodrome, at Sadler's Wells, the Royal Albert Hall, and large venues within the UK.

Recorded Media

The BBC One afternoon drama Doctors, continues to be filmed and produced in Selly Oak, Birmingham. Five episodes per week (Monday to Friday) are broadcast and this high volume of episodes produced each year results in the series engaging over 600 guest actors to compliment the regular cast. The BBC filmed Series 8 of Father Brown on location in the Cotswolds and Series 3 of the BBC III comedy Man Like Mobeen was filmed in Birmingham.

The world's longest running continuous radio drama The Archers, continues to be recorded at that the BBC's Mailbox studios in Birmingham and is broadcast on Radio Four.

Other activities

Meetings were held with Martin Sutherland the Chief Executive of the Coventry City of Culture Trust to discuss the drafting of a 'Memorandum of Understanding', which would focus on the terms and conditions of employment of professional artists engaged in productions/events when Coventry becomes the UK's City of Culture in 2021.

The Organiser also attended the Black Chat Integrated Forum in Leicester, ACAS Employment Seminar in Nottingham and attended meetings of the TUC's CLIC (Culture & Leisure Industries Committee).

Equity's Profile

In addition to the cast visits which are undertaken across the Midlands, Equity was also present to publicise the benefits and services of the union, recruit and retain members at the following events in 2019. The Leicester Comedy Festival, Members Summer Open Meeting in Boston, the Kidology Children's Entertainers and Venturama Ventriloquists Convention in Birmingham, the Spark Children's Theatre Festival in Leicester and the Keeping It Live Variety Showcase in Birmingham.

The work undertaken during 2019 to recruit and retain members, resulted in the Midlands membership increasing by a healthy 4.1% to 3,732 members. The total number of members in benefit for the year across the UK was 48,176.

## **2. NORTHERN**

### **North West Region:**

#### **Staffing**

North West Regional Organiser -Paul Liversey

Yorkshire and North East Organiser-Dominic Bascombe.

The Organisers were supported by Andrew Whiteside (Recruitment and Retention Organiser) and Mary Hooley (Organising Assistant).

#### **Live Performance**

Subsidised Repertory Theatre – As in 2019, subsidised theatre in the North West was strong in some areas, and weaker elsewhere.

Routine cast visits took place throughout the year at all the producing theatres in the North West, with good returns in terms of recruitment and retention, along with the election and support of Equity Deputies. Throughout 2019 visits have largely focused on campaigning and industrial issues including the submission and negotiation of theatre contracts, the introduction of the new Subsidised agreement, the launch of Equity's Cast it Here Campaign, and the launch of the Performance for All campaign.

In terms of individual theatres, Theatre by the Lake, Keswick continued with their previously adopted model of production. The theatre produced the Summer Season in a repertory model, as well as a Christmas show.

The Liverpool Theatres Trust remained in something of a transition given their withdrawal last year from the Arts Council England standard funding model and receipt of a one-year grant while they devised a new business model. In effect the Everyman is a producing house and the Playhouse a receiving house. I had several meetings with the trust to seek assurances that there would be no future reduction in the number of home productions. Despite the difficulties experienced it is pleasing to report however that the trust continued to provide opportunities for our members and employ a significant number of artists from the local area.

It is also pleasing to report that The New Victoria Theatre in Newcastle under Lyme continued to put their programme of home produced theatre at the heart of their work.

The Bolton Octagon continued to produce at various locations throughout the town while the multi-million pound redevelopment of the Octagon continued. Following discussions with the Octagon I was informed that the redevelopment is on schedule to be completed in spring this year, with first productions taking place in autumn.

Meanwhile, and as reported last year, the number of productions at HOME in Manchester decreased and this was a topic of a number of discussions with the Greater Manchester General branch.

Elsewhere in Manchester, the Royal Exchange continued to produce a strong season of home produced work, and once more provided more actor weeks than any other North West theatre.

The Storyhouse in Chester once again produced a varied number of performances as part of their summer season, and also produced a Christmas show.

I, along with members of the North Lancs and Cumbria branch met with management and members of the trust of the Dukes' Theatre in Lancaster to ascertain their plans. This was partly due the continuing concerns first reported last year regarding the theatre's financial viability and also as a result of the North Lancs and Cumbria motion carried at last year's Annual Representative Conference held in Belfast. During our meeting we were reassured that the theatre's position is improving and it is now hoped that the number of home productions will increase. It is unfortunate to report however that redundancies have taken place at the theatre, some of which have involved our members.

The Coliseum in Oldham has likewise been facing difficulties on a number of fronts, including financial difficulties which have seen it return to the ACE with a revised business plan. These issues have once again placed in jeopardy the number of in-house productions and are also of great concern to our members

employed at the theatre. I have been in close contact with our members in this regard, but once again have to sadly report that a redundancy situation has arisen involving our members.

I have also held positive discussions with the Royal Court in Liverpool about their future plans and the possibility of adopting an Equity agreement. The theatre provides continuing opportunities for our members and so it would be tremendous if an agreement with Equity could be reached. The discussions are continuing.

### **Independent Theatre Sector**

In the Small Scale Sector the M6 Theatre Company, Horse and Bamboo, Reveal Theatre Company and 20 Stories High still continue to actively produce and work using the ITC/Equity contract.

Equity has continued to have a presence at the various theatre festivals taking place in Manchester throughout 2020, including the Manchester Fringe Festival, which provided opportunities for members to work and also saw the development of new writing and the emergence of a growing fringe theatre scene within Manchester. Significantly, the festivals provide alternative opportunities for Equity to campaign with its members on issues such as theatre funding, and also to raise awareness amongst members of statutory rights, including the National Minimum Wage and pensions. The next steps for this work should see producers and venues signing up to the Professionally Made, Professionally Paid Campaign.

In addition Hope Mill Theatre continued as a signatory to the campaign, after entering a House Agreement with Equity for their home produced work, with the scope of the agreement now being extended.

### **Commercial Theatre**

The following theatres and visiting productions were visited throughout 2019:

'Annie' (Manchester Opera House), 'Rock of Ages' (Stoke Regent Theatre), 'The Bodyguard' (Liverpool Empire), 'Fame' (Liverpool Empire), 'Madagascar' (New Brighton Floral Pavillion), 'The Full Monty' (Liverpool Empire), 'Kinky Boots' (Liverpool Empire), 'Blood Brothers' (Salford Lowry), 'Dirty Dancing' (Manchester Palace Theatre), 'The Mousetrap' (Salford Lowry), 'American Idiot' (Liverpool Empire), 'The Tiger Who Came To Tea' (Buxton Opera House), '9 To 5' (Manchester Palace Theatre), 'Cabaret' (Chester Storyhouse), 'Madagascar' (Stoke Regent), 'Fame' (Buxton Opera House), 'Nigel Slater's Toast'

Non Equity: 'Macbeth' (Liverpool Epstein Theatre), 'The Verdict' (Oldham Coliseum), 'My Fairfield Lady' (Liverpool Royal Court), 'Achy Breaky Bride' (Theatre Royal St Helens), 'Lost Soul 2' (Liverpool Royal Court), 'Scouse Pacific' (Liverpool Royal Court), 'The Menlove Avenue Murder Mystery' (Liverpool Royal Court), 'Redcoats' (Millgate Arts Centre), 'Girls Don't Play Guitars' (Liverpool Royal Court), 'A Murder is Announced' (Blackpool Grand)

Outdoor Touring: 'Gangsta Granny' (Walton Hall), 'Private Lives' (Walton Hall), 'A Midsummer Night's Dream' (Knowsley Hall), 'Much Ado About Nothing' (High Lea Park), 'Wuthering Heights' (Ordsall Hall)

Panto: 'Jack & The Beanstalk', 'Cinderella', 'Snow White', 'Dick Whittington', 'Peter Pan'.

### **Recorded Media:**

Television Production continued to remain healthy in the North West in 2019 with visits taking place to the following productions:

'The Intergalactic Adventures of Max Cloud', 'Peaky Blinders', 'World on Fire', 'Coronation Street', 'G-Loc', 'Us', 'Traces', 'Moving On' (x2), 'So Awkward', 'Life', 'The A Word', 'Intergalactic', 'The Bay', 'Supernova', 'Tin Star', 'The Irregulars' (x2), 'Cold Feet'

The Coronation Street forum continued to meet regularly throughout 2019, covering a wide range of workplace issues, including the on-going re-negotiation of the Equity/ITV agreement. In addition numerous forum and management meetings have taken place at Hollyoaks mainly aimed at resolving a number of workplace issues and concerns raised by members. A number of meetings also took place with agents to discuss these matters. Throughout this period we have received great support from the union's Television Organiser.

### **Student Visits:**

A number of student visits have taken place across the North West throughout 2019 raising awareness and



recruitment to Equity's student and Graduate membership schemes and providing an opportunity to discuss the benefits of full Equity membership. Schools and Colleges visited included:

LIPA, University of Cumbria, Manchester College, Manchester University, Oldham College, Manchester Theatre School, ALRA North, The Arden, LJMU, UCLAN, The Hammond School, Liverpool Theatre School, Royal Northern College of Music, KS Dance Academy Warrington, Lancaster University, Blackpool School of drama. Spotlight Open House, and Studio 25 in Manchester.

### **Variety**

All three variety branches continue prosper to varying degrees under the leadership and direction of their officers.

The Manchester Variety Branch continues to be very active with good attendances at their meetings, which provide a useful opportunity for members to discuss and debate the issues that are affecting them as performers. They celebrated once again with their well-attended and enjoyable summer party. The branch has been represented at each of the Northern Area Network meetings which had taken place in 2019 and members of the branch continue to take an active role in other Equity committees.

The Blackpool Variety Branch has continued to play an active role in all aspects of Equity's business and raising the profile of Equity amongst members working and living in the Blackpool Area, including being involved in the development of the Blackpool Variety museum project. They have also produced a series of Variety shows, to fundraise for the branch and other local charities.

The Merseyside Branch has continued to make good progress under the leadership of their Chairman, Chris Dale, and has seen a much more vibrant and healthy branch with increased participation and attendances at meetings.

Equity attended many events throughout 2019, aimed at organising and recruiting variety members. These included: Keeping it Live National Variety Showcase, Blackpool Museum Celebration Showcase, Viva Showcase, Blackpool, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Agents Association Meeting, North West Burlesque Society.

### **Claims**

2019 saw work undertaken on numerous variety and general claims resulting in recovery totalling £12,290, with work continuing on a further 21 claims.

### **General Branches**

The Greater Manchester and Region General Branch had a positive year, which has seen them continue to focus their efforts on reaching out to new members and building participation in the branch. This was boosted with the branch's successful bid from the union's Unknown Funds, which has been used to facilitate a number of heavily subscribed workshops. The branch meetings have taken place at the Mechanics Institute, and through their Equality and Diversity Rep, Hayley Cartwright the branch took part in Manchester Pride in August 2019.

The Liverpool and District General Branch has had another positive year organising and campaigning in the Liverpool Area while continuing to meet at The Unity Theatre, and has successfully recruited new and active members on to the branch committee.

The North Lancs and Cumbria General Branch have had mixed success in holding meetings, and unfortunately the latest AGM has had to be re-arranged due to numbers attending.

The Isle of Man General Branch has continued to enjoy positive attendances at meetings, under the leadership and direction of the branch officers.

### **Organising, Campaigning and Events**

All of the above activities support our Organising and Campaigning activities in the North of England. Between the two industrial Organisers and the Recruitment and Retention Organiser 219 workplace visits

took place across companies in both Live Performance and Recorded Media. This has not only contributed to the recruitment and retention agenda of the Union, but also provided a useful opportunity to engage Equity members in our campaigns and activities.

This campaigning has included the launch of a number of local Campaigning and Equalities networks.

Paul Liversey, North West Organiser

## **North East**

It has been an incredibly busy year in the North East with reinvigorated branches finding new ways to engage with members alongside increasingly complex multi-party claims and new opportunities to develop relationships with producers across the region.

### **Live Performance**

There was a range of work produced under Subsidised Repertory terms across the North East over the past year at Harrogate Theatre, Hull Truck, Northern Stage, Sheffield Crucible, Stephen Joseph Theatre (SJT), Leeds Playhouse (formerly West Yorkshire Playhouse) and York Theatre Royal. We are particularly delighted to welcome Northern Broadsides as a UK Theatres member using Equity terms. This was a fantastic move that has come after years of consistent lobbying by members and my predecessors in this post. We look forward to working with them.

The Leeds Playhouse re-opened to great acclaim in a stunning new building that has already won industry awards and been praised for its accessibility and outward looking approach. Chief Executive Robin Hawkes and Artistic Director James Brining have reaffirmed their commitment to working with Equity, successfully resolving concerns over safety in their new performance space. We are particularly pleased to welcome Michelle Booth as a stage management dep.

At Sheffield Theatres we continue to maintain a good working relationship with the management ensuring that members, professional performers and those new to the industry are working on agreed terms. We also developed a new relationship with Eclipse Theatre, the leading black led NPFO touring company based in Sheffield and latterly in Leeds.

Live Theatre, Red Ladder Theatre Company, Theatre Hullaballo and Tutti Frutti Productions all produced in the region as ITC Ethical Managers. A number of smaller scale theatre companies produced on either Equity's Fringe Agreement or negotiated House Agreements.

Over the past year negotiations have been ongoing on agreements with Blowin' a Hooley Theatre, and Alphabetti Theatre in Newcastle, and Lawrence Batley Theatre in Huddersfield.

The region has many theatres which have played host to opera, ballet and musical productions from outside the region.

In York we dealt with the collapse of Shakespeare's Rose Theatre which went into liquidation after a disastrous period with shows in York and Blenheim Palace. Members who were due to go on tour in Manila were left out of pocket and many others did not see pension contributions or their expected holiday pay. I have joined the Liquidation Committee on behalf of Equity members and continue to work with other creditors seeking some compensation. My thanks to South East Organiser Steve Duncan -Rice who supported the members based in Oxfordshire.

Throughout the year cast visits were regularly undertaken in the Subsidised Repertory houses in the region. A large number of commercial tours and other smaller scale theatre companies were also visited. Pantomimes and Christmas shows in the North East region were produced on a range of contracts including the Subsidised Repertory Agreement, the Commercial Theatre Agreement, the ITC Agreement and other non-Equity contracts. Staff visited as many pantomimes and Christmas shows in production as possible and visits included to the Chesterfield Pomegranate, Darlington Civic, Billingham Forum, Middlesbrough Theatre, Gateshead Little Theatre, Sunderland Empire, Bradford Alhambra, Sheffield Lyceum, Hull New Theatre, Theatre Royal Wakefield,

Harrogate Theatre, and Bradford The Ambassador.

Recorded media visits took place wherever possible and included in Television: 'Last Tango in Halifax', 'Vera', 'Emmerdale', 'All Creatures Great and Small' and in film: 'Censor' and 'Ali & Ava'.

### **General Branches**

The North East General Branch hosted a very well attended event for students and young members in Newcastle. Held at LIVE Theatre, THRIVE brought together speakers from Northern Stage, Blowin' a Hooley Theatre, Alphabetti and others to discuss entry to the industry and barriers that may exist. Myself and Amy Dawson from Guild House held workshops on union membership and understanding the basics of contracts and employment rights. Many thanks to Amy Dawson for her help in this event.

The NE General Branch was also the first branch in the country to launch the Cast it Here campaign and explored ways to progress the campaign including tackling representation in film and on stage. Incidentally, the Cast It Here campaign was rooted in a motion from the Leeds and Region General Branch at this year's ARC that called for increased use of local talent across the country. Leeds and Region General Branch has unfortunately not operated at its best this past year and there are plans for the branch to refresh with a new committee in 2020. However it was able to lead a contingent on behalf of the Federation of Entertainment Unions at Leeds Pride.

Sheffield General Branch continues to flourish, offering members an array of opportunities to get involved and engaged. Members there have committed to seeing progression on the Class Network including it as a discussion point in their meetings.

My thanks to the General Branch officials who have worked hard for their branches over the past year.

### **Variety**

The four variety branches in the region continued to hold regular meetings.

The North and West Yorkshire Variety Branch has hosted a number of guest speakers over the year including one from First Act Insurance focusing on insurance cover available for variety members. Meetings usually take place at the George IV pub in Birkenshaw followed by an open mic night.

The Humberside Variety Branch continues under Secretary Christie Clifford to hold meetings in Hull, Scunthorpe, Scarborough and Cleethorpes. The venues ensure that the branch is accessible to members across the region. This branch has been particularly active in hosting charity fundraising events in Hull and members of the branch attended and supported Engage for Change, an event aimed at increasing the prominence of the work of trade unions.

The North East Variety Branch continued to meet at the Alberta Social Club in Jarrow and Stephen McGuire as Secretary, worked tirelessly on behalf of the branch throughout the year. Special thanks to the branch who supported the regeneration of the NE General Branch as well.

The South Yorkshire Variety Branch met regularly throughout the year in Rotherham with Joy Palmer as Secretary. Special thanks to Anthony Blakesley who represented Equity at Doncaster Pride.

### **Northern Ballet**

The deps at Northern Ballet continued to do their best to maintain a near 100% membership as well as liaising with the organiser on industrial matters. Many thanks to the hard work of the Equity Deputies: Ashley Dixon and Hannah Bateman. Both have announced their intention to step down in 2020 and we thank them for all they have done over the years.

There has been small but regular filming work for dancers at Northern Ballet under the Equity BBC/ PACT agreements.

Northern Ballet also kicked off its 50th anniversary celebrations in 2019.

### **Opera North**

The hard working deps at Opera North, Jeremy Peaker and Victoria Sharpe, continue to support members there and have addressed internal matters professionally. We thank them for their work.

### **Emmerdale**

Negotiations on the ITV agreement have been supported by meetings with the Emmerdale deps throughout the year. There are now well established, regular forums between ITV management, Equity officials and the Equity deps. These have proven very useful in presenting upcoming information for members and an opportunity to question cast wide proposals. Many thanks to the hard work of the Emmerdale deps Nicola Wheeler, Zoe Henry, Mark Charnock and Bhasker Patel. Special congratulations to the cast for winning Best Soap at the National Television awards.

### **Students**

Student talks are very important as an opportunity to bring in new members as well as address areas of concern for those new to the industry. There was successful participation at the THRIVE event in Newcastle organised by the North East General Branch; as well as talks with students at Sage Academy and Newcastle College; UCR in South Yorkshire; Leeds College of Music; and Northern School of Contemporary Dance. Recruitment organiser Andrew Whiteside met with students at Chesterfield College and the NORTH Festival in Newcastle.

My thanks to Alan Lean, Rights and Welfare officer for his work in making tax understandable for students!

### **Legal Claims**

During the year £15,983.03 in damages for breach of contract claims was recovered for members and a number of employment related disputes were settled.

### **North West**

#### **Staffing**

There have been a number of staffing changes in the North West in 2018. Max Beckman left her role as the North West Regional Organiser and was replaced by Paul Liversey and Dominic Bascombe started as Yorkshire and North East Organiser. The Organisers were supported by Andrew Whiteside (Recruitment and Retention Organiser) and Mary Hooley (Organising Assistant).

#### **Live Performance**

Subsidised Repertory Theatre – The subsidised theatre sector in the North West of England has had a mixed year.

Routine cast visits have taken place throughout the year at all the producing theatres in the North West, with good returns in terms of recruitment and retention, along with the election and support of Equity Deputies. Throughout 2018 visits have largely focused on campaigning and industrial issues including the submission and negotiation of theatre contracts, the Manifesto for Casting, the development of the Equity Distribution Service and the publication of Equity's response to sexual harassment in the industry, Agenda for Change and the subsequent Safe Spaces Campaign.

In terms of individual theatres, Theatre by the Lake, Keswick continued with their previously adopted model of production. Whilst still producing the Summer Season in a repertory model, there were effectively two distinct companies working across the productions.

The Liverpool Theatres Trust, which had previously implemented their new model of production for both The Playhouse and The Everyman, announced that they would no longer continue producing using a repertory company. The theatres rely heavily on Arts Council England funding but have now withdrawn from ACE's standard funding model and will receive a one-year grant while they devise a new business model. The Arts Council confirmed they will fund at the same level for a year while the Everyman and Playhouse make "essential changes". This had been in operation between January and July, producing 5 plays. A significant proportion of the company was drawn from the Liverpool Area, reflecting the work of the Liverpool General Branch which has campaigned on the issue of local casting. The union and branch obviously needs to give this matter some thought in how best to protect the interests of our members.

Meanwhile The New Victoria Theatre in Newcastle under Lyme continued to put their programme of home produced theatre at the heart of their work.

The Bolton Octagon's partnership with Bolton University continued and it had another year producing a wide range of home produced work. This year however the productions took place at various locations throughout Bolton as the Octagon is currently subject to a major redevelopment programme.

This year also saw significant senior management changes take place at HOME in Manchester. Though in-house productions continued it is now expected that the number will reduce, and this again would no doubt be a matter for discussion with the Greater Manchester General branch.

Elsewhere in Manchester meanwhile, the Royal Exchange continued to produce a strong season of home produced work, with more actor weeks than any other theatre.

The Storyhouse in Chester once again produced a varied number of performances as part of their summer season, and also produced a Christmas show.

The Dukes' Theatre in Lancaster saw their status as an Arts Council NPO maintained, however they are currently facing a number and managed to maintain the number of their home produced productions. The theatre however is currently experiencing financial difficulties which are limiting the number of productions, and worryingly also means that a number of full-time employees' posts are potentially at risk, including those of some of our members. I have consequently not only met with our members but also the management of the theatre.

The Coliseum in Oldham has likewise been facing difficulties on a number of fronts. The planned re-location to a new venue was dealt a severe blow with the removal of substantial guaranteed local authority funding. In addition to this blow the theatre has also been facing financial difficulties which have seen it return to the ACE with a revised business plan. These issues have once again placed in jeopardy the number of in-house productions and are also of great concern to our members employed at the theatre. I have been in close contact with our members in this regard.

#### Independent Theatre Sector

In the Small Scale Sector the M6 Theatre Company, Horse and Bamboo, Reveal Theatre Company and 20 Stories High still continue to actively produce and work using the ITC/Equity contract.

Equity has continued to have a presence at the various theatre festivals taking place in Manchester throughout 2018, including the Manchester Fringe Festival, which provided opportunities for members to work and also saw the development of new writing and the emergence of a growing fringe theatre scene within Manchester. Significantly, the festivals provide alternative opportunities for Equity to campaign with its members on issues such as Theatre funding, and also to raise awareness of statutory rights, including the National Minimum Wage, amongst members. The next steps for this work should see producers and venues signing up to the Professionally Made, Professionally Paid Campaign.

One company continued to use The Fringe Agreement, as a result of the Professionally Made Professionally Paid Campaign – that being Off Book Theatre in Merseyside. In addition Hope Mill Theatre continued as a signatory to the campaign, after entering a House Agreement with Equity for their home produced work.

#### Commercial Theatre

The following theatres and visiting productions were visited throughout 2018:

'Matilda' – Manchester Palace Theatre

'Dick Whittington' – Manchester Opera House, 'Sleeping Beauty' – The Brindley Theatre, 'Sleeping Beauty' – Stockport Plaza, 'Snow White' – Lowther Pavillion, 'Aladdin' – Floral Pavilion, 'Jack & The Beanstalk' – Liverpool Empire, 'The Wizard of Oz' – Blackpool Opera House, 'Beauty & The Beast' – Southport Theatre

'The Weir' – Salford Lowry, 'A Pacifists Guide to the War on Cancer' – Liverpool Playhouse, 'The Wizard of Oz' – Chester Storyhouse

'Warhorse' – Salford Lowry

'The Scouse Nativity' – Liverpool Royal Court, 'Council Depot Blues' – Liverpool Royal Court, '21st Century Boy

The Musical' – Buxton Opera House, 'A Midsummer Night's Dream' – Epstein Theatre, 'The Liver Birds Fly Home' – Liverpool Royal Court, 'Lennon's Banjo' – Epstein Theatre, 'Bouncers' – Liverpool Royal Court, 'By The Waters of Liverpool', - Liverpool Empire, 'A Taste of Honey' – Epstein Theatre, 'Putting It Together' – Hope Studios, 'Maggie May' – Liverpool Royal Court  
 'Legally Blonde' – Stoke Regent Theatre, 'Fat Friends' – Manchester Opera House, 'Awful Auntie' – New Brighton Pavilion, 'This is Elvis' – Liverpool Empire, 'Legally Blonde' – Manchester Palace Theatre, 'Mamma Mia' - Manchester Palace Theatre, 'Fame' - Manchester Palace Theatre, 'Saturday Night Fever' – Liverpool Empire, 'Benidorm Live' – Stoke Regent Theatre  
 'Pride & Prejudice' – Stretford, 'The Midnight Gang' – Fletcher Moss Botanical Gardens, 'The Winter's Tale' – Leighton Hall, 'Twelfth Night' – Ordsall Hall, 'Romeo & Juliet' – Ordsall Hall, 'The Princess and the Giant' - Walkden Gardens, 'Love's Labour's Lost' – Stoneyford Cottage Gardens, 'The Railway Children – Ordsall Hall, 'Revoluting Women' - Millgate Arts Centre  
 'Persuasion' – Liverpool Playhouse

#### Recorded Media:

Television Production continued to remain healthy in the North West in 2018, along with the continued development of Media City UK in Salford. Visits took place to the following productions;

'Wanderlust', 'No Offense', 'Butterfly', 'Moving On', 'Cold Feet', 'The War of the Worlds', 'So Awkward', '4 O'Clock Club', 'Time Wasters', 'The Bay', 'Anne', 'Bounty.'

The Coronation Street forum continued to meet regularly throughout 2018, covering a wide range of workplace issues. In addition numerous forum and management meetings have taken place at Hollyoaks mainly aimed at resolving a number of workplace issues and concerns raised by members. A number of meetings also took place with agents to discuss these matters. Throughout this period we have received great support from the union's Television Organiser.

#### Student Visits:

A number of student visits have taken place across the North West throughout 2018 raising awareness and recruitment to Equity's student and Graduate membership schemes and providing an opportunity to discuss the benefits of full Equity membership. Schools and Colleges visited included:

LIPA, University of Cumbria, Manchester College, Manchester University, Oldham College, Manchester Theatre School, ALRA North, The Arden, LJMU, UCLAN, The Hammond School, Liverpool Theatre School, Royal Northern College of Music, KS Dance Academy Warrington, Lancaster University, Blackpool School of drama.

#### Variety

All three variety branches continue prosper to varying degrees under the leadership and direction of their officers.

The Manchester Variety Branch continues to be very active with good attendances at their meetings, which provide a useful opportunity for members to discuss and debate the issues that are affecting them as performers. They celebrated once again with their well-attended and enjoyable summer party. The branch has been represented at each of the Northern Area Network meetings which had taken place in 2018 and members of the branch continue to take an active role in other Equity committees.

The Blackpool Variety Branch has continued to play an active role in all aspects of Equity's business raising the profile of Equity amongst members working and living in the Blackpool Area. They have also produced a series of Variety shows, to fundraise for the branch and other local charities.

The Merseyside Branch has continued to make good progress under the leadership of their Chairman, Chris Dale, and has seen a much more vibrant and healthy branch with increased participation and attendances at meetings.

Equity attended many events throughout 2018, aimed at organising and recruiting variety members. These included: Keeping it Live National Variety Showcase, Blackpool Museum Celebration Showcase, Viva Showcase, Blackpool, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Agents Association Meeting, North West Burlesque Society.

#### Claims

2018 saw work undertaken on numerous variety and general claims resulting in recovery totalling £5960, with work continuing on a further 18 claims.

#### General Branches

The Greater Manchester and Region General Branch had a positive year, which has seen them continue to focus their efforts on reaching out to new members and building participation in the branch. Meetings mainly took place at the Royal Exchange, and through their Equality and Diversity Rep, Hayley Cartwright took part in Manchester Pride in August 2018.

The Liverpool and District General Branch has had another positive a successful year organising and campaigning in the Liverpool Area while continuing to meet at The Everyman, and Branch Chair Stephanie Greer has now been elected as Northern Area Councillor.

The North Lancs and Cumbria General Branch have had mixed success in holding meetings, however the branch continues to function thanks to a dedicated number of activists, with good meetings taking place throughout the year.

The Isle of Man General Branch has continued to enjoy positive attendances at meetings, under the leadership and direction of the branch officers.

#### Organising, Campaigning and Events

All of the above activities support our Organising and Campaigning activities in the North of England. Between the two industrial Organisers and the Recruitment and Retention Organiser 197 workplace visits took place across companies in both Live Performance and Recorded Media. This has contributed the recruitment and retention agenda of the Union, but also provided a useful opportunity to engage Equity members in our campaigns and activities.

Equity has had an active role and presence at a number of industry events in the Northern Keeping it Live National Variety Showcase, Blackpool Museum Celebration Showcase, Viva Showcase, Blackpool, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Agents Association Meeting, North West Burlesque Society.

### **3. SOUTH EAST**

Staffing: Jamie Briers was the Regional Organiser for the South East until August 2019. Stephen Duncan-Rice was appointed following Jamie's move to National Organiser for Theatre. The work of the Regional Organiser is supported by the Recruitment and Retention Organisers, Glenda Burgess (Recorded Media), Stephen Duncan-Rice (until Aug 2019) and Amy Dawson (from Nov 19) (Live Performance) and the Assistant Organiser Kevin Livgren.

#### **Live Performance**

The building based subsidised theatres in the South East continued to produce a range of work throughout 2019 with only a few changes to the number of productions and members engaged. The Colchester Mercury began its redevelopment project due to be completed in September 2020. The project led to a temporary off site theatre space being constructed to enable continued production and the receiving of outside theatre companies. Workplace visits were undertaken to every production produced at subsidised theatres using the terms of the Equity/ UK Theatre Subsidised Managers Agreement. Issues focused on the UK Theatre negotiations that were concluded this year for new terms and conditions in the sector. Other items discussed at meetings included Equity's Manifesto for Casting, the Creating Safe Spaces Campaign of the claim and the launch of the "Performing for All" policy document. In the main, rehearsals have taken place in the town within which the production is being made, with the notable exceptions of Chichester and Southampton who primarily rehearse their productions in London. The trend for co-productions has continued and efforts have been made to ensure that when a subsidised management produces with a commercial producer, Union agreements are used throughout the duration of the contract.

In the Commercial Theatre Sector the Mill at Sonning, Oxford Playhouse, Theatre Royal Bury St Edmunds and The Theatre, Chipping Norton have all continued to contract Performers and Stage Managers on the Equity/UK Theatre Commercial Theatre Agreement. Talks have continued with Original Theatre Company in regards to bringing them in on the Equity/Commercial Theatre Agreement.

In Independent Theatre Sector Eastern Angles, High Tide, Pied Piper Theatre, Story Pocket Theatre continue to use the full terms of the agreement. The mapping of the sector has continued with a view to identifying key

producers not yet using the ITC agreement and to bring them under the agreement. Creation Theatre based in Banbury continued to produce in the independent sector using a House Agreement negotiated with Equity. Equity continued to have a presence at the Brighton Fringe Festival throughout May, staff working in concert with the local General Branch speaking to producers about the Fringe agreement and visiting casts.

Cast visits have been undertaken across the South East in all productions on Equity contracts as well as some targeted companies that do not yet use an Equity Agreement. Visits have also enabled us to build relationships with members and employers and through the visits the network of Equity Deputies has continued to grow. As always, the visits have proven an extremely positive tool to encourage performers, stage managers and other workers in the industry to join or re-join Equity.

16 work place visits in theatre to commercial touring productions in the South East area in 2019 by Steve Duncan-Rice in his role as Recruitment & Retention and South East Area Organiser. Examples of visits in theatre include: Rough Crossing at Windsor Theatre Royal 24/1, Saturday Night Fever Canterbury Marlow 8/2, Joseph at Windsor Theatre Royal 27/2, The Worst Witch Norwich Playhouse 18/4, Ben & Holly's Little Kingdom, Gordon Craig 23/5, Shakespeare Rose Theatre Blenheim Palace 4/9, Annie Ipswich Regent's Theatre 7/11.

Kevin Livgren in his capacity as Assistant Organiser conducted 47 work place meetings to live performance productions taking place in the region, which included national tours, fringe and productions produced by regional theatres.

### **Miscellaneous Live Performance**

Equity members working for Past Pleasure continue to benefit from being contracted on an Equity recognised contract. Past Pleasures is the supplier of performers to English Heritage and Historic Royal Palaces who undertake live interpretation work. A team of Deputies, working for Past Pleasures on a regular basis, have overseen this work in partnership with the Regional Organiser and rates of pay and other conditions have been improved.

A Code of Conduct was agreed for the first time with a wrestling promotion, EVE-Riot Grrrls of Wrestling, based in Sudbury. The code is being trialled for a 6 month period. Equity is working with the regularly booked performers to negotiate better terms and conditions going forward into 2020.

Recorded Media

Support given to members working in film, television and radio in the South East of England has primarily come from the Recorded Media Department, particularly those productions in the many film studios around London. Alongside visits undertaken by the South East Organiser, Glenda Burgess, Recruitment and Retention Organiser in the Recorded Media Department (covering for Shannon Sailing) has undertaken 27 visits in the South East Region. These included multiple visits to Film and TV studios in the region – including Shepperton, Elstree and Leavesdon. Work place visits took place on drama productions such as The Crown at Knebworth House, Worzel Gummidge in Luton, Dracula at Windsor and Call the Midwife at Longcross Studios. Visit to films included Cats at Leavesden Studios, Emma in Lewes, Cruella at Shepperton and Hobbs & Shaw at Shepperton.

### **Branches**

Equity's branch network in the South East continues to operate under the leadership of the branch officers. In addition to running their own internal affairs, each branch participated in the wider democratic structures of the Union, including sending representatives and motions to the Annual Representative Conference.

The Oxfordshire General Branch has continued to meet on a regular basis and has sought to reach out to the wider creative community throughout Oxfordshire. The branch has recently begun monthly morning meet ups at the Oxford Playhouse, providing another forum for members to network and to engage with the branch, which have proved very successful. The branch has also been building up connections with other regional organisations such as Screen Talk Oxford and local dance forums.

Kent General Branch has also continued to support members in the County through the schedule of meetings with guest speakers, they moved meetings to Marlow Theatre at Canterbury which has proved an excellent venue. Committee members also undertook branch development training and support with Kevin Livgren.



The Home Counties West branch has continued and held a successful meeting at the Yvonne Arnaud Theatre with guest speaker Joanna Read, Director and Chief Executive of the theatre. Work is ongoing to further develop the branch.

The East Anglia Variety Branch continues to have an active committee and offers a regular schedule of meetings for members at The Canary Club in Norwich. The branch were successful in applying for unknown funds this year and plan to host a variety showcase event in May of 2020.

The Essex Branch continue to meet bi-monthly, usually in Chelmsford, and have hosted various guest speakers including the veteran entertainer Danny Owen and a number of union staff personnel including Steve Duncan-Rice.

### **Events and Student Talks**

Equity attended a wide range of student talks across the region including; East 15, Rose Bruford, Laine's Theatre Arts Epsom, NESCOL College Epsom, Bodyworks Cambridge, Havering College and Southampton Solent University, GSA, Winchester University, Performers College Essex, & Emil Dale Performing Arts College Hitchin. Industry events in the region have included the Curtain's Up Showcase in Southend and a Barrie Lucas Showcase Reading.

### **Claims**

In 2019 Steve Duncan-Rice took over the handling 6 cases and a further 12 were commenced, 2 of which have been settled. Jamie Briers continued to manage a number of claims as he transitioned to his new role as National Organiser for Theatre.

## **4. SOUTH WEST**

The South West Annual General Meeting took place in March at the Brewhouse Theatre in Taunton. It was attended by 22 members including, for the first time, 2 members joining using remote access in a Council approved trial. It was attended by Equity President Maureen Beattie, who brought apologies from Christine Payne the General Secretary, and Xander Black the South West Area Councillor.

The President outlined the objectives she wanted to implement during her term, one of the key ones being the importance of communication between Staff, Activists and Members. Cast it Here was to be rolled out during the year and it was vital to use the opportunity to engage with Casting Directors and get the industry to pay more attention to the union.

The reports from the Area Councillor focused on the work of the branches and also the work to be done in Local Casting through the Cast it Here campaign as well as the Ofcom guidelines. He also reported on what he saw as an improvement in communication between the regions branches throughout the year.

The report from the Area Organiser focused on the work that had been done throughout the year in Bath and Bristol following the announcement of drastic cuts in funding.

Three motions were put forward for consideration. Motion 1 dealt with the election of National and English Area Council seats, and the nomination process. Motion 2 dealt with the branch membership 'opt out' box on membership forms, and the dissemination of information about the branches. Motion 3 dealt with Walk On and Supporting Artist Artists and the legal position on National Living Wage and commission.

Membership is up in the South West, as it is nationally, 3218 members at the end of 2019, which is an increase of 142 from the end of 2018. This is a 6.68% share of the whole Equity membership.

Xander Black continued to serve as the South West Area Councillor on the Equity Council. He attended several meetings of the branches throughout the year either in person or by remote means and continued to report on matters from the ruling body which were relevant to members in the South West as well as national issues.

Throughout the year the Cardiff Office dealt with claims for members which recovered a total of £9,384.64 as a

result of 13 cases. 2019 has seen many key issues affecting members, but again venues going out of business with no possibility of recovery are high on the list. We have also again seen a number of claims being paid over long periods with small monthly amounts being endorsed by the HMCTS.

### **LIVE PERFORMANCE**

Following the anticipation around the Tobacco Factory in Bristol during 2018 and the creation of the Factory Company, there had been several attempts to bring them onto Equity contracts, but they continued to resist. Following issues with their festive production 2018/19 the Area Organiser met with them to discuss this again with little response and a continued misunderstanding of the classification of a 'worker' and what was required.

The Brewhouse in Taunton again signed up to an Equity House agreement for their Christmas production of *The Railway Children* based on our Fringe Agreement. The theatre made improvements in terms and conditions from previous years and whilst Equity was unable to meet the cast and stage management team in person, there was favourable feedback again.

The Bristol Old Vic continued to face financial challenges and did not produce very much themselves, instead co-producing with a number of UK venues instead. *Touching the Void* (co-production with the Royal Lyceum Edinburgh, the Royal and Derngate and Fuel) returned following its premiere in 2018 and finished the year in the West End. The big new production for the year was *Cyrano*, which was also due to travel to the Hong Kong Arts Festival in 2020. The year finished with the revival of *A Christmas Carol* with many changes to the cast.

In June 2019 they announced that Charlotte Geeves would take up the position of Chief Executive in September. Equity is due to meet the new Executive Director in early 2020 to discuss the progress whilst the company remains on special rates of pay, but also outline the obligations that could change with the negotiations continuing on the Equity/UK Theatre Subsidised Theatre Agreement.

The Northcott Theatre in Exeter continued to produce 'in house' in 2019 but mostly in co-production. Daniel Buckroyd continued as Artistic Director and CEO. They continued to produce their own pantomime with Steve Bennett starring in *Beauty and the Beast* directed by Daniel Buckroyd. They continue to produce in line with the Subsidised Theatre Agreement but not as members of UK Theatre. Co-productions include *The Life I Lead* (Jonathan Church), *In the Willows* (Metta Theatre), *Turn of the Screw* (Dermot McLaughlin Productions), *The Three Musketeers* (Le Navet Bete), *Dracula* (Le Navet Bete) and *Hansel & Gretel* (Paddleboat at The Barnfield Theatre).

Wiltshire Creative (Salisbury Playhouse) co-produced a production of *The Mirror Crack'd* with the Wales Millennium Centre, which toured to Cambridge, Dublin and Cardiff. They also co-produced *Handbagged* with York Theatre Royal and Oldham Coliseum. The autumn saw the auditorium revamped to produce two productions 'in the round' – *Relatively Speaking* and *Breaking the Code*. The festive offerings saw *Robin Hood* in the Main Auditorium and a new musical *The Tailor of Gloucester* in the Salberg.

The Everyman Theatre in Cheltenham produced a main house production of *Waiting for Godot* as well as their annual pantomime. They also announced a number of productions for 2020, including the forming of a new production company Everyman Pantomimes Limited which will see productions transfer to other theatres in the UK after their initial run in Cheltenham. The Area Organiser took part in a panel session as part of the Actors Lab which continues to run at the venue.

Emma Rice's company *Wise Children* continued their tour of *Wise Children* in the first part of 2019 and then announced a tour of *Malory Towers* for the autumn. Discussions continued with the company around a suitable contract for them to work on.

Theatre Royal Plymouth continue to produce on the Equity/UK Theatre Subsidised Theatre Agreement and most shows originate from The Drum theatre rather than from the Lyric Theatre. We have improved notification of casts and getting access, but the tendency to rehearse initially in London before moving to their purpose built TR2 rehearsal studios in Plymouth is challenging.

Theatre Royal Bath is the only producer in the South West currently working on the Equity/UK Theatre Commercial Theatre agreement. They continued their prolific programme in their main house, Ustinov Studio and The Egg as well as a number of UK Touring productions and West End transfers. Jonathan Church also continued to give artistic leadership to their Summer Season.

### **RECORDED MEDIA**

Television and Film work in the region has been extensive through 2018. Filming in the region took place on Poldark (BBC), Doc Martin (ITV), The Pale Horse (BBC), The Trial of Christine Keeler (BBC), The Cure (Channel 4), Invisible (ITV), War of the Worlds (Fox TV), Salisbury (BBC), The Spanish Princess (Starz), Glass Houses (ITV), Sanditon (ITV), Hunted (Channel 4) and a number of smaller projects. The ongoing project of Rosamunde Pilcher adaptations for German TV continued in 2019 in various locations including St Ives and Truro. There were also a number of feature films made in the area, including Bait.

As in previous years local casting continued to be an issue for members and it is hoped the new Cast It Here campaign is taken forward by the branches to improve this.

### **OFCOM / CAST IT HERE**

One of the challenges facing any local casting campaign was to influence Ofcom in their guidance to public service broadcasters for Out of London Productions. In February 2019 Ofcom was to close the last part of the consultation surrounding the guidance for public service broadcasters for productions made outside the M25 and how something meets the criteria for programmes made in the Regions and Nations. The current version of the guidance, which had been in operation since 2010, specifically excluded On-Screen Talent from counting towards the criterion for production budget spend. This was to ensure that the quotas remain focused on regionally-based production expertise rather than more mobile on-screen talent and, importantly, to avoid the quotas being skewed by the significant cost of onscreen talent in some productions (including, but not limited to, drama productions). This had been a major hurdle in persuading broadcasters to cast in the regions and nations because despite all the arguments FOR casting in the location that the programme is being made, they were not mandated to by the guidance and therefore many chose not to.

It has long been Equity's policy, set and supported by many motions to both Council and the Annual Representative Conference, to seek to change this guidance. During 2018 Ofcom announced that there would be a call for evidence for a review into the guidance, and most importantly for Equity, the guidance and criteria for production spend with regards to On-Screen Talent. Equity met Ofcom during stakeholder meetings across the UK as well as meeting them privately in London, the union also responded to the Consultation. Equity suggested that the exclusion for on-screen talent could be deleted from the production budget criterion to address this issue and proposed that Ofcom could amend the criteria to place an obligation on broadcasters and producers to undertake at least one local casting session, to demonstrate a willingness to explore the on-screen talent in the locality of the production. Just before Christmas 2018, the results of the consultation were published as well as a proposed set of guidance.

Despite some positive changes, the results for on-screen talent were disappointing. Ofcom remained of the view that that the significant cost of on-screen talent on some productions could lead to the delivery of the quotas being skewed if it is included in the criteria and therefore did not propose to change this aspect of the Guidance. Ofcom recognised that on-screen talent was an important part of the production industry and they acknowledged that local casting initiatives may benefit local on-screen talent. However, Ofcom considered that broadcasters and production companies are best placed to decide what action is necessary to support the development of on-screen talent in the nations and regions.

Equity met again with Ofcom in February 2019 with the hope that they would be willing to listen again to our arguments over both the quotas and mandating the broadcasters to hold casting sessions. There was simply no appetite to change the quotas, and despite Ofcom agreeing to the benefits of casting sessions they did not feel comfortable mandating broadcasters. We explained that despite them making those observations in the consultation document, the proposed guidance contained none of the rationales that surrounds their decision and broadcasters and production companies would just leave things as they were. Simply put, if Equity felt

that broadcasters and production companies were already supporting the development of on-screen talent in the nations and regions then the union wouldn't have had a need to have run a local casting campaign CAST IT HERE for at least the last ten years or published a Manifesto for Casting calling for greater local casting.

Equity asked its members to write individually but despite a large number of members writing to Ofcom, they were still not willing to change their guidance; however, they included the following in the guidance for the first time when the revised guidelines were issued in June 2019.

On-screen talent is an important part of the regional production landscape and the PSBs should consider how best to offer opportunities to on-screen talent in the nations and regions. However, it is excluded from this criterion to ensure that the quotas remain focused on regionally-based production expertise and, importantly, to avoid the quotas being skewed by the significant cost of onscreen talent in some productions (including, but not limited to, drama productions).

### **SOUTH WEST TUC**

Lynda Rooke continued to serve on the South West TUC Women's Committee.

Equity took part in a consultation with other unions in the creative and cultural industries which led to the South West TUC publishing a Manifesto for the Creative and Cultural Industries. <https://www.tuc.org.uk/reports/cultural-manifesto>

The manifesto laid out that culture greatly enriches the life of people in the South West, and contributes hugely to the regional economy. As trade unions, the Manifesto called for:

- A coalition of support for greater investment in the arts across the South West
- Support for the 50p for culture campaign seeking increasing local council investment in the arts and heritage
- Ensure grant funding provides long-term, sustainable support for the arts
- An integrated local government policy framework to support the creative arts as powerful engines for attracting investment, raising aspiration and building stronger, healthier communities
- Demanding professional artists, musicians, writers and cultural workers are paid properly and not asked to perform for free
- Enabling trade union organisation to set good standards for training, working conditions and fair treatment
- Paying at least the Real Living Wage for all those working in the sector
- Maintaining freedom to travel and tour for work after Brexit
- Campaign for greater recognition and support for arts education at all levels of schools
- Every child to have access to free instrumental music lessons
- Supporting measures to improve diversity in the artistic world
- Advocating the health benefits for engagement in arts and culture and the place for arts professionals in the health and social care system

The Regional Organiser also took part in a Mental Health Symposium in Exeter organised by TUC South West and gave a presentation about ArtsMinds. There were a number of other presentations from unions and the role of trade unions in mental health provision at work, as well as the impact of insecure and low paid work on mental health.

The South West TUC were also keen to work with Channel 4 when they open their Creative Hub in Bristol in 2020.

### **SOUTH WEST AREA NETWORK**

The South West Area network continued to meet in 2019 with a full complement of attendees, with both the 4 Branch Secretaries and another branch committee member present at the network to meet with the South West Councillor Xander Black.

The network continued discussions with regards to Branch Development, Recruitment and Retention, and member involvement with their local branches.

Equity's main campaigns are a constant agenda item with the network. The main focus of the campaigns in the past year have included Stop Arts Cuts, Local Casting and other branch campaigns.

## BRANCHES

### **Devon and Cornwall General Branch**

The branch made the decision to make Saltash a 'permanent' venue for their meetings, aside from their yearly meeting in Penzance. For the first time it also met at the Barnstaple Fringe Festival. The branch made a successful application to the Unknown Funds to provide training courses for members, co-ordinated by Jill Lamede. Courses included Singing and Improvisation, alongside a workshop with Exeter Northcott Artistic Director Daniel Buckroyd.

The ARC motion concerned Drama in Schools and the Bacc for the Future campaign. It also proposed an amendment to a motion about future conferences.

Chair:	David Richey
Vice Chair:	Nigel Howells
Branch Secretary:	Sarah McCourt
Treasurer:	Jeremy Friday
Variety Officer:	Arnold Gutbucket (Jim Birmingham)
Education Officer:	Jill Lamède
Assistant Secretary:	Helen Bovey
Assistant Treasurer:	Mike Terry
Initiative Liaison Officer:	Wanda M. Blair

### **Dorset General Branch**

The branch met regularly during 2019 and continued to promote the work of the union across the county. The branch put a motion to the ARC regarding the Professionally Made, Professionally Paid campaign and the creation of a reporting form on the website. The branch also worked with the producers of the film Lawrence After Arabia.

Chair:	Richard Harvey
Vice Chair:	Paula Gray
Branch Secretary:	Chris Gallarus
Treasurer:	Chris Gallarus

### **Bristol and West General Branch**

The branch continued to make great progress with its 'Meet Up' format which proved to be popular with members, including a meeting with BSL interpreters. Moving to the Bristol Old Vic has been very popular, and there was also an 'outreach' meeting in Frome which was well attended. A joint meeting with the West of England Variety branch helped launch the Circus Network in Bristol. The branch put an amendment to a motion for the ARC around the Rule Change being proposed for the Complaints Process. The branch continued its engagement with the Bridgwater Trades Council who welcomed Equity Vice President Ian Barritt to speak about the South West TUC Cultural Manifesto.

The branch had made two successful applications to the Unknown Funds. The first, made in 2018, resulted in the delivery of an Equity South West trade union banner in 2019. The banner was used at the Tolpuddle Festival and also the launch of the Cultural Manifesto in Bridgwater. The second, more substantial application, was to fund an Arts Minds Symposium around mental health provision in the industry. This event happened at the Bristol Old Vic and was incredibly successful and continued to promote both the branch and the union. A special vote of thanks has to go to Gerard Cooke, whose vision it was, and worked tirelessly to ensure the event was the success it was and to staff member Louise Grainger who gave a lot of support.

Chair:	Eltjo de Vries
Vice Chair & PRO:	Gerard Cooke
Branch Secretary:	Eltjo de Vries
Treasurer:	Janet Adams

**West of England Variety Branch:**

2019 has seen the branch engaged continuing to promote the benefits of membership to Variety members in the area including another very successful fundraising show in October. The money raised has enabled the branch to make a number of donations to worthy causes in the branch area, as well as to members in need. The Remote Access equipment, purchased with a grant from the Unknown Funds, has proved successful with members. The ARC motion from the branch was centered around the guidelines for branches using remote access.

Chair: Cliff Evans  
 Branch Secretary: Mary Lane  
 Treasurer: Cliff Evans  
 Walk On Rep: Paul Anderson  
 Comedy & Disability: Stewart Masters  
 Committee Members: Clark Roberts, Lesley Saltman, Les Andrew, Martin Clayton-Smith

**C. INDUSTRIAL COMMITTEES****1. Screen and New Media Committee 2019-2021**

The Screen Committee and New Media advises the Equity Council and takes appropriate action on any matters relevant to the professional employment of Equity members working in audio and recording and in all areas of audio-visual work to be shown on screen in television, film, games, internet, non-broadcast and TV commercials. The committee also has the power to submit industrial claims to an employer and to settle industrial claims.

This committee is comprised of representatives of actors, dancers, choreographers and walk-on artists all of whom have recent experience of working on screen. The committee comprises 15 elected members, and the Chairs of the Stunt, Audio and Singer Specialist committees along with a Council Observer. All of the Equalities Committees send observers to the committee meetings

**Elected committee members as follows:**

Laurence Bouvard-Chair  
 Jo Cameron Brown-Vice Chair  
 Alexandra Afryea  
 Bertie Carvel  
 Peter Barnes  
 Sean Biggerstaff  
 Kriss Dosanjh  
 Tanya Franks  
 Henry Hereford  
 Rae Lim  
 Volente Lloyd  
 David Rapp  
 Claire Richardson  
 Hasit Savani  
 Steve North

**Observers**

Jim Dowdell-Stunts  
 Sheila Mitchell-Audio Committee  
 Marie Kelly-Singers Committee  
 Giovanni Bienne -LGBT+ Committee  
 Helen Vine - Women's Committee  
 Jassa Ahlusalia - MEMC  
 Dan Edge – DDMC  
 Nick Fletcher-Council Observer

Screen and New Media Committee –Aims and Objectives: 2019-2021

- To work with the Recorded Media Department Staff to progress to any negotiations to revise any collective Agreements when appropriate.
- To bring to a conclusion the negotiations to revise the Cinema Films Agreement

- To bring to a conclusion the negotiations for Supporting Artists Agreement across independent Television, feature film and SVoD Originals
- With the establishment of the Television Working Group, which consists of elected members, agents, staff and other specialist areas as and when required. Meetings of the TVWP will take place as and when required and it will address the specifics of any new agreements and revisions to existing agreements
- Continue to initiate negotiations with Subscription Video on Demand (SVoD) platforms for the engagement of performers, conducted through the Television Working Group
- To continue the steady progress on the work of moving the Television Commercials Agreed document for the engagement of artists towards a more formal and collectively bargained agreement with the Institute of Practitioners in Advertising (IPA)
- To be professional and quick to rise to new challenges performers face working in the industry
- To work closely with the Equalities & Diversity Organiser along with the Equalities committees to deliver industrially an Inclusive Casting Policy and to work with the industry through Project Diamond to deliver in front of camera monitoring
- To continue the work on the audit of US studios and US TV companies to ensure that members receive the appropriate level of remuneration derived from their engagement on the Equity/PACT Cinema Films Agreement and where appropriate and necessary instruct further audits both within the scope of the Cinema Films and PACT TV Agreements
- To identify and work with US producers and/broadcasters to deliver a collectively bargained agreement for US productions working in the UK
- To address any advances in technology which has an impact on members employment and remuneration
- To identify and reach out to those organisations and/or companies who are in a position to engage with the Screen and New Media Committee to further existing work on collectively bargained agreements for those members engaged in the Games industry
- Work closely with the Audio and Singers Committees and to ensure that any industrial claims are addressed speedily and professionally
- The Screen and New Media undertakes to communicate on a regular basis with the other committees and branches within the union with the aim of exchanging information, ideas and concerns
- To offer any and all assistance to Equity's Recorded Media departments specific recruitment and retention initiatives and encourage and welcome the establishment of work place branches in those areas covered by Recorded Media In line with Equity's 'Organising for Success' policy to engage members, working with officials, in active participation on an agreed agendas in support of Recorded Media's industrial, organising and servicing objectives.
- To work closely with the various Equity Committees within the Nations and Regions and ensure that specific areas of Recorded Media are addressed in a collaborative manner and ensure that any specific industrial claims from the Nations in the area of Recorded Media are addressed through the Screen and New Media Committee
- To work closely with the agent community through the Personal Managers Association (PMA) and the Co-operative Personal Management Association (CPMA)
- To progress through the life of the Screen & New Media Committee various recruitment and retention campaigns i.e. 100% TV Campaign, Films and Engagement of children
- To work closely with sister Unions within the umbrella organisations the Federation of International Actors (FIA) to ensure that wherever artists work in the Recorded Media they are engaged under recognised and accepted Union agreements
- To ensure that the Screen and New Media plays its part in the Unions wider democratic structures i.e. Council and the Annual Representative Conference (ARC)
- To treat all business of the Screen and New Media Committee professionally and with an awareness of the confidential nature of the work to be addressed.

The committee has already addressed detailed and challenging agenda addressing a number of issues and engaging with the industry across a varied subject matter ;various new SVoD Original Agreements, proposals for new structure to the BBC iPlayer, BBC studios, endorsed staff recommendation to authorise the audit of US film studios at a time of the staff choosing, addressing a new TV/Film Walk on and Supporting Artist agreement, staff initiatives on image/publicity rights, exclusivity provisions and the new established TV Working Group and

the SVoD Working Party, worked with the DDMC to deliver a workshop for performance capture and voice over work in Games

## 2. Variety, Circus and Entertainers Committee

The Variety, Circus and Entertainers Committee (VCEC), Equity's industrial committee for this sector was re-elected in July 2019 for a two year term. A list of the elected members together with other components of the committee can be found in Appendix 5.

The Variety, Circus and Entertainers Committee met five times during 2019 including once with the Variety Branch Secretaries

The VCEC put two motions to the Annual Representative Conference in 2019. One asked Council to address prominent comedy venues which did not pay professional fees for comedians on the prime nights. The other called for a sustained campaign to unionise members of the variety profession. Both were passed overwhelmingly at the ARC in Belfast.

The VCEC also discussed: matters raised by the Circus, Comedians, Burlesque and Puppeteers networks; Employment status and tax with a special meeting held in November to discuss this; General Data Protection Regulation (GDPR); Equity communications; sexual harassment and Equity's Agenda for Change campaign; accommodation costs in Edinburgh; animal licensing and proposed bans on wild animals in travelling circuses in Wales and separately in England; Storytellers' network; fees guidance for self-employed performers; Brexit and the effect on UK artists working in the EU and vice versa; confidentiality clauses in contracts.

The VCEC made a successful bid to the Unknown Funds to develop some resources for circus for educational and recruitment purposes.

## 3. Stage Committee

The Stage Committee was re-elected half way through 2019 and Nick Fletcher was elected as Chair with the Vice Chair Hywel Morgan. Other elected members are as follows: Jonathan Broadbent, Jackie Clune, Rosie Hilal, Dawn Hope, Emma Manton, Vivianne Parry, Adam Pettigrew, Kirsty Rider, Madeleine Worrall, Tameka Mortimer

The Committee met four times during 2019 and at each meeting discussed the five key industrial areas, West End, Commercial Theatre, Subsidised Theatre, ITC and Low and No Pay. The Committee considered Motions that had been referred to them by Council and the General Secretary.

The Stage Committee reviewed the aims and objectives of the Committee set for the 2017 – 19 term to ensure that these had been met.

The specific objectives that had been set at the commencement of the Committee's term had been achieved:

A new Equity/SOLT West End Agreement for Performers and Stage Managers

A new Equity/UK Theatre Agreement for Commercial Theatre

A new Equity/UK Theatre Agreement for Subsidised Theatre

A new Equity/ITC Agreement

A new Equal Opportunities clause had been agreed which included increasing opportunities for disabled artists.

Key aims of the Equality Agenda, the Manifesto for Casting and Agenda for Change had been achieved in the industrial agreements with commitments for further work and discussion.

New Committee objectives were set at the first meeting of the new Committee on 14th August 2019 as follows:

The Stage Committee set its new objectives for the 2019 – 21 term as below.



**Overall aim**

To secure, by all means possible, the best possible terms and conditions for members working in theatre throughout the UK. In line with Equity's "Organising for Success" policy to engage members working with staff, in active participation on agreed agendas in support of Live Performance Department's industrial, organising and servicing objectives in the five key industrial areas: West End, Commercial Theatre, and Subsidised Theatre, Independent Theatre and Low and No pay.

As follows:

1. Form the nucleus of all working parties set up in the Committees term to work with Live Performance staff to prepare and progress the claims and negotiations for the key industrial agreement for performers and stage managers.

Specifically during this term:

- A new ITC/Equity Agreement for Performers and Stage Managers
- In conjunction with Directors work on achieving family friendly 5 day rehearsal weeks to be incorporated into Industrial Agreements
- Prepare claims and negotiate new Agreements for Devised works/Workshops for SOLT
- Establish Subsidised Theatre Working party to take forward strategy
- Negotiate variation on the SOLT/Equity contract for ensemble/company theatre to be adopted when agreed
- Publicise changes to the Agreements on Code of Conduct for Auditions/Manifesto for change
- In Commercial Theatre work to introduce separate new arrangements for Young Peoples Theatre
- Negotiate Puppeteers Appendix for the Industrial Agreements

Work with staff to build up groups of activists/networks to support and include as members of the above working parties to inform, compile and help negotiate the key national industrial agreements and appendices thereto.

Work with staff to ensure that the new Agreements when concluded are promulgated and communicated to members.

2. Ensure that the industrial work of the Specialist Committees and any industrial claims are fit for purpose and within Council Policy and that any resulting new Agreements can be endorsed by the Stage Committee.
3. To consider and as appropriate take forward any Motions that have been referred by Council to the Stage Committee as falling within the Committee's remit.
4. Wherever appropriate help take forward those parts of the equality agenda that fall within the Committee's brief, and work closely with the Equalities Officer and Committees to ensure the delivery of the inclusive casting policy and Casting Manifesto. Work wherever possible with other campaigning organisations such as PIPA.
5. To assist wherever possible the Unions Professionally Made, Professionally Paid campaign assisting staff to reach out to companies and organisations that may be in a position to adopt one of the standard agreements covered by the stage committee.
6. Wherever appropriate assist with the Union's work, including the working group enquiry into sexual harassment and take forward health and safety/mental health issues, including supporting any campaigns and initiatives wherever possible.
7. Ensure the Committee is aware of technological advances in the way live performance is recorded for further use and liaise with the Screen and New Media Committee as appropriate.
8. Ensure link up with the Unions other Committees, Branches and other democratic structures such as the Deputies Networks.
9. Identify campaigning issues within the remit of the Stage Committee and support campaigns as appropriate
10. Work on building communication with the constituencies of each individual member and improve communication
11. To offer assistance to support the Live Performance recruitment initiatives in the five key areas ensuring member density is high across all industrial areas

The Committee sent two Motions to the ARC, one on Commercial Touring and access to tax relief calling for a lobby of Government to ensure that this tax relief is only available to producers who are using Equity Agreements and the second calling on Equity to negotiate an agreement to cover development work with SOLT and UK Theatre.

## **D. SPECIALIST COMMITTEES**

### **1. Audio Committee**

The Committee met four times this year and one meeting was inquorate. The Committee continued their work representing artists across the voice over industry and advised Equity on issues affecting members across the industry, whether it be in radio drama, audiobooks or film and television. These issues range from rates on educational language recordings, radio commercials, voice over work on television and film and video games and various other new media platforms.

One of the primary roles of the Committee is monitoring issues related to the BBC Audio Agreement and responsible for updating the agreement each year. The elected negotiating team were made up of Sheila Mitchell, David John, Annette Rizzo, Marcus Hutton and Patricia Leventon. The 2019/2020 BBC Audio Agreement was updated on the 1st of November. The minimum engagement fees were updated by 2.68% and those above the minimum were increased by 1%. It was agreed that the fees for Archers cast were to be increased by 2%. New rates and terms were agreed for readings recorded directly for BBC Sounds. The Committee continues to campaign for the increase in funding in radio drama and we are liaising with the other FEU Unions.

There was a focus on equal opportunities and the lack of diversity in the audio area. This was discussed with the BBC and with AudioUK. AudioUK (the trade body representing UK audio producers) continued to work with Equity to improve diversity across the area. There are plans to organise a roundtable event with all employers to see what steps can be taken. Members of the Committee agreed to be vigilant on this matter and report any concerns.

The Committee continued to police various issues across the industry such as late payments and low rates of pay. It is very difficult tackling these low rates of pay as we are unable to set our own rates due to constraints of Competition Law. Other options have been explored and how we can educate members on professional rates and what they should be looking out for when accepting contracts of work. There has been continued work in the area of ADR (Additional Dialogue Replacement) and ensuring that fixers are complying with the correct rates.

There were more than one instance of commercial enterprises offering voice-over jobs as unpaid competition prizes. This was immediately addressed by Equity as completely unacceptable and with the help of the Committee there was a lot of attention on social media and in the press and highlighted the professionalism of this work.

The social media presence of the Committee has continued to improve seeing more twitter followers to the Committee account. Thanks to Annette Rizzo for her work running the account.

Sheila Mitchell was the Audio Committee representation on the Screen and New Media Committee and David Thorpe on the Stage Committee. They provided feedback from the meetings of these industrial committees and ensured vital audio issues were represented on both the industrial committees.

Dan Richards, Marcus Hutton and Annette Rizzo represented the Committee on the Radio Commercials Working Party and reported back on the ongoing negotiations in radio commercials and on the strategies going forward to deal with radio commercial rates.

Louise Barrett and Marcus Hutton represented the Committee on the Television Commercials Working Party.

The representatives to the ARC were Sheila Mitchell and David Thorpe.

The motion sent to the ARC was as follows:

**“The Audio Committee would like to draw the attention of this ARC to the crisis state of Drama on BBC Radio. To this end we ask conference to urge Council to make contact with The Writer’s Guild, BECTU and any other organisations, the lives of whose members would be adversely affected by any further decline in spoken word programming and mount an all-out campaign. The first aim of such a campaign would be to secure adequate funding for this vital section of the BBC.”**

Proposed: Sheila Mitchell

Seconded: David Thorpe

This was carried at the ARC.

The Committee agreed that it was very important to send the following Emergency Motion to the ARC –

**“The ARC welcomes the passing of EU Copyright Directive by the EU Council on the 15th April 2019, and calls upon Council to interpret Articles 18, 19, 20 and 22 of the Directive and to then make use of the legislation, where it is applicable, in future dispute resolutions and negotiations.”**

**Proposed – Marcus Hutton**

Seconded – Sheila Mitchell

This was carried at the ARC.

The elected members until June 2019 are

Sheila Mitchell (Chair), David Thorpe (Vice Chair), David John (Audio Councillor), Tim Bentinck, Marcus Hutton, Dan Richards, Patricia Leventon, Bhavnisha Parmar, Liza Ross, Annette Rizzo .

The elected members from June 2019 are:

Sheila Mitchell (Chair), David Thorpe (Vice Chair), David John (Audio Councillor), Marcus Hutton, Dan Richards, Liza Ross, Annette Rizzo, Kerry Gooderson, Louise Barrett, Medina Ashabi Ajikawo.

This was a sad year for the Committee with the loss of both Ted Kelsey and Patricia Leventon. Ted Kelsey passed away on the 23rd of April – he was one of the founding members on the Committee and served tirelessly on the Committee for over 40 years. He had been the Chair of the Committee for many years and did a sterling job leading the Committee. Patricia Leventon passed away on the 15th of September – she had served on the Committee for 36 years and been the elected Audio Councillor. They will both be sorely missed.

## **2. Singers’ Committee**

The current committee were elected in 2017 and consists of Tom Emlyn Williams (Chair), Annie Skates, Nicholas Keay, Marie Kelly (Vice Chair), Anita Louise Combe, Russell Painter, Richard Reaville, Rita Campbell and Mimi Tizzano.

Elections took place in 2019 and a new committee were elected –

Tom Emlyn Williams (Chair), Marie Kelly (Vice Chair), Natalie Gilbert, Russell Painter, Richard Reaville, Nicholas Keay, Mimi Tizzano, Edward D’Arcy Hatton, Martyn Harrison (co-opted)

The Committee met four times throughout the year and continued to advise the Council, as well as the industrial committees, on issues affecting predominantly concert and session singers across the industry, but also the wider freelance singer community. A decision was taken to update the Classical Public Concert Rates from January 2020 and these were circulated well in advance so that classical fixers were fully aware of the changes. The committee’s motion to the ARC on promoting Equity to singers was passed overwhelmingly and includes a review of the recruitment materials available specifically targeting singers.

The Aims and Objectives of the committee, set in September 2019, are:-

1. Support staff in making progress with the BBC over singers
2. Continue to set and monitor the Classical Public Concert Rates alongside promoting the rates to new Choral Fixers

3. Continue to support staff in visiting and accessing music colleges and conservatoires where appropriate
4. Continue to promote amongst singers the virtues and benefits of Equity membership especially the work around the 2019 ARC motion.
5. Organise an Open Meeting for Singers in 2020

### **3. International Committee for Artists' Freedom (ICAF)**

ICAF continued to meet quarterly during 2019 and campaigned in support of a number of artists and organisations facing repression in other countries. The Committee's work specifically included:

Providing financial support to the Al Rowwad Cultural Centre, based in Aida Camp, Bethlehem. The Centre undertakes a range of activities including theatre performances at an outdoor stage, a film festival, international tours and a variety of community outreach programmes including dance, animation and art for children. The premise of Al Rowwad's work is the concept of Beautiful Resistance against the violence of occupation.

Supporting comedians/satire artists in Zimbabwe who had been subjected to violent attacks following a series of sketches they produced related to the death of Mugabe.

Monitoring developments in Russia, Cuba, Ukraine, Turkey, Hungary and Myanmar relating to the persecution/ imprisonment of artists and censorship.

Equity members are encouraged wherever possible to attend and take part in the Committee's regular fundraising events. Further information about ICAF can be obtained from Louise McMullan, Secretary to the Committee.

Current members of the Committee are:

Rosamund Shelley – Chair, Ian Barritt – Vice-Chair, Fiona Whitelaw – Vice-Chair  
Philip Arditti, Jessica Bastick-Vines, Giovanni Bienne Henrietta Branwell, Michael Branwell, Chipo Chung, Anna Carteret, Esther Ruth Elliot, Caryl Griffith, Edward Halstead, Janet Henfrey, Sara Kestelman, Joseph Kloska, Adam Knight, Peter Kosta, Karen Lewis, Stella Marris, William Maxwell, Rowenna Mortimer, Jeremy Phillips, Freddie Pyne, Sheila Reid, Prunella Scales, Jessica Sherman, Malcolm Sinclair, Maggie Steed, Terry Victor.  
Further information about ICAF can be obtained from Louise McMullan, Secretary to the Committee.

Current members of the Committee are:

Rosamund Shelley – Chair, Ian Barritt – Vice-Chair, Fiona Whitelaw – Vice-Chair  
Philip Arditti, Thomas Baptiste, Jessica Bastick-Vines, Giovanni Bienne, Henrietta Branwell, Michael Branwell, Chipo Chung, Anna Carteret, Esther Ruth Elliot, Caryl Griffith, Edward Halstead, Janet Henfrey, Sara Kestelman, Joseph Kloska, Adam Knight, Peter Kosta, Karen Lewis, Stella Marris, William Maxwell, Rowenna Mortimer, Jeremy Phillips, Freddie Pyne, Sheila Reid, Prunella Scales, Jessica Sherman, Malcolm Sinclair, Maggie Steed, Terry Victor.

### **4. Lesbian, Gay, Bisexual and Transgender + Committee**

Members in 2018: Giovanni Bienne (Chair), Amy Forrest (Vice-Chair), Dave Frost Peter Kosta, James Hamilton Welsh, Rose Collis, Tigger Blaize, Elf Lyons, Ed Zephy

Members following election and for 2019: Giovanni Bienne (Chair), Tigger Blaize (Vice Chair), Fox Fisher, Amy Forrest, Natalie Nicole Gilbert, Peter Kosta, James Nicholson, Rebecca Root, Annie Wallace

These past months have been shaped primarily by the completion of our Equity Guidelines for Industry Professionals working with LGBT+ performers. One of the main aims and objectives of the previous committee, they are now in digital and booklet form, thanks in no small measure to Tigger Blaize's tireless determination in getting them done: drafting them and making sure all voices were represented.

They were launched at the National Theatre at the end of October at a meeting that was very well attended and garnered a lot of positive press attention. However, only a few days later the Sunday papers decided to react to the guide (not a fate that usually befalls Equity booklets) by making up content not even remotely discussed in it, but also in terms that were blatantly transphobic (seemingly making a nonsensical assumption that panto dames are trans women or that trans women are the same as panto dames. It should be pointed out that the author of the article obviously didn't read the guidelines but did have a "source" who it would seem must be one of our members. All this highlights, if nothing else, how vital these guidelines are. It is definitely noticeable that the public profile of the committee has been raised, which is both an opportunity and a risk, as the reasons for it are partly a factor the increasingly transphobic tone adopted in certain quarters of the press when reporting on trans\* rights.

Our motion at the TUC LGBT+ conference focused on the legal recognition whose gender identity doesn't fit into the male/female binary, and it was easily passed.

Our new committee has experienced quite a turnover, with five first-time members. We changed the make-up of the committee to 3 male-identifying, 3 female-identifying and 3 trans\*-identifying members and the first elections held after the change yielded a committee that now has for trans\* members.

We've started work on our 2019 ARC motion, which asks for engagement with LGBT+ theatres/performance venues and production companies, as well as Pride events across the country, with the aim of getting them into the Equity fold, e.g. using our agreements. This was extended in the last few months to include discussions with Southwark Council. There is an opportunity, with its latest redevelopment, to replace the "problematic" XXL with a more inclusive LGBT+ venue, and one that might hire our members on terms and conditions approved by us. A preliminary meeting with the planning team at Southwark Council and the relevant councillor seemed to indicate that they share the need for the provision of LGBT+ spaces within the borough and for these spaces to be truly inclusive. If this co-operation model works, it could be exported to other boroughs/local authorities.

## **5. Deaf and Disabled Members Committee**

Members in 2018: Phoebe Kemp (Chair), Cindy-Jane Armbruster (Vice-Chair), Natalie Amber, Dan Edge, Simon Balcon, Mik Scarlet, Chloe Phillips, Kezia Davies, Penny Pepper. Rona Topaz and Steven Reed replaced Penny Pepper and Simon Balcon who stood down from the Committee during 2018.

Members following election and for 2019: Natalie Amber, Cindy-Jane Armbruster, Chloe Clarke, Dan Edge (Vice Chair), Neil Fox-Roberts, Steven George, Keely Cat Wells, Phoebe Kemp (Chair), Freddie Stabb

The committee has hit the ground running with a large amount of on-going work. Including the construction of the accessible casting venues database. Which is moving forward with a meeting of committee members representatives from industry bodies such as BAFTA and the BFI as well as the consultancy hired to help with the process to see the best way to help it move forward in a constructive manner. On the 18th of November.

Following our motion at ARC we are looking at Equity's own methods of communication in terms of accessibility and improving them and helping them move forward. Committee members have been assigned to this task in the hope of starting the process and moving it forward.

With the help of Equity Member Alim Jada and Deafinitely Theatre a guide of good practice for working with D/deaf members has been constructed and will be discussed at our next meeting in terms of promoting and dissemination on the 29th of November.

On the 30th Of October, The DDMC in partnership with the screen and new media committee held a very successful event looking at getting more D/deaf and Disabled performers working in video games which was a combination of workshops and panel sessions with both industry pros and the DDMC. This will be an on going piece of work to help both the industry and our members progress even further.

Our work with Spotlight and their website is slow but on going in the hope that it will better handle impairments and enable our members to be seen for more work when the new version eventually launches this work has been chased continually and will be continued to be so.

## 6. Minority Ethnic Members' Committee

Members in 2018: Daniel York (Chair), Nick Goh (Vice Chair), Somi De Souza, Nana St. Bartholomew Brown, Sophie Mensah, Rebecca Boey, Ariane Barnes, Saifeddine Benamar, Norma Dixit.

Members following election and for 2019: Daniel York (Chair), Rebecca Boey (Vice Chair), Nana St. Bartholomew Brown, Miriam Babooram, Julie Cheung-Inhin, Matt Lim, Debra Tidd, Jassa Ahluwalia, Irvine Iqbal.

The Committee met four times in 2019

In the last 12 months the committee successfully applied for unknown funds to commission Dr. Jami Rogers to conduct in-depth monitoring of TV representation that goes beyond mere numbers and drills down into the type of roles actors from different backgrounds are playing. This is a direct counter of the failed Project Diamond which doesn't even give programme-specific data.

The monitoring has already provided concrete proof that actors of East Asian heritage are woefully underrepresented and are literally only on screen in any numbers beyond tokenistic singularity is when they're playing foreign characters in foreign settings pretending to speak foreign languages and affecting often inaccurate foreign accents. This research will be of benefit to the women's committee as well particularly.

Recently we have raised public objections to Hampstead Theatre's decision to fly in (at great expense) an American East Asian actress for the China-set *King Of Hell's Palace*. BEATS met with Hampstead AD Roxana Silbert who admitted that the reason was not that British East Asian actresses weren't good enough but that it was solely down to the American playwright's "loyalty" to certain American-based actors. There is also an ongoing conversation about the same director (Michael Boyd) flying in another American East Asian actress for his Korea-set production at Bath Theatre Royal. He appears to be at war with British East Asian actress for some reason. The committee is very happy with Equity staff's engagement on this issue and feel the objections have been made with real force.

After an enormous outreach effort the committee managed to have an election for the committee for the first time in ten years. We now have a very strong committee.

## 7. Women's Committee

KMembers in 2018: Kelly Burke (Chair), Jennifer Greenwood (Vice Chair), Susan McGoun, Rosie Hilal, Fran Rifkin, Kezia Davies, Geraldine Allen, Jean Rogers, Flip Webster.

Members following election and for 2019: Kelly Burke (Chair), Abiola Ogunbiyi (Vice Chair), Jean Rogers, Jennifer Greenwood, Maureen Hibbert, Helen Vine, Christina Nelson, Rosie Hilal, Rose Collis.

The Women's Committee is coming into 2020 with some exciting work ahead, and some fabulous new hands on deck. We recruited hard and had more people stand for the Committee this term than we ever have. As a result, though we have been sad to lose some of the Aierce activists who served with us last term, we are thrilled to be joined by five new members — including our (long overdue) Airst representative from Northern Ireland.

In the past six months, members of the Women's Committee have sat on the Cultural Appropriation Working Party, organised an Equity group for the Women's March in July, attended a Parliamentary event on mental health. We also continue to be vocal in our support for WASPI (Women Against State Pension Inequality). In May, the Committee took a motion to the ARC on improving safety in castings — particularly by making members aware of their rights, and the resources already available through the union. This passed unanimously, and will form part of our work for the upcoming term. At the ARC, we also held a fringe event on the #Equity4Women Toolkit, which aims to collate in one place all the relevant industry and union resources most important for women. Nearly a third of Conference attended(!) to hear us talk through the Toolkit resources, and we were heartened by how engaged and passionate members were about the project. We were given a great deal of useful input and have reAined the Toolkit materials accordingly; however, we are struggling to get the project physically on-line and as a result the symposia we had hoped to run this autumn have been delayed until the new year.

In the meantime, the Committee continues to be involved in the conversation around Intimacy Direction, and welcome Equity's decision to collaborate with Intimacy Directors International and encourage industry to use an intimacy director in appropriate circumstances. We are particularly grateful to Stephen Spence for overseeing this work. Other ongoing work has included attending PIPA events, and continuing to work alongside both PIPA and Spotlight on the My Family Care pilot. The pilot has gained increasing traction as it's been running, but the biggest challenges to date have been (1) Ainding an accessible price point and (2) making members aware of the scheme's existence. The pilot looks set to roll over into a second year, which is hugely exciting and will give us opportunity to reAine both of the above. We envision that employers will ultimately take on the responsibility of subsidising the programme to make it more widely accessible.

The Committee's big event of the autumn was the launch of our Making an Appearance report on aesthetic labour, in collaboration with Royal Holloway University. The event was held at the H Club, and brought together members and industry to discuss the Aindings of the research, which indicated (unsurprisingly) that the pressures of maintaining a certain appearance for work impact hugely on members' lives and mental health. Dr Sara Reimers presented the report, which was followed by a panel discussion with Giovanni Bienne, Dawn Hope, Neena Shea from the National Theatre Creative Diversity Project, and Scarlett from IndustryMinds. The event was given front page attention in the Stage, and generated a great deal of interest from those industry members who were unable to attend. We hope in the new year to hold a follow-up event for industry to start a discussion around how the culture – and conversation – regarding appearance might start to change. (The report can be accessed here: <https://www.equity.org.uk/media/3339/making-an-appearance-report.pdf>).

Other ongoing work this term includes:

Working with the organisation Houselights, who help people entering the profession learn how to combat (and report) sexual harassment, and hope to hold a training day at Equity sometime in the early new year, speciAically designed for freelancers.

The Committee also intends to participate in the Fawcett Society's annual social media campaign around Equal Pay Day. Finally, the Committee notes – with sadness – the result of the most recent Equity referendum, in which an earnings requirement was implemented for certain Council seats, and regrets that it was not felt possible to have a productive and public debate. Council and staff will be aware of how problematic this rule change is for the equalities constituencies and we ask that, when implementing the rule change, a commitment be made to enshrining – and publicising – the possibility of reasonable adjustment.

As always, we extend our thanks to the staff who have given us such support over the past six months, particularly Ian Manborde who continues to hold everything together with superhuman good-humour and grace! We look forward to rolling up our sleeves and getting lots done together in 2020.

## **8. Theatre Safety Committee**

The Theatre Safety Committee comprising of industry bodies, the employers representatives and the unions, met four times during the year to discuss relevant matters including relevant legislation, recent incidents, and draft reports produced by the HSE. The Committee also discussed violence amongst audience members and particularly in Immersive Theatre where meetings were being held with Equity with some of the main Immersive Producers and the Committee would like to create guidance that could sit alongside the Non-Conventional Spaces guidance. Members of SOLT, UK Theatre and TOSCA members have been asked to share reports on violent incidents with the Committee.

## **9. West End Deputies' Committee**

The committee met every six weeks and were actively involved in the Equity/SOLT Agreement negotiations. The Committee has established a West End Stage Management Deputies Network, and led on including stage management, with an aspiration for a Stage Management dep on every show. The committee worked on a buy-out information campaign, a particular emphasis on health and safety, recording the experiences of members at auditions, and looking at improving cast album distributions. Rebecca Louis remained the Chair of the Committee

## 10. Young Members' Committee

From January to July 2019 The Young Members Committee were: Adam Pettigrew (Chair), Jessica Bastick-Vines (Vice-Chair), Sam Coleman, Tom Cuthbertson, Callan Durrant, Jessica Edwards, Wayne Ingram, Nicholas McLean, Isaac Stanmore, Guy Woolf.

The 2019-2021 Young Members' Committee, elected in Summer 2019, are: Ruby Ablett, Michelle Ashton, Sam Coleman, Francis Mezza, Helen Monks, Rebecca Rahman-Gonzalez, Alexandra Sarmiento, Sam Swann (Vice-Chair) and Guy Woolf (Chair)

In 2019 the Committee once again participated in TUC Young Workers' Conference, proposing a motion calling for increased government funding for the arts after Brexit.

In March 2019, the Committee successfully applied for £5,000 from the unknown funds to deliver a partnership with The Mono Box called #CreativeActs. This partnership delivered 25 events in London and beyond for existing members of the union and potential Equity members on topics such as Theatre Activism, Knowing Your Rights and How to Enforce Them, Empowerment in the Audition Room and Workshops in Self-Care. Further information about the sessions is available at [www.themonobox.org/blog](http://www.themonobox.org/blog)

Since its election in July the new committee has represented Equity at an event arranged as part of the union's annual presence at the Edinburgh Fringe. 'Meet the YMC' saw around 30 non-Equity members and members not currently active in the union met Rebecca Rahman-Gonzalez and committee Secretary Charlotte Bence for a session about what unions are and what the committee does. The feedback from this session helped to inform the committee priorities for the 2019-2021 term. Vice-Chair Sam Swann was part of Equity's delegation to TUC Congress, and the YMC has participated on the Working Party considering changes to the ARC. The committee have also applied for a further £5,000 from the Unknown Funds to carry out joint work with COMMON on the question of working class representation in the arts, and have participated in the union's class network.

## 11. Opera Deputies Committee

The Committee met once during 2019 in February, and despite several attempts to arrange a further date during the year, it was not possible to find a time when Deputies from three separate Houses could attend at the same time. Debbie Davison of the ENO Chorus remained as Chair during 2019 and Rebecca Lodge of ROH Chorus was elected as Vice Chair. The Opera Deputies did not submit a Motion to the ARC, but the Chair attended on behalf of the Committee.

## 12. Dance Committee

The Committee had a challenging term, principally due to the lack of availability of committee members through work. New ways of working between meetings have to be found in order to ensure that this dynamic group of activists meets their objectives in the term to come. Not enough nominations in the committee nomination period were received for a quorum which resulted in advice that Council should dissolve the committee. Council overturned this advice and received 9 nominations for the nine places at a second call. That said, there were a number of positive outcomes from the previous committee. The 2018 launch event was well attended – around 100 dancers over the day – and created engagement with the commercial dance sector which continued in 2019. This has become a self-organised Commercial Dance Network.

The committee had a well-received motion to the ARC on a campaign to organise dancers in museums and galleries, which is to be taken forward as a priority into the next term. The Committee has played a full role in the industrial work of the union, with a new dance appendix agreed with the ITC and regular meetings with the Director of Dance at the Arts Council.



**Review of Success on Priorities 2017-19**

1. Education:
  - a. Continuing and developing skillshares and a programme of education on rights and professional skills . Unachieved
  - b. Development of a guide for Freelance Choreographers. Underway as a tool to assist in Arts Council apps
  - c. Development of a 'casting manifesto' for dance auditions. Work to be undertaken as part of a review of the 'Casting Manifesto' following 2019 negotiations in theatre
2. Industrial progress
  - a. Greater use of Equity contracts. Achieved with new companies on agreements, and working with the ACE over this portfolio round
  - b. Wage progression. Unachieved
  - c. Improved rates and conditions. Achieved with Dance Appendix in the ITC agreement
  - d. Reach out and organise unorganised areas with our members working in those sectors. Achieved with Commercial Dance Network
3. Sustainability
  - a. Strategies for career longevity. Achieved with Unknown Funds money for NORA project
  - b. Promote awareness of mental health and wellbeing. Unachieved
  - c. Strategies to prepare for Brexit (both protecting UK dancers who wish to work/continue working in Europe and European dancers in the UK). Still underway due to ongoing political instability – input into work with policy officer
  - d. Affordable workspace mapping and campaigning. Project started with ACE and Mayor of London but not progressed
4. Inclusivity
  - a. create an inclusive network of Equity members and activists which embraces and nurtures diversity around ethnicity, geographic location, sexuality, age and class to help us affect change in the industry  
Unachieved

**Priorities 2019-21**

Equity's Dance Committee's mission in the 2019-21 term is to fight for a working world where: Access to work is a level playing field, inclusive of dance artists, no matter where they live or are from, their race, sex, gender, ethnicity, sexual orientation, age, class, disability or other characteristic.

Terms and conditions are sustainable, for long, stable careers.

Where the dignity and integrity of dance artists' wellbeing is at the heart of our industry

1. Education
  - a. Continuing and developing skill-shares and a programme of education on rights and professional skills
  - b. Development of a guide for Freelance Choreographers making ACE applications
  - c. Development of a 'casting manifesto' for dance auditions
  - d. Guide to support members' individual negotiations above union minima
2. Industrial progress
  - a. Greater use of Equity contracts
  - b. Work on the ITC Negotiations Working Party to secure improved rates and conditions
  - c. Museums and Gallery Campaign to secure collective agreements with additional museums and galleries
  - d. Monitor and support work of Freelance Commercial Dance Network
  - e. Wage progression and support

3. Outside of London & Inside Equity
  - a. Open meetings to launch the committee outside of London in Leeds, and Birmingham
  - b. Open meeting in Newcastle on the museums and gallery campaign
  - c. Allocate a link committee member to each Equity Equality Committee to integrate aims and support their campaigns and objectives.
  
4. Politics & Campaigning
  - a. Monitor and campaign on Brexit issues
  - b. Anti-austerity campaigning

**The Committee 2019-21 is as follows:**

Hannah Buckley  
Anne Hanauer  
Julie Havelund  
Andre Kamienski  
Dominic North  
Yukiko Masui (Chair)  
Marso Riviere  
Genevieve Say  
Sara Wookey

**CHAPTER 11:****STAFF CHANGES****A. RETIREMENTS**

None.

**B. RESIGNATIONS**

Chloe Alexander – Policy Development Officer (Temporary Contract Expired)

Emmanuel De Lange – West End Organiser

Caitlin Dunham – Organising Assistant, Live Performance

Claire Hood – TV Organiser

Becky Kukla – Membership Assistant

Jonathan Laury – Communications Assistant

Addam Merali Younger – Membership Support Assistant

Bebe William-Daniels – Organising Assistant to Head of Live Performance

**C. INTERNAL MOVES**

Natalie Barker – TV Organiser

Christine Blake – Films Organiser (Temporary)

Jamie Briers – Theatre Organiser

Glenda Burgess – Organising Assistant, Recorded Media

Steve Duncan-Rice – South East Area Organiser

Paul Fleming – West End Organiser

**D. NEW APPOINTMENTS**

Nick Baker – Organising Assistant to Head of Live Performance

John Etherington – Office Assistant (Temporary Fixed Term Maternity Cover)

Sarah Fretwell – Membership Assistant (Temporary Fixed Term)

Lottie Stables – Organising Assistant, Live Performance

Sam Winter – Governance & Operations Organiser

## CHAPTER 12:

**MEMBERSHIP****A. IN BENEFIT MEMBERS AT 31st DECEMBER 2019**

Region	Dec-19	Percentage
Scotland	2527	5.25%
South East	10346	21.48%
Midlands	3732	7.75%
Northern Area	6622	13.75%
London	18267	37.92%
South West	3218	6.68%
Northern Ireland	466	0.97%
Europe	451	0.94%
Wales	1684	3.50%
International	517	1.07%
GoneAway	345	0.72%
<b>TOTAL</b>	<b>48176</b>	<b>100.00%</b>

**B. NEW MEMBERS**

Actor Film	41	1.4%
Actor PACT	91	3.0%
Actor ITV	6	0.2%
Actor BBC TV	19	0.6%
Actor Channel 4	0	0.0%
Actor Radio	1	0.0%
Actor TV/Comm	77	2.6%
Actor West End	58	1.9%
Actor Com TH	54	1.8%
Actor Sub Rep	26	0.9%
Actor Small Scale	17	0.6%
Actor Tac	0	0.0%
Actor Opera & Ballet	5	0.2%
Actor Theatre House Agreements	16	0.5%
Actor Guidelines Recorded Media	138	4.6%
Actor Guidelines Live Performance	408	13.5%
Actor Overseas	98	3.3%
Actor Fringe	17	0.6%
<b>TOTAL ACTORS</b>	<b>1072</b>	<b>35.6%</b>
Dancer Film	1	0.0%
Dancer PACT	3	0.1%
Dancer ITV	0	0.0%
Dancer BBC TV	1	0.0%
Dancer TV/Comm	0	0.0%
Dancer West End	10	0.3%
Dancer Com TH	2	0.1%
Dancer Sub Rep	1	0.1%
Dancer Small Scale	2	0.1%
Dancer Opera	3	0.1%
Dancer Theatre House Agreements	2	0.1%
Dancer Guidelines Recorded Media	7	0.2%
Dancer Guidelines Live Performance	77	2.6%
Dancer Overseas	7	0.2%
Dancer Fringe	0	0.0%
<b>TOTAL DANCERS (excluding variety &amp; ballet dancers)</b>	<b>116</b>	<b>3.8%</b>

Singer Film	0	0.0%
Singer PACT	0	0.0%
Singer ITV	0	0.0%
Singer BBC TV	0	0.1%
Singer Radio	0	0.0%
Singer TV/Comm	0	0.0%
Singer West End	1	0.0%
Singer Com TH	0	0.0%
Singer Sub Rep	0	0.0%
Singer Small Scale	0	0.0%
Singer Theatre House Agreements	0	0.0%
Singer Guidelines Recorded Media	1	0.0%
Singer Guidelines Live Performance	11	0.4%
Singer Westminster Abbey	0	0.0%
Singer Overseas	9	0.3%
Singer	4	0.1%
<b>TOTAL SINGERS (excluding variety, concert &amp; opera singers)</b>	<b>26</b>	<b>0.9%</b>
Stage Management Com Theatre	10	0.3%
Stage Management Sub Rep	11	0.4%
Stage Management Small Scale	3	0.1%
Stage Management Guidelines	25	0.8%
Stage Management Opera & Ballet	2	0.1%
Stage Management Variety	0	0.0%
Stage Management Overseas	6	0.2%
Stage Management West End	11	0.4%
Stage Management House Agreements	2	0.1%
Stage Management Fringe	3	0.1%
<b>TOTAL STAGE MANAGEMENT</b>	<b>73</b>	<b>2.4%</b>
Variety Artist	266	8.8%
Variety Singer	64	2.1%
Variety Dancer	43	1.4%
Circus	313	10.4%
<b>TOTAL VARIETY</b>	<b>615</b>	<b>27.5%</b>
Ballet Dancer	16	0.5%
Concert Singer	2	0.1%
Opera Singer	11	0.4%
Theatre Director	38	1.3%
Choreographer	22	0.7%
Theatre Designer	13	0.4%
Model	36	1.2%
TV Presenter	12	0.4%
Radio Presenter	4	0.1%
Audio Artist	40	1.3%
Stunt Performer/ Coordinator	53	1.8%
<b>TOTAL OTHER CONTRACTS</b>	<b>247</b>	<b>8.2%</b>
Walk-on	131	4.3%
Graduate - Acting	383	12.7%
Graduate - Musical Theatre	166	5.5%
Graduate - Stage Management	25	0.8%
Graduate - Theatre Direction	1	0.0%
Graduate - Theatre Design	5	0.2%
Graduate - Dance	72	2.4%
Graduate - Conservatoire Singing	5	0.2%
Graduate - Circus	5	0.2%
<b>TOTAL GRADUATES</b>	<b>662</b>	<b>22.0%</b>
<b>TOTAL</b>	<b>3013</b>	<b>100%</b>

## CHAPTER 13:

**OTHER BENEFITS****A. BENEVOLENT FUND**

£24,345.25 included £600.00 from the Unknown Funds was paid out by way of grants to members during 2019. Members are reminded that they can apply to the Honorary Treasurer for help from the Equity Benevolent Fund, if they are in financial hardship.

**B. FOREIGN LANGUAGE REGISTERS**

The registers, which are maintained at Equity's head office, continued to be used by employers requiring artists who are able to speak a foreign language fluently with an authentic accent and often to take direction in a foreign language.

**C. INSURANCE**

**Please view full details of the Equity members insurance covers at <https://www.hencilla.co.uk/unions/equity/members-benefits> to ensure awareness of all the relevant terms and conditions.**

**Members' Public Liability Cover**

The policy was renewed with Hiscox in October 2019.

a) Standard members resident in the UK remain insured for £10,000,000 limit of indemnity including temporary trips World Wide in respect of their activities as an "artist".

b) Student members are insured whilst participating in self-produced productions, rehearsals, profit share performances and occasional professional performances.

This cover extends to temporary trips World Wide excluding USA and Canada provided that the student member is usually resident in Great Britain, Northern Ireland, Channel Islands or Isle of Man. The limit of indemnity is £2,000,000.

c) Fire Performers may apply for public liability cover at an annual cost of £68.00 including insurance premium tax and fee. Equity currently subsidises this premium by £26.50 leaving the member to pay the remaining balance of £41.50.

Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

d) Stage Hypnotist can apply for public liability cover at an annual cost of £234.

e) 6 claims have been recorded under the Standard members PLI between 1st October 2018 and 30th September 2019.

**Members' Accident and Backstage Cover - Excluding Stunt Performers.**

a) Cover was renewed with Hiscox in October 2019 at the following benefit levels;

Loss of Life/ Permanent Disablement	£20,000
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Temporary Disablement	£ 150 per week payable for a maximum of 52 weeks
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Facial Disfigurement (up to a maximum)	£5,000
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Cover applies whilst the member is performing as an "artist" and while in the course of daily travel directly between residence (normal or temporary) and place of work.

b) Members who have registered under the Equity category of "Model" are insured on a 24hr basis to a maximum £10,000 in respect of facial disfigurement. Hand scarring is also insured where the member is registered as a hand model.

c) Performers Accident MRI/RIB is available at £12.88 per member for £1,000 cover.

Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

d) Stunt Performers and Arrangers have been offered cover under their own scheme Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

e) Equity members can extend the Members' Accident Cover to operate on a 24 hour a day worldwide basis meaning that accidents outside work would be insured. The cost of this cover is £5.29 per annum. Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

f) The Backstage cover remains at £500.

g) Members can buy up to £20,000 of cover for items such costumes and equipment used during a performance. Visit - [www.firstactinsurance.co.uk](http://www.firstactinsurance.co.uk)

h) 89 accident claims (including stunt performers) have been reported for the period 1st October 2018 to 30th September 2019 with claims estimated at circa £185,039

Members who have any queries with regards to the Equity Members Insurance Benefits should contact First Act Insurance on tel 020 8686 5050.

## **D. EQUITY PENSION SCHEME (EPS)**

The Equity Pension Scheme (EPS) was devised in 1997 by First Act from a mandate given by Equity. Designed from the ground up to meet the needs of the Members, the Scheme offers a unique Personal Pension Plan for members of the performing arts.

In December 2012 the EPS achieved the status of a Qualifying Workplace Pension Scheme. PRSN: 10079060. It is the ONLY pension scheme that to which the Participating Companies will contribute.

This highly successful and beneficial Scheme is administered by First Act with the funds managed by the U.K.'s largest Insurer, Aviva.

<https://www.hencilla.co.uk/unions/equity/members-pension-scheme>

## **E. LEGAL ADVICE AND PROTECTION**

This work continues to be a vitally important service for members. As in previous years Equity had a strong 12 months of work and successfully represented members in a wide array of contractual and injury based claims - for personal injury sustained in the course of a professional engagement or outside their professional working capacity.

The ongoing CCFA agreement continued to produce results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members.

We also successfully resolved a large number of contractual claims working in partnership with Pattinson & Brewer Solicitors and our regional partners.

## **F. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS**

2019 proved to be another very challenging year for the Tax and Welfare Team.

Whilst the threat of abolition of Class 2 national insurance has receded for now, on the tax front we continued our negotiations with HMRC on the new tax guidance for the sector. These ran into choppy waters in April when HMRC came back to us with a draft guidance substantially different from that which we thought we had agreed previously back in September 2018. If implemented in that form it could well have resulted in huge swathes of the membership being transferred over to PAYE. Members may well remember that the problems were highlighted in our General Secretary's speech to the ARC in 2019 and our major concerns that HMRC were seeking to undermine the consensus we had reached with them ever since the landmark case of McCowen and West back in 1993. Intensive talks continued throughout 2019 and by the end of the year we were getting the guidance much nearer to where we needed it to be. Hopefully this process can be concluded successfully in 2020.

The Equity Test Case on national insurance and high profile members finally concluded in 2019 with the appeal to the Upper Tax Tribunal which was heard on 11TH March 2019. Sadly and despite the excellent presentation of the case by our legal team we were not successful and the judge found in favour of HMRC. This brought to an end a process which had begun in April 2011 and which had cost the union a huge amount of time and resources to support the members involved through the First Tier and Upper Tribunal process. We made clear our huge appreciation to Robert Glenister for agreeing to be our lead case on behalf of the other members involved. We continue to be of the view that HMRC made an unethical use of the regulations concerned (the Categorisation of Earners Regulations) in order to recover the very large sums of employer's NICs and we continue to believe it was absolutely right to support all the members involved.

Universal Credit – the roll out of UC continues to bring a huge raft of challenges to the team due to the treatment of the self-employed under the UC rules and also the massive administrative problems with the benefit. Members who are deemed to be 'gainfully self-employed' under the UC rules are treated as having an income calculated by using the national minimum wage multiplied by up to 35 hours per week depending on their circumstances. So whatever their actual income a member could be assumed to be receiving, for example, a figure of £1,141 per month (2019 figures) if gainfully self-employed. We supported a Judicial Review challenge to the MIF by our member Charmaine Parkin carried out under Legal Aid by solicitors Leigh Day. This appeal argued that the relevant UC regulations discriminated unlawfully against self-employed people in comparison with the employed and unemployed and that the regulations were irrational. The appeal was not successful but the judgement has helped to inform our tactics and approach to future cases.

Throughout the rest of 2019 we continued to lobby against the MIF and other aspects of UC which are unsatisfactory such as the five week wait for payment and the two-child limit. We have a number of appeals in the social security tribunal pending going into 2020.

The Tax and Welfare Rights Helpline continued in 2019 to be very heavily used by members generating queries across the range of tax, national insurance and social security benefits. This gave rise to various appeal tribunals all of which were successful. A number of cases were settled pre-hearing including those relating to personal independence payments, employment support allowance, pension credits, tax credits and council tax.

The team continued its policy work in 2019 and made various submissions to government bodies e.g. to the Work and Pensions Committee, Social Security Advisory Committee and HMRC. This included feeding into updates of DWP guidance on the better treatment of self-employed claimants of maternity allowance. We also achieved an important outcome on the recognition of representatives under Universal Credit where our complaint was upheld by the Information Commissioner's Office (ICO) which has had wider implications for the advice sector. In addition, we put together briefings for external bodies e.g. an Access to Work guidance for the National Theatre.

We continued to update and expand our range of guides for members on tax and social security issues and this included a new guide on access to contributory benefits.

We continued our programme of talks during 2019 visiting several Equity branches and others including Trinity Laban, Spotlight, the National Centre for Circus Arts, Spotlight, the Northern School of Contemporary Dance and the Brighton Fringe.



## CHAPTER 14:

**IN MEMORIAM**

Valerie Adams  
Cristian Addams  
Nicholas Amer  
Ludmilla Andrew  
Audrey Ardington  
Dave Armour  
Julia Arnall  
Max Arthur  
John Gordon Ash  
Robert Ashby  
Maureen Ashe  
Susan Auckland  
Neville Aurelius  
Alan Austin  
Ginger Baker  
Janet Baron  
Alan Barret  
June Barrie  
Michael Bate  
Heather Begg  
James Belchamber  
Alan A Bell  
Ivor Benjamin  
Gordon Bennett  
Bridget Biagi  
Graham Bill  
John Blanchard  
Richard Bond  
Paula Bott  
Gordon Bowker  
Paul Boyle  
Mark Brackenbury  
Leah Bracknell  
Rony Bridges  
John Briley  
Tony Britton  
Alan Brook-Wilde  
Adrian Brown  
Terence Brown  
Maureen Bruce  
Graham W Bryant  
Jennie Buckman  
Ian Burford  
vMichael Burgess  
Beryl Calder  
Alister Cameron  
Olga Cammilleri  
Kenny Cantor  
Vittorio Caprioli  
Patrick Carter  
Bernie Casey

Seymour Cassel  
Clive Champney  
Michael Chandler  
Carol Channing  
Stephan Chase  
Gwendolyn Cherrell  
Albert Clack  
Harold Clurman  
Ian Cognito  
Beatriz Consuelo  
Tim Conway  
Deborah Cook  
Greg Cook  
Margo Cooper  
Kevin Cosgrove  
Gordon Coulson  
Roma Cresswell  
Carlo Croccolo  
Ann Crumb  
Ian Cullen  
Michael Cunningham  
Joel Cutrara  
Mary Daly  
Raymond Dalziel  
Barry Daniels  
Josephine Darnell  
Sidonie Darrell  
Paul Darrow  
Stacy Davies  
Windsor Davies  
Alexander Davion  
Eric James Dean  
Jasmine Dee  
Patricia Derrick  
George L Desmond  
Graham Desmond  
Magenta Devine  
John Dick  
Tommy Donbavand  
Dean Douglas  
Freda Dowie  
Wilfrid Downing  
Christine Du Boulay  
Carmen Duncan  
Anthony Dunston  
Richard Easton  
Buddy Elias  
Keith Ellery  
Georgia Engel  
Gerald English  
Ethel Ennis

Diana Fairfax  
Morris Farhi  
Julia Farron  
Pamela Fasso  
Jean Fergusson  
Douglas Fielding  
Albert Finney  
Diana Flacks  
Graham Fletcher-Cook  
Carol Florence  
Peter Fonda  
Maude Foster  
Jem Frazer  
William Fry  
Eamonn Gallagher  
Bruno Ganz  
Paula Gareya  
Pauline Garner  
Patricia Garwood  
Alex Geairns  
Peter Geddis  
Nigel Genis  
Nell Gifford  
Vesta 'Goddess Of Fire'  
Lauverne Kari Gray  
Bruce Green  
Clinton Greyn  
Mari Griffith  
Doug Gritton  
Grégoire Gromoff  
Andile Gumbi  
Anna Gymer  
Andrew Hall  
Gillian Hanna  
Stan Harding  
Jeremy Hardy  
Dallas Harms  
Heather Harper  
Valerie Harper  
Cathryn Harrison  
Rutger Hauer  
Eric Haydock  
Alick Hayes  
Gerard Hayling  
Adrian Hayward  
Jane Hayward  
Juliet Heap  
David Hedison  
Allen Heider  
Katherine Helmond  
Mike Henley

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Del Henney	Marilyn Llewellyn	Roger Ostime
Frank Henson	Julia Lockwood	Diana Oxford
Nicky Henson	Rosella Longinotti	Robert Page
Valerie Hermanni	Joe Longthorne	Deryk Parkin
Yvette Herries	Mike Lorenzo	Harry B Parrott
Sean Hewitt	Christina Lubicz	Jimmy Patton
Jean Heywood	Bob Lucas	Chili Palmer Paul
Gary Hildreth	Veronica Lucas	Muriel Pavlow
Adam Lea Hinton	Kenny Lynch	Leonard Pearcey
Michele Hobson	Carol Lynley	George Pearson
Victor Hochhauser	Sam Maccready	Maria Perego
Tom Hodgkins	Joy Mack	Barbara Perry
Nancy Holloway	Andrew Maclachlan	Luke Perry
Eunice Hooley	Marion Madden	Alise Piebalga
Michael Hope	Spiro Malas	Johnny Pierce
Glyn Houston	Tania Mallett	Richie Pitts
George Howell	Peter Mander	Richard Poore
Anthony Hozier	Joyce Mandre	Sid Powell
Denis Huett	Manolo	John Quarmbly
Peter Hughes	Bryan Marshall	Anna Quayle
Paul J. Hughson	Liza Martin	Leon Raffe
William Hurndell	Orlando Martins	Sandy Ratcliff
Clive Hurst	Beryl Mason	Arthur J Ray
James Ingram	Dorothy Masuka	David Rayner
Neil Innes	Julie Maxwell	Leon Redbone
Anfield Iron	Peter Mayhew	Shirley Rees
Clive James	John Mccrirk	Margaret Reeves
Jill James	John Mcenery	Nadja Regin
Paul James-Scott	Ciaran Mcintyre	Malcolm Reid
Hal Jeayes	Michael Mckevitt	Lee Reynolds
Freddie Jones	Brenda Shirley Mclean	Tony Rheeston
Helen Juste	Bronco Mcloughlin	George Rick-James
Zofia Kalińska	Tim Meats	Shane Rimmer
Juliette Kaplan	Sheila Mercier	Henry Roberts
Alan Kay	Serge Merlin	Pascale Roberts
Sylvia Kay	Sylvia Miles	Ruth Roberts
Jak Kearney	Jonathan Miller	Elisabeth Robinson
Pat Kelly	Kevin Miller	John Ronane
Edward Kelsey	Royce Mills	Clover Roope
Gypsy Kemp	Jeanne Mockford	Harry Rowley
Jeremy Kemp	June Monkhouse	Nicole Russell
Tony Kenway	Stephen Moore	Ann Rutherford
Nan Kerr	Tom Mor	John Rye
Simon (Simon Katz) Kester	George Charles Mossman	Peggy Salmon
Gaby King	Sara Mousley	Peter Sanders
Terence Knapp	Nina Mulhall	Edna Savage
Marie Laforet	Mick Murphy	Carl Schell
Burton Lancaster	Sandra Murray	Ellen Schwiers
John Francis Lane	John Myers	Desmond Scott
Carla Lehmann	Peter Nichols	Margaret Scott
Ron Leibman	Brian Nissen	Elizabeth Sellars
Patricia Leventon	Jessye Norman	Arturo Sergi
Karl Liebl	Bill O'Connor	Scott Servante
Barbara Lincoln	Mr Onkel	Garry Shandling
Simon Linnell	Peggy O'Shea	Anna Sharkey
Wilma Lipp	Philip Osment	Gary Sharkey

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Stephen John Sharples	Margot Werner
Carole Shelley	John Wesley
Albert Shepherd	Brian West
Morgan Sheppard	Jos White
Karl Shiels	Jan Whiteley
Helen Shingler	Greer Wilkinson
Silvia	Wendy Williams
William Simons	Paula Williamson
Nick Simons	Mervyn Willis
Colin Skipp	Anthony Wingate
Jon Skolmen	Max Wright
Ron Smerczak	Mary Wylie
Audrey Smith	Philip York
Carol Snape	Mark York
Derek Snook	Peter Zander
Carolyn Soutar	
Denny Spence	
Alan C. Spencer	
Libi Staeger	
Nicky Star	
Freddie Starr	
Sheila Steafel	
Stromboli	
Joe Sun	
James Supervia	
Irene Sutcliffe	
Graham Sutton	
Clive Swift	
Jeffrey Talbot	
Ann Taylor	
Jan Taylor	
Rip Taylor	
Michael Thomas	
Marshall Thomson	
Stephen Thorne	
Niall Toibin	
John Toogood	
Rip Torn	
Pat Turner	
Kenneth Tyllsen	
Valerie Van Ost	
Patricia Varley	
Hazel Vincent Wallace	
June Vivian	
Sheila Vivian	
Hans Von Borsody	
John Wakefield	
Patrick Waldron	
Scott Walker	
Georgina Ward	
Joseph Ward	
Rosemary Warwick	
Barrie Wayne	
Geoffrey Webb	
Clare Welch	
Frances Wells Robertson	

# APPENDICES

**APPENDIX 1:**

# ANNUAL REPRESENTATIVE CONFERENCE MINUTES

## THE MINUTES OF THE 2019 ANNUAL REPRESENTATIVE CONFERENCE HELD AT THE EUROPA HOTEL, BELFAST, 18TH - 20TH MAY 2019

Present: Maureen Beattie (President – in the Chair), Members of the 2018/20 Equity Council, Christine Payne (General Secretary), Equity Representatives and Observers.

Maximum Attendance: 169 including 116 representatives, 5 Officers and 20 Councillors.

Conference was formally convened at 15:00 p.m.

The President welcomed representatives. She then read out the Safe Space declaration. She introduced those sitting with her and explained some points of protocol.

### 1. REPORT FROM THE STANDING ORDERS COMMITTEE (SOC)

Adam Burns, Chair of the Standing Orders Committee and Stage Management Councillor, welcomed Conference. The Standing Orders Committee were there to organise the business of the ARC throughout the conference on these three days and deal with any queries that representatives might have about the process of the conference, ongoing timetabling and the order of the motions. He asked that representatives let the SOC know as soon as possible if they accepted an amendment or wished to remit their motion to Council.

He then went through the protocol on speaking at Conference. With fifty-five motions this year there was significant pressure on the timetable and we wanted to make sure that everybody gets the chance to move their motion. Should a motion not be reached in the timetable section we will seek to find a time for it. If it remained unfinished business it would be remitted to the Council for its next meeting.

He said that Motion 24 from the West of England Variety Branch had now been remitted to Council. On Motion 55, the Council amendment had been withdrawn. On motion 16 the first amendment from the Bristol and West General Branch has been remitted to the Council and the second amendment was opposed by Council – the attitude was not remit or oppose as it said in the paperwork.

In addition, today Council sitting at the ARC had accepted an Emergency Motion from the Audio Committee. The Standing Orders Committee will schedule this in and inform Conference when that will be heard.

The Chair then covered some further procedural points and concluded by wishing the Chair, Officers, Councillors, Representatives, Staff and Observers present a really successful ARC.

### 2. OBITUARIES

The President then introduced Ian Barritt, Vice-President and Julia Carson Sims, Vice-President who read out, in alphabetical order, the names of those members who had passed away during 2018. This was followed by a minute's silence and a final standing ovation in honour of those who had died.

### 3. SPEECH BY THE PRESIDENT, MAUREEN BEATTIE

The President greeted Conference and began by recalling her own birth in Ireland and the kindness that people in Northern Ireland had shown to her mother at that time. She said that in July she will have been President for a year and wished to say give thanks to various people: to her fellow Officers for their extraordinary support, to the General Secretary who had been amazing and to staff especially Hilary Hadley, who had been a huge help. as well as John Barclay, Stephen Spence and Matt Hood. But she also wished to thank the wonderful activists who had been understanding and encouraging and who had supported her in what she was trying to achieve. She particularly wanted to thank her dear friend and fellow Officer Ian Barritt. She was delighted to see the General Secretary back and knew that she would be as challenging as ever to those who were trying to put the union or its members at a disadvantage.

She went on to say that as many representatives would know this was the end of Mental Health Awareness week and she wanted to talk a little bit about that. She had spoken in her last Presidential column about her own experiences in a business where the appearance of success is so incredibly important, you were expected to look cheerful all the time and say that everything's great whilst the reality might be very different. Therefore it was really important to support one another and not to be worried about what may seem to you to be something which is too trivial. She said that she had spoken to Addam Merali-Younger who was the current Membership Support Assistant covering bullying, mental health and harassment. He had told her that probably the most common phrase or variation thereof that he heard on the Helpline was "I didn't know if I could or should Contact you about this". And then often members go on to explain a really challenging situation relating to harassment, abuse or something that is having a terrible impact on their mental health or well-being. So we've got to encourage everybody to use the Helpline. She said that members had initially been wary about it wondering whether it was for them or whether it would help but gradually more and more people are beginning to use it. About 20% of the people that phone the Helpline apparently just phone up because they want to talk to somebody and need to share their experience with someone feeling much better afterwards as a result. She gathered that there had been about a 1,000 contacts so far either by phone or email which was not to mention the outreach. And we were linking up with other organisations addressing mental health issues: Spotlight have their own initiative, Mind the mental health charity, Talk, charities like that. Getting together with other groups to try and form a stronger together feeling. The President said that she had wanted to Mention this and encourage everybody in this room to spread the word that it's there for all of us no matter how small your worry.

The President also wanted to say a word about the Online Branch. As a member of the Online Branch Committee she wanted as President to support the Branch as best she could and steer it through the current consultation period. During this period we need to work out what its future is, how it is best served and how it can best serve the community of our union. She knew the General Secretary would be speaking more about it later but wished to say this now. The President said that she had made her start in the profession in Variety as a comedy-feed to a not very good comedian. However, it had proved a very good learning curve. This brought her to the excellent work being done under Low Pay No Pay and the fact that more and more engagers were signing up to minimum agreed rates. She had been hearing a lot about the closure of some of the great Variety houses and she recalled the summer seasons spent where her father was working at the time. The big seaside towns had not just summer seasons but also panto seasons and spring and autumn seasons. The closure of many of these had cut down opportunities a lot and meant that many members did work that was very poorly paid or even unpaid. She knew that staff were on the case with this and said that hopefully the work being done on the "legit side" will have a knock on effect for variety, street performers, stand-ups and others in the world of variety.

She encouraged representatives to come and see her during breaks in proceedings. She hoped that it would be possible to get through every single one of the motions by Monday and she knew the passion and thought which went into formulating a motion and why you want it ratified by Conference. It's never satisfactory to miss something out at the end. She was unable to be at Conference on Monday but would do her best to keep up with the Agenda timings for the next two days.

The President ended by talking about the Olivier awards to which she and some others from Equity had been invited. They had an Obituaries section and when ITV showed it later that night it was rather badly done. We didn't see the names, we didn't see the faces, we saw pictures of a very fine young woman singing and she did a beautiful job with a choir but of course it wasn't very respectful. So she and the General Secretary had written to ITV explaining the reasons why it was unsatisfactory and had received a very good response from them saying that they completely understood and would be looking into. This was a very pleasing outcome. An awful lot of people make an awful lot of money out of what we do so we needed this respect

#### **4. APPEAL OF BEHALF OF INTERNATIONAL COMMITTEE FOR ARTISTS' FREEDOM (ICAF)**

Ian Barritt, Vice-President, then spoke on the appeal on behalf of the International Committee for Artists Freedom.

He said that he had first got involved with ICAF in the 1970s when he attended a demonstration outside the Czech Embassy. This was in support of Vaclav Havel, the writer, and performers who had been expelled from the Czechoslovak performers' union and had been unable to work. Some of them started the Living Room Theatre where they performed in each other's homes to keep their

craft alive. When we contacted the Czech union about this they said ‘There are no unemployed actors in Czechoslovakia’. Their reasoning was thus. If you were a dissident you got expelled from the union. If you weren’t in the union, you weren’t an actor and therefore there were no unemployed actors in Czechoslovakia. The wheel has now turned full circle. Recently the Egyptian Actors’ Union expelled Amr Waked and Khaled Abol Naga for criticism of the Abdel Fattah al-Sisi government. The head of the union, Ashraf Zaki, said ‘Both actors will no longer be allowed to act in Egypt’. He said that it was sad that there were still places where unions act to support workers’ repression rather than to protect workers’ rights.

Before Czechoslovakia one of ICAF’s first campaigns was to help Chilean actors persecuted during the regime of General Pinochet. He said he wanted Conference to hear the words of one of the people ICAF had helped, an actress called Coca Rudolphy.

Conference had a transcript of Coca’s words which read as follows:

“Hello, my name is Coca Rudolphy and I am a Chilean. I am here today to express my deepest greetings and thanks to all my colleagues, to Equity and the International Committee for Artists Freedom, for being there when our lives were in danger.

In 1973 the military took power. Soon after that I was taken to prison. I was very badly tortured. The consequence of that is that I am deaf in my left ear. So much electricity was used that apparently my heart stopped. I spent over a year in different prisons and in the beginning the military prosecutor wanted me to serve a term of fifteen years. I don’t know why. But after a while, he changed his mind and this time he only wanted me to be three years in prison. One day my father came to meet me; my father was a retired admiral, he had some contacts, he told me the military were very upset, very worried because of the international support for this group of actors and we were now an embarrassment for them. So soon after that we were brought to trial and found not guilty. We were not immediately released but we were released eventually.

When I was released and arrived home, I found a letter, a letter from the Oxford Playhouse. They had adopted me and invited me to go to London. Thanks to that I was able to leave the country and come to London with my other fellow actors. All of them received a letter from different theatres all around the United Kingdom. There in London we resumed our lives as actors and we formed a theatre group Teatro Popular Chileno. Our performances are based on our experiences and we toured Europe about three times at least with the help of ICAF. Then as the years went by, we were able to come back to Chile, one by one, and resume our lives here.

In 1990 democracy returned to Chile and today we live in a free country and I am sure we are alive because of you. Without your help, things might have been much different. There are no words for us to thank you. It’s always in our hearts what you have done for us and I am sure you will be able to have many more lives. In the name of my friends that are not here with me today, please receive our thanks. Thank you, thank you very, very much. “

This was followed by prolonged applause from Conference.

Ian Barritt said that this was why ICAF did what it did. He went on to tell Conference of the recent news that three Turkish colleagues who had been helped by ICAF had been included in an indictment by the Turkish government of sixteen people for their alleged involvement in the Gezi Park protests. There was a danger that there would be a request to extradite them.

##### **5. GENERAL SECRETARY’S SPEECH INTRODUCING THE 2018 ANNUAL REPORT**

The General Secretary commenced by saying how glad she was to be at Conference and thanked Representatives for their kind welcome. Once again, she was very proud to present the union’s annual report for 2018. Representatives would get reports from Stephen Spence and from Matt Hood on the work of the industrial departments and she was not going to steal their thunder, because there was a lot of good news to tell Conference. She was going to cover some highlights that she thought were important, and then very much focus on the attack that’s facing us from HMRC, an attack that’s facing every single one of us in this room, and all 46,000 of our members. Because that’s where we are.

Our membership now is just over 46,000 and we have 5,000 student members. So, we are actually a union of 51,000 people, which is quite an achievement and a record for this union. This was in part, in recognition of the status of this union, the growing status, and the work that we're doing, in terms of recruitment and retention and improvements in our industrial agreements and making new industrial agreements, in new areas. Last year, for the first time in our history, we were invited to join the Executive Committee of the TUC. That is a first.

The General Secretary wished to highlight the good news that the Equity members' pension scheme, has made over £100 million invested in it in total. And she understood we had reached a record of £1 million in one month, again going from strength to strength. The Equity Distribution Service, since it was started, has distributed £24m to performers working in the audio visual and audio industries. And we have new networks. We have a new Circus Network, joining our Comedians' Network and our Puppeteers' Network. And this year we have launched our new Burlesque Network. And, very much as the President said, Variety is also going from strength to strength. And we're finding new ways to reach members when they're working.

And one of the new ways is the Online Branch. She wanted to apologise to the Committee and all members involved in the Online Branch for the omission from the Annual Report of a report on the work of the branch. In the master copy of the Annual Report there will be such a report and one will be included in the Annual Report as posted on our website.

The General Secretary then turned to HMRC. She said that Conference would know it was Equity policy to protect our members' dual status, that of being self-employed for tax, and workers for employment rights purposes. Being workers under the Employment Rights Act enables the union to collectively bargain agreements for you, our collective agreements, which set out minimum rates of pay and other contract conditions like the royalties and residuals of which we've distributed £24 million in the last eighteen months. But it also guarantees you statutory rights. Rights such as the National Minimum Wage which is very important to our Low Pay No Pay campaign which the President mentioned, and also holiday pay, which statutorily you're entitled to. Workers' status also assists us to access pension provisions through the Equity pension scheme. And you've just heard how important that pension scheme is. A total of £100 million deposited by engagers, producers and members.

In the early 1990s, HMRC attempted to move our members, working on theatre contracts, on to PAYE. Two members supported by the union stood up to fight them. Alec McCowen and Sam West. They disputed being put on the payroll, on PAYE, because they argued, they were creative workers, exercising their own skill and judgement working in collaboration with a director, or as Sam West put it "Our job is our own." They won that case, supported by the union, and that was important. Not just for their tax status going forward, but also for the recognition that performers and others involved in a production are creative workers acting collaboratively. Performers, directors, stage management, designers, choreographers. It was a very symbolic victory for our members as self-employed workers, and one that HMRC has recognised ever since. And this dual status, self-employed for tax and workers for employment rights, has been good for all of the industry, for engagers, as well as for our members. And it has been key in maintaining the world leading entertainment sector that we have today. The UK's creative industries collectively made a record £100 billion contribution to the UK economy in 2017, generating 5.5% of the UK economy and accounting for one in eleven jobs, more jobs than in the financial sector.

However, the General Secretary said that she had to tell Conference that this success story was now being seriously undermined by HMRC. HMRC are trying to demolish the consensus that was reached with the industry in a ruthless grab for revenue that appears to be driven by forces that do not seem to understand or even appreciate our sector. She wished to explain further what she meant. Many representatives would be aware that we recently lost a Test Case in the Upper Tax Tribunal. This was a complicated case involving high-profile Equity members which had been going on since 2011. We had put a great deal of staff time, money and resources into fighting this case, because the Council thought it was right to do so. So, why did we have a Test Case? We had the Test Case because HMRC were trying to recover large sums of National Insurance, including employers' National Insurance, from these members, members who HMRC had always accepted were self-employed for tax. They did this by exploiting a loophole created by a conflict between two sets of regulations, one of which was a set of categorisation regulations which was set up expressly to enable our members to claim contributory benefits. We believe HMRC's approach to have been totally unethical and contrary to the spirit and



purpose of the legislation concerned.

We were absolutely right to fight this case, because we knew what the consequences of HMRC's approach could be. The case has caused great stress to many of our members concerned, with some now at risk of losing their homes, or being declared bankrupt. She really wanted to thank our member Robert Glenister, for agreeing to be the lead in this Test Case. Robert, thank you, for putting your head above the parapet, on behalf of all the members concerned.

We know it has been incredibly stressful at times for Robert, especially with the distortions about the case in the press. But we'll continue to provide support, all the support we can, both to Robert and to all the other members involved. The General Secretary said that many would have already seen the statement she issued following the decision on the Test Case in which she had expressed our concern that this was the beginning of a co-ordinated attack on our members and on our sector.

She said this because this is only part of what has been happening with HMRC. They started by targeting some of our most well-known and best-loved members, but the effect of their approach is spreading. And if we don't stop it, it has the potential to affect all of our members, and all of those who provide work for the industry in film, television, radio, across the board. HMRC are launching investigations into the status of members, who, under their own guidance, should be considered self-employed, and they are alleging that they are employees. This investigation has then been followed by demands for huge sums of tax and National Insurance and they can go back six years. Is it the case, in our economy, that those who can take advantage of tax havens, or giant corporations with offshore accounting, who pay, as we know, too little in tax, are too hard to challenge? Probably. So, it's the self-employed tax paying, the self-employed National Insurance paying, VAT paying creative professionals who become a soft option for HMRC, for higher tax demands.

Since November 2017, our tax and welfare team led by the absolutely magnificent Alan Lean, have been working closely with SOLT and with UK theatre, to try and agree new tax guidance for actors and performers. But this guidance is also going to include other workers: Stage management, Directors, Designers, Fight Directors, Choreographers and Role players. It was intensive and hard work, and by September last year, it looked like we had achieved agreed wording with HMRC and it just needed to be signed off by their lawyers. It was good guidance, because it preserved, in most cases, the current self-employed for tax status of our members, whilst, at the same time, recognising their status as workers for employment rights. After many months of delays by HMRC, despite our chasing, on 5 April this year, they sent us their final draft guidance. And it was completely different from what had been agreed in September. In our view, the new guidance is a complete botch and it's a disaster for us. It gives lots of weight to factors that simply don't apply to many of our members, like the ability to substitute, or providing equipment. And it totally omits the importance of collaboration, and the creative input of performers, which were so much a part of the McCowen and West decision. If this new guidance becomes official, engagers would have no choice but to put most of you in this room on PAYE and most of our members working in the industry on PAYE. And all the advantages of your dual status would be lost. All engagers would face spiralling costs, and administrative complications. And we as a union could face huge complications and liabilities in running our distribution service, which as stated earlier, has distributed £24 million to performers over the last eighteen months.

The General Secretary said that she believed HMRC were on the verge of being out of control. They cannot and must not be allowed to try and overturn decades of consensus and precedent within the industry on tax status. So, what are we going to do about it? We're now making representations across government about the damage this guidance would have on the industry, and we've been in contact at the highest level within HMRC. We've also written to Damian Collins, the Chair of the DCMS Select Committee. But we have to get the engagers on board as well. BBC, ITV, Sky, Netflix, as well as trade associations, like the BFI, PACT, SOLT-UK theatre and ITC. To change this injustice we have to have their full support.

We cannot, they cannot, allow thousands of our members to be denied the right to claim their legitimate business expenses by being wrongly forced into PAYE, because of HMRC's shoddy, inaccurate and ill thought out guidance. A motion from the union will also be going to the TUC conference in September, and we hope that other unions will give their support, and there will be ore lobbying to come in the next few weeks and

months. And that's when we will need your support, and the support of your committees, and the support of your branches. The government, who themselves removed Class 1 National Insurance contributions from our members in 2014 because of self-employed status, cannot sit by and let HMRC put the health of our vibrant creative industries, one of the few remaining UK success stories, at such risk. And the uncertainty of Brexit, already causing damage, cannot be compounded by this foolishness.

Let us not forget, it was Philip Hammond who tried to get through an increase in Class 4 National Insurance in 2017. I'm sure you remember that? And it was one of the biggest U-turns in the government's history, because people mobilised against that policy, including many Conservative politicians. We cannot be HMRC's plan B, but I believe that everything I have been talking about can be a way of interpreting this as HMRC achieving the same results by stealth, by HMRC abusing its power, without any consideration to the cost of our industry and its workers, and indeed in the end to the health of the nation's economy to which we contribute as the President said, so greatly.

The General Secretary urged Conference to fight this attack on the union's members and on our industry and we should all feel obliged to lend our support to that. Great things were being achieved with new agreements, a new independent television production agreement and a new West End Agreement. Representatives will hear about all the wonderful things that we are doing, through our democracy. There was a motion on the agenda talking about an improvement to rule 28 - that came from the ARC. Representatives would hear more about the policy on stalking, that came from an ARC motion. Members make the union's policy and they are the democratic heart of this union. And with the Staff, and with the Officers, and together we can do anything that we want to do. The General Secretary said that she really believed that and having been General Secretary for fifteen years nothing would ever convince her otherwise.

She concluded by saying thank you. She thanked the Officers for being so great in what had been a great year for the union and a slightly challenging year for her personally. And she wanted to say thank you to the staff, because they had just carried on and got on with it. And all this wonderful stuff that we have achieved with working parties and members could not have been achieved without staff and members working together. But she especially wanted to thank her PA, Natalie Barker, for being so cheerful and efficient and a bedrock to her and to the staff over the last year. So, have a great conference, let's make history together, and let's run this union. Thank you.

The speech was followed by the debates on Motions 1-4 on Equality, Diversity and Inclusion.

## **6. REPORT FROM THE ASSISTANT GENERAL SECRETARY, COMMUNICATIONS AND MEMBERSHIP SUPPORT**

Matt Hood began by thanking the team in Communications and Membership. He said that he was proud to lead a team of such hard-working and diversely talented individuals who were utterly committed to supporting our members.

He asked representatives why they had first decided to become activists in the union? To stand up and be counted, to put your head above the parapet and speak out? He suspected it wasn't great value insurance or discounts - fantastic though they were. He was certain it wasn't GDPR or branding, important though they were. In fact, he suspected that for most representatives it was about rights. Workers' rights. The rights of one of the most vulnerable workforces in the UK, the original gig economy, in an industry where the uncontrolled beasts of capitalism - supply and demand - would, without a union, be spiralling ever downwards in grim embrace on a race to the bottom.

It was with their rights, and those of others, in mind that 90 years ago a pioneering group of actors met at the Duke of York's Theatre on St Martin's Lane and resolved to form this union. Their aim was to improve the terms and conditions in the business and there was particular concern for those actors not fortunate to be at the top of the bill. A first West End agreement was followed by agreements in touring and regional theatre, in film and in television, and over the years the union has incorporated stage managers, variety artists, models and other professions to create a dynamic force representing most of the workers who make the entertainment and creative arts industries in this country, one of the UK's biggest economic and cultural successes.

So, in 2019 there is lots to celebrate – as the General Secretary had mentioned, the union's membership of over 46,000 means we are larger, stronger and more diverse than ever before. We have grown each year for a decade bucking a wider trend in the union movement. We maintain and improve collective agreements across the industry on an enviable scale and we certainly bring home the bacon – in the last five years alone we've collected more than £70 million in royalties and secondary use fees arising from our collective agreements.

But attempts, from governments, engagers and others to erode our members' rights continue. Apart from the attacks on our members' tax status which Christine has spoken about, self-employed workers are being targeted in other ways. Universal credit has been beset by multiple difficulties some of which are covered in a motion from the North and East London Branch, including the Minimum Income Floor - an assumed income from self-employment based on the national minimum wage. It means that many members who claim are being forced into hardship. We are grateful to our member Charmaine Parkin who has agreed to be the lead in a Judicial Review of the Income Floor to be heard in the High Court in July and we thank her very much for her support on this.

Technology is changing the way in which audiences are consuming the work that Equity members create. Digital and social media are changing how programmes are filmed, marketed and watched, challenging both cinemas and television alike. Streaming services and games have created a new landscape where content is just part of a package promising fast delivery times or cutting edge hardware in your pocket. And in theatre the cameras have moved in with productions live streamed to cinemas and home computers. Making sure that Equity members' rights are upheld, that they are properly compensated for their part in this revolution will be demanding and difficult, but essential. your feet up. Finally, he wished to welcome Ian Manborde, the new Equalities and Diversity Organiser. Officials and activists working together on an agreed agenda. Organising for Success we called it, we named a policy after it. It works and brings in members and income to pay for all the other activities of the union.

Wider attacks on society rights affect Equity members too. The rights to breathe clean air, to have autonomy over our own bodies, to a rounded education, to think and express ourselves freely are all under attack. It has become clear that Brexit is not itself the biggest political threat of our age – it is a symptom of something far darker. The rise of so-called populism, the far right and a new climate of intolerance. Through their work, Equity members challenge and question as well as entertain, hold up a mirror to society, expose hypocrisy and injustice and ask audiences to see and feel as others might do. And that makes these new emboldened forces deeply uncomfortable, and the result is a resurgence in racism, homophobia, transphobia, ableism, misogyny and xenophobia. The union and our members must stand ready to fight for our rights, and the rights of audiences to see our work.

And the rights we see eroded in our daily working lives can be traced back to one single source - respect. Because ultimately most of the issues that our members face can be traced back to a lack of respect. It is a lack of respect when highly profitable productions fail to pay our members higher wages or when fringe productions pay every other worker except the performers and stage managers. It is a lack of respect for the economic and social value of the arts that has seen funding cuts to the arts across the UK – Bath, Bristol, Newcastle and more. It is a lack of respect, of treating people as commodities, that has led to the scourge of sexual harassment in our industry and unacceptably frequent workplace bullying. It is a lack of respect that the casting process for too many roles means not seeing new, different and diverse talent, not giving performers adequate time to prepare and not telling our members whether they've got a job or not. And is a complete lack of respect that women, who not only make up 50% of the population of this country, but who for most of the union's 90 year history have up more than 50% of our union's membership, still do not occupy 50% of the jobs in our industry. Equity members are talented, experienced professionals. We deserve respect for the work we do, and it is our right to have a voice in this industry. Respect starts at home, by respecting ourselves and our fellow members. Self-respect and pride in our union and our cause lies at the heart of this My Card My Union campaign which launched this earlier this year to mark the start of the 90th anniversary celebrations. It was great to see over 2,000 members interacting with that campaign, unashamed and unabashed about their union membership.

But it is organising that will see us defend and enforce our rights. Working together, members and staff, in

workplaces, on social media, at home and abroad, through networks such as those for burlesque or circus or looking at working class participation in our industry. And through branches – because with a workforce that, despite Brexit will remain one of the most mobile on the planet and with work that can last anything from hours to years, branches provide a unique focus for members to come together, to organise for success around our shared agenda. Branches are capable of wonderful things – we’ve seen the fantastic work of the East of Scotland branch incorporated in the newly published stalking guide, and branches will be at the heart of the new Cast It Here campaign launching in the summer. But we also know that you can and want to do more, which is why we’re undertaking a branch review exercise which will report back to Council in October, and all branches have been invited to take part. Because those of you in this room are the vanguard, on the battlements with your heads held high, clear as day. But when you return to your branches and committees, let us set a thousand fires burning, and fan the flames towards those who seek to deny us our voice, our opportunities and our rights.

The speech was followed by the debates on Motions 5-7 on Communications and Membership Support.

### **7. OPEN SPACE INTRODUCTION**

Xander Black, South West Area Councillor, then spoke about the Open Space sessions on behalf of Council. He and his fellow Councillor Red Sarah had been elected by Council to run the Open Space session timetabled in the Agenda for Sunday at 1.10pm. This brief introduction was not just for newcomers to the ARC but for those that are experienced as well. The sessions were open to members of Equity staff, representatives and observers. At 7.00 p.m there would be the sign-up session where you can take part and put your idea on a piece of paper for it to be discussed and two individuals need to sign up as Chair and Secretary. This sessions were open to everyone and any subject could be chosen but it should relate in some way to Equity. If any two ideas are found to be very close to each other they may be merged. Representatives could stay as long as they wished at one table and then move to another. He concluded by saying that it was essential to use the time as efficiently as possible and encouraged representatives to join the sessions.

### **8. REPORT FROM DEPUTY FOR THE GENERAL SECRETARY, INDUSTRIAL AND ORGANISING**

Stephen Spence thanked all of the officials and the activists in the Recorded Media Department and in the regions and the nations as well as the Officers, SMT and Council members. All of these people lead the working with the Equity members on the union’s recorded media agenda and Equity has come a very long way as a campaigning, organising trade union, away from the world of the professional association. Members have loved this by becoming more involved, and non-members have loved it by joining up in ever increasing numbers. More members, more subscription income to make up for the fact that our minimum subscription is so below what we need it to be to break even, and we have it so low because so many members don’t earn very much money, and our expenditure is still required to be at a level that outstrips that subscription income even when we’re piling it in because the asks on us are so enormous and ever-increasing as creative workers in recorded media need even more assistance and protection in a world that is hurtling towards a Brexit uncertainty.

Stephen Spence said that all the union’s negotiations were like painting Sydney Harbour Bridge. You are finished and then you’ve got to start again and our reserves of paint and painters are not infinite as you have already heard in an earlier motion. We have to carefully accumulate and deploy our resources. Every Organiser investigating something we might do is an Organiser who is not negotiating something we can do. The Screen and New Media Committee is the main paint allocation depot. Activists elected by their peers to the committee work with the seasoned trade union officials, led marvellously by John Barclay, to determine the areas of priority and the approach. Activists and officials working together on an agreed agenda. Sounds like a policy – it is, it is called organising for success and it is our policy. It is member-led in terms of the fountain of ideas that come from members. But blue sky ideas aren’t just released out the door like a stampede of unicorns, they are very carefully refined through the committee and the specialist and equality committees who work in parallel, they are challenged and crafted by those experienced officials so that when we take on an issue such as the status row with the HMRC that we are going to have, each step in our campaigning and our negotiations is carefully worked out and carefully advanced with the aim of winning. We don’t like losers here, we like winners. And we like this union to be the winners, and the members of this union to be the winners from the activists and officials working together on an agreed agenda.

Which is why we are so successful and we punch way above our collective weight. For example, many European unions can't get Netflix to talk to them. We are the first union outside the US to actually get an agreement with them. No walk in the park getting it, these are serious hard-nosed industry players. They are tough, but so are we. In our loving way explaining successfully the advantages of doing business with this trade union, but we forge all of that love and all of that knowledge and all of those ideas into something tough and hard that you can whack at an angle and get a spark, like our Netflix agreement.

The revision of our agreement with the BBC is a more traditional area. The BBC is a serious cultural institution not only in this country but in the world. Equity is seriously supportive of much of what they do, but we find ourselves often in disagreement of how they go about it. We have grown-up adult conversations exploring our differences and our common ground and this leads to a model of work which is neither a sycophantic form of partnership nor an unnecessary source of confrontation. We confront constructively on differences and we co-operate in partnership on common ground. In that process, our agreement is revised, when new rights come along we monetise them, we get them resolved, we get them added to the list, so that every time your work is exploited there money comes down the track not just to the people who are exploiting it, but to the people who made it. Without our labour not a single wheel would turn. So that's how a serious trade union does things.

The rest of the report in recorded media tells you about all our other successes and all the other things that we are trying for, such as the strategy to get a games model contract. Not easy, but we are working on it and there is a strategy in place we can take forward. Also representatives could read about the new distribution service which since its inception eighteen months ago has paid out £24 million and it increases every day. He wanted to say something about this because the birth of the distribution system has not been an easy one and because it had come in an environment where we have seen a deteriorating relationship with the British Equity Collecting Society (BECS). He was not going to talk about that in any great detail, because sometimes least said soonest mended, but representatives would be aware that BECS were unsuccessful in their attempt to replace Equity on the board of the Educational Recording Agency (ERA). Now this was a costly and unneeded distraction for both organisations and Equity advised BECS from the beginning that it was doomed to failure. Now noises are being made that BECS may want to have another go. Please don't. It is difficult for any collective management organisation in the current climate to determine its future purpose, but seeking to challenge the authority of the trade union that brought you into existence is a foolish row to try to hoe. We will defend the integrity of our collective contracts and our collective agreements and as with most things we set our mind to we will be successful. Now the people on the board of BECS are overwhelmingly decent and sincere people, so don't get drawn into things that benefit neither organisation nor the members that we represent. As with all things, Equity's preferred position is to work constructively and co-operatively in partnership but if confronted in the normal way we will take on that challenge too, as many times as it takes, just like painting the Sydney Harbour Bridge.

The Deputy General Secretary concluded by telling Conference about some of his earlier working experiences in Belfast.

This concluded Day One.

## **DAY TWO**

Day Two of Conference commenced at 9.10 a.m.

The Chair of the Standing Orders Committee, Adam Burns informed Conference of the following:

The amendment to Motion 37 from the Young Members' Committee had been accepted.

The amendment to Motion 9 from the Greater Manchester and Region General Branch had been withdrawn.

The first amendment to Motion 16 from the Bristol and West General Branch had been remitted to Council.

The Emergency Motion from the Audio Committee would be heard as first business today.

The Emergency Motion from the Audio Committee was then heard followed by motions 8-11 on Recorded Media (the Emergency Motions are included at the end of these Minutes on page 51)

## 9. TREASURER'S REPORT TO THE ARC

Honorary Treasurer, Bryn Evans, referred representatives to the copy of the Equity Accounts for 2018 which was included in the conference pack. He was pleased to report that the union had again achieved an operating surplus before pension liability, this time of £286,107.

In 2018 our total Income was £8,031,698 – an increase of £617,747 or 8.33% on the previous year. Our total Expenditure was £7,745,591 – an increase of £500,877 or 6.91%. The difference between these two figures – Income minus Expenditure – shows an Operating Surplus, before pension adjustments, of £286,107.

Below this Operating Surplus, there are then various sections comprising pension adjustments, nonoperational items, tax credit and other comprehensive income. Most of these figures are negative. When they are taken into consideration, our total comprehensive income for the year is a minus figure of £2,841,031.

He referred representatives to the Statement of Financial Position. Net assets excluding pension liability were shown as £19,462,138. From this we have to deduct the pension liability of £7,848,000. He drew Conference's attention to the future funding obligation re the Staff Pension Scheme. This showed that, at the time of the full valuation of the Scheme in April 2018, there was a deficit of £689,000. This deficit was calculated on how the funds within the Scheme are actually invested. Under government regulations, Equity is required to show the pension liability in our Annual Accounts as though all the funds of the Scheme were invested in bonds, even though this is not the case. This means that the declared deficit of £7,848,000 bears little relationship to how the funds of the Scheme are actually invested. So the position is not as concerning as might at first appear. When you deduct the pension liability of £7,848,000 from the Net Assets figure of £19,462,138, this results in a figure for Funds Employed of £11,614,138.

The Honorary Treasurer then went on to look at some of the details contained in the Accounts. Subscription income – the core funding of our union – was £5,556,406, an increase of £282,850 or 5.36%. This reflected the fact that subscription rates were increased by 2.4% from 1 January 2018. Our membership figures also went up by 2,020 to 45,575.

Income related to Members and other performers) came to £1,688,465 – an increase of £322,777 or 23.63%. These figures include the sum of £277,502 derived from the distributions made by Equity and previously distributed by BECS.

Our net investment income in 2018 came in at £535,646 very similar to the 2017 figure. However, world stock markets were extremely volatile in the latter half of 2018. This led to the market value of our investments at the end of December 2018 reducing to £13,800,166. There was also a reduction in our rental income as a consequence of our decision to move our Glasgow office. In due course we will seek to acquire a new tenant for part of our Cambridge Street office in Glasgow. Total staff costs in 2018 were £3,849,787, £32,697 less than in 2017.

Benefits to members shows that Equity spent a total of £1,150,395 on these benefits. That includes a total of £229,249 on legal protection granted to members of the union. We also gave grants from the Benevolent Fund of £23,955 to 123 members in financial hardship and there were funeral benefit grants, excluding life members, of £19,418. We also provide two insurance policies – Accident and Backstage insurance and Public Liability insurance of £10 million pounds for every Equity member. These two policies cost the union a total of £455,798.

Democratic costs – the union spent a total of £134,174 on Democratic Costs, significantly less than the figure of £175,796 spent in 2017. Both our election and referendum costs were lower in 2018. As the Honorary Treasurer had reported last year, at the High Court hearing into the Unknown Funds in December 2016 it was agreed that 40% of the funds should be divided equally between three charities and that 60% of the funds should be retained by Equity for its general purposes. A total of £135,840 of these monies was spent in 2018, leaving a balance of £602,276 to be spent in future years.

As Stephen Spence had already reported, BECS made an application to join the Board of ERA in September 2017; this application jeopardised the income of around £1.4 million that we receive each year from ERA. This matter was not finally resolved until February 2019 and was resolved in favour of Equity; the Expert appointed ruled that BECS's Articles of Association did not give them a mandate to apply for membership of ERA. In 2018, Equity spent a total of £144,233 on the ERA/BECS matter and the total amount spent between September 2017 and February 2019 was £269,456.

He then drew Conference's attention to the notes showing that at the end of 2018, Equity was holding a total of £22,754,840 for distribution to performers. Having brought back in house the distribution of all contractual monies previously distributed by BECS on our behalf, the first distributions took place in November and December 2017 and continued during 2018. Processing these payments is time-consuming and is dependent on Equity receiving accurate data. But he was happy to report that we distributed a total of £8,829,154 to performers in 2018, compared to £4,145,516 in 2017.

Before ending the report, the Honorary Treasurer wished to thank Duncan Smith, Head of Finance and Richard Mason who assists Duncan. Their help was invaluable. He also wished to mention the union's auditors, BDO, where the team was now led by Ben Courts.

In 2018, our membership figures rose to 45,575. We again achieved an operating surplus, before pension liability, this time of £286,107. And our Net Assets now stand at £11,614,138. The union's financial position therefore remains strong and we should be able to withstand whatever challenges the future holds for us.

This concluded the Honorary Treasurer's report which he commended to Conference.

This was followed by the debates on Motions 12 - 21 on Internal Union Business

#### **10 . SPEECH BY GUEST SPEAKER PÁDRAIG MURRAY, PRESIDENT OF IRISH EQUITY**

Pádraig began by thanking everyone for the invitation to come and address Conference. It was good to see at first hand the work the union was doing with their support and on their behalf. It is not often enough that actors take the opportunity to come together collectively to have discussions about the policy direction of the union and issues of importance to our profession and he was very proud to be part of that discussion with Conference today.

He went on to explain some of the difficulties Irish Equity had experienced in the recent past. There was a measurable degree of internal discontent among both the members and the Executive. There was a strong sense that the project of amalgamation with the big union SIPTU that happened in the 1980's had become derailed and that Irish Equity had lost its direction and was no longer capable of delivering for the members or being relevant to the members. This actually was quite a sad revelation for him personally as he had been a member of Irish Equity for forty years, an active member for twenty years and by that time had served as President for three years. It was also quite sad in the context of thinking about Dermot Doolin, the man who for all intent and purposes actually founded Irish Equity and single-handedly had carved out space and recognition for the union, both at home with affiliation to the Irish Congress of Trade Unions and internationally as an active member of the International Federation of Actors. In fact, it was Dermot who hosted, in Dublin, the very first meeting of the EuroFIA, the European arm of the International Federation of Actors.

So even though the union was a small union, it had a significant history and reputation. Dermot's decision to ask the then Executive to agree to the merger with SIPTU (then the Irish Transport and General Workers Union) was a decision that had merit at the time. Times and technology were changing, as it ever is in our industry, and it really was not possible for such a small union to survive on its own.

The terms of the merger were good, the articles of association provided for the rules of engagement and specifically for the retention of the Executive Committee and our continued affiliation and participation with the International Federation of Actors, both internationally and at European level. Yet by the time we got to 2012, the sense was that we had very much lost our way and become swallowed up by the bigger union.

So it was around that time when we commenced a conversation with Equity about a possible move from SIPTU to your union and there were many conversations around this and the challenges it could pose. What would it mean for our international affiliations of Irish Equity was to become a region of another union? Your union does not have a collective bargaining licence for the Republic of Ireland so would we be able to transfer this license from SIPTU to another? What would a new structure look like?

All of these discussion culminated in high-level tripartite discussions with Equity, Irish Equity and SIPTU.

It became apparent however that SIPTU were not willing to give up. They entered the discussion with an acknowledgement that all was not what it should be and more needed to be done. They created the Arts and Culture section within SIPTU to expand the resources available to Irish Equity and put a senior staff member in charge. This was an interesting decision as the staff member had absolutely no experience in the Arts industry but had a lot of industrial collective bargaining experience in multiple other industries.

The tripartite group made a statement of support and decided to give the SIPTU plan an opportunity to develop. This was not a popular decision with many of the members and led to many a fractious meeting. Equity, however, continued to be supportive and even attended a number of general meetings where the way forward was actively debated. We established the action working group whereby initially both unions were meeting every two months to discuss progress and other matters of mutual interest and concern. Pádraig said that it was important to understand the content of the recent history to fully appreciate where Irish Equity stands now. But he was happy to report that they had come a long way since those dark days. The plan put forward by SIPTU has been successful and the appointment of the staff member with no arts background proved to have been an interesting choice. As it transpired what we needed was more industrial focus and a better capacity for collective bargaining, and that's exactly what we got.

The first number of years post-2013 were spend really focussing on rebuilding confidence and finding policy direction. We needed to rebuild not just the confidence of the members but also to rebuild our place within the industry. We also recognised that we need to place a heavy focus on a number of industrial things. Firstly, negotiating an agreement for indigenous TV drama that would break the full buy-out system and deliver back end payments for actors.

Secondly, and just as important, renewing our efforts to overturn the competition authority ban that prevented us from creating a collective bargaining agreement for voice over work.

During all of this, most importantly also, was the growing the realisation that controlling our own destiny was actually possible once we engaged the members in a number of key policy decisions. This as it turned out was one of the most helpful things we did.

The Executive put a motion to an AGM to ask the member to agree a policy that would prevent the union, regardless of who was leading the union, from entering in to full buy out contracts again. When this policy decision was made we used it to turn the negotiation dynamic so that the employers had to accept that it was not that we would not accept their position on a buy-out contract but that we could not accept it as a matter of policy. So this simple measure put us on the path to success and we are able to finally break the buy-out for TV drama contracts, firstly by getting agreement from the producers that all of our people would be engaged on UK Equity's PACT agreement for productions incoming to the Republic from the UK - actually we felt this would also level the playing field and Ireland would not be seen as a cheaper dumping found for UK productions – and then we delivered a non-buy-out contract for TV drama, the ROI and for Docudrama. The draft proposals for a film agreement – with royalties and usage fees is also currently with the employers.

We put a lot of energy in to the competition problem, again through the making of policy decision to ensure that the focus must remain on resolving this issue.

All of this work resulted in the passing of the Competition Amendment Act in 2017. The union is now exempt from Section 4 of the Competition legislation and are now free to negotiation collective bargaining agreements for voice over artists again. This win was only half the battle, however, as while we won the right to collective bargaining – we had no one to bargain with as the advertising employer did not see us as relevant – the last collective agreement had been in 2004 and they were very happy with the way things were thank you very much.

So it took Irish Equity a long time to persuade them to the bargaining table – one year and nine months to be precise – but he was happy to report that the employers' group have now conceded that negotiations will commence and they had their first meeting with them on Tuesday of this week. We continue, however, to have many challenges in the day to day work of the union. What we have now however is a structure of policy documents and policy decision to inform and guide our work on this.



A serious challenge at the moment is one that all of you are also experiencing which is the tax treatment of actors. The revenue people have what we consider to be an extremely unfair focus on actors at the moment with a very narrow interpretation of allowable expenses legitimately claimed. This is resulting in huge tax bills and penalties for people already struggling with the precarious nature of their profession and is just not on. We are launching our public campaign to get support for the better treatment of actors in this regard and to get better treatment for actors within the social system.

This is in our view absolutely essential for providing actors with the capacity to make a sustainable living from their profession and to have longevity in their careers. We have also secured a high level political meeting in this regard that will be attended by representatives from the Department of an Taoiseach (Prime Minister) as well as representatives from the departments of Arts & Culture, Social Protection and Revenue. We believe that it is important that these decision makers develop a proper understanding of the industry from a performer perspective. Just because you are on TV or billboarded for a play does not mean that you are rolling in cash. They need to understand the real costs of doing business as an actor, the legitimate expenses that come with that and they really need to understand that – yes – actors are often resting – but we are always hustling for work, always.

So the Irish Equity policy position on this is that it is well beyond time that the status of the artist was recognised in Ireland as envisioned by the UNESCO Recommendation on the Status of the Artist and other supporting declarations that call for special arrangements for performers so as to protect and encourage cultural diversity.

He was happy to say that Irish Equity was also taking a leading role within EuroFIA on developing strategy for streaming platforms within the EU. They were chairing the European working group on this matter and this group have successfully concluded a Streaming Seminar in Brussels in April to which Netflix sent a declaration and confirmed their intention to engage in collective bargaining with unions in Europe at national level. Netflix are just one of many streaming companies so there is a lot of work to be done here to ensure that the valuable back end structure continues to feature in this rapidly growing sector.

The ongoing challenge of growing the union also continues. As we steady the ship in terms of actors we will need to reach out to other unrepresented groups such as dancers and other disciplines. But as ever, this is not a one horse show. The things we are achieving and the things we are aspiring to achieve have not been and will not be achieved alone. Our close relationship, cooperation and work with your union continues - and continues to be important to us. We are still meeting several times a year on matters of common interest. In fact over the last twelve months we have also carried out two successful joint projects - The NEROPA gender neutral casting event and the Brexit and the Arts Seminar. Both of these events were successful, well-attended events. Our continued involvement with the International Federation of Actors, internationally and at European level is also very valuable to us – their support and engagement has played a strong role in the achievement of Irish Equity. In closing Pádraig said that this is very much a family - our union - your union - the international unions. The industry is now a global industry that requires global responses and strategies. We very much see ourselves as part of this performer union family and want to continue to contribute to the family in any way that we can. Thank you.

#### **QUESTIONS FOR PÁDRAIG MURRAY**

Could you explain the importance of the connection between Irish Equity and Equity in Northern Ireland? (Alan McKee, Northern Ireland Councillor)

Pádraig in his response underlined the huge importance of this connection to productions like Game Of Thrones and Vikings and the transfer of actors which took place between the Republic and Northern Ireland. The Joint Committee meeting of 1st July would be reviewing all of the issues around this and how to protect that connection.

In answer to a supplementary question on Brexit, he said that no one was sure how it would turn out but it was vitally important the connection continued and the Common Travel Area would always be there. There could be problems in relation to other countries.

If I get a job in Ireland can I join Irish Equity? (Red Sarah, Variety, Circus and Entertainers' Councillor)

Pádraig said that there had always been a reciprocal agreement which functioned more as a gentleman's agreement. Stephen Spence working with Louis Rolston and Karan O'Loughlin had made an amazing difference and we now had a formalised reciprocal agreement which functions for up to a year. After that, you would be looking at a transfer of membership.

There are 30,000 Irish travellers in Ireland – what is being done to ensure that they are properly represented? (Eltjo de Vries, Bristol and West General Branch)

Pádraig said that the Gypsy Roma community had been declared an ethnic group by the Irish government and their treatment was improving. A show had been put on two years ago with two Travellers in the lead roles. Karan O'Loughlin added that there had been historic problems of racism directed against the Irish traveller community. SIPTU were looking at this as part of their equalities work and it could be added to the agenda for the next working group meeting.

Dawn Hope, South East Area Councillor, commented on the lack of BAME performers in Irish productions in response to which Pádraig said he thought the situation was improving.

How has the new TV contract been going and where are you with breaking the buy-out in film? (Stephen Spence, Deputy for the General Secretary, Industrial and Organising)

Pádraig responded that draft proposals on film had gone to Screen Producers Ireland (SPI) and they were aware we cannot accept a full buy-out contract on film and there had to be back end payments. On the TV contract, the agreement is in use and they were looking at how to reduce the buy-out.

The speech was followed by the second Emergency Motion from the Council (Welsh National Committee), see pages 252-253 and debates on Motions 22-29 on Internal Union Business and 30-38 on Policy. The Emergency Motions are included in these Minutes at page 51.

## **11. AWARDS OF HONORARY LIFE MEMBERSHIP**

### **John Gillett**

The first award was made to John Gillett who was a long-service member who had joined the union in 1971 and who had been a member for 48 years. He had been Chair of the North East London General Branch and key activist member of the branch for many years and a key activist and campaigner contributing to many of Equity's campaigns as a member of the Campaigners Group Committee. He had also been a key member of the Arts Policy and Campaign Working Party making a major contribution to the working party's report currently being finalised.

In theatre his work has ranged from repertory to young people's theatre, touring 2000 seat venues to a tent at Rotherham Miners' Gala, from fringe to the West End and London Theatres including the Royal Court and Young Vic. His performances encompass the major Shakespearian roles of Angelo in Measure for Measure at the Young Vic and Edmund in Anthony Quayle's King Lear and modern classics such as Lopakhin in The Cherry Orchard and Aston in The Caretaker. He has also excelled in contemporary roles such as the chilling, racist murderer, Ed Bliss, in The Gate Theatre's The Stick Wife and as the politically and sexually compromised Yorkshire Labour MP, Jim, in All Manner of Means at the BAC. He has worked with directors including Danny Boyle, David Thacker, Nancy Diuguid, Alan Ayckbourn, Don Taylor and Mike Alfreds. John had also worked extensively in TV and radio.

As a director and teacher, John has been involved with numerous drama schools and theatre organisations such as the Actors' Centre, Re:Actors Theatre Group, for which he was the Artistic Director, and from 2000 - 2003 East 15 Acting School where he was Head of the Postgraduate Acting Course, directing many productions including Miller's Death of A Salesman, Gorky's Summerfolk, Ariel Dorfman's Widows and Greg Cullen's Frida and Diego. The award was greeted with prolonged applause. As John was unable to make the ARC his award would be given to him at the June Council Meeting.

### **Roxanne James (Breige Nolan)**

The second award was made to Roxanne James who had joined the union in 1991 and had been a member for over 28 years. When the Northern Ireland Variety Branch was formed in 1990 Roxanne was an active member. She stepped into the breach somewhat reluctantly when the original secretary resigned and the branch was

having trouble replacing her.

She has cajoled and charmed the Variety membership in Northern Ireland to great effect especially in the immediate aftermath of the Good Friday Agreement. She has selflessly represented the Branch within Equity (a frequent ARC attendee) and to external bodies.

At the time of the Good Friday Agreement night life in Belfast was severely restricted. Clubs (such as the Dockers) were some of the few venues for a safe night out. The number of restaurants and hotels in Belfast were tiny. Belfast had one commercial cinema. Post Good Friday, Belfast's nightlife has exploded which is a good thing but it has been to the detriment of the clubs and the traditional variety performer.

Roxanne has been a guiding light for Variety members in Northern Ireland through this period of transition. She has always done her job efficiently and with great good humour. She has worked through issues with common sense. She has proved to be invaluable to the staff in the Glasgow office in over the years in a very practical but modest way.

The award was greeted with prolonged applause

Day Two ended at 5.58 p.m.

### **DAY THREE**

Conference resumed at 9.03 a.m.

Julia Carson Sims, Vice-President, was chairing the first session. She said that there had been reports of inappropriate language being used and said that it was important to encourage a culture of respectful debate inside and outside the hall.

She said that the ICAF Collection had raised the sum of £500.30.

The Chair of the Standing Orders Committee said that proceedings would commence with Motion 39 from the Northern Ireland Annual General Meeting.

The second amendment to Motion 48 from the Stage Management Committee had been accepted.

The debates on Motions 39-41 on Policy were then heard.

### **12. REPORT FROM THE DEPUTY FOR THE GENERAL SECRETARY, INDUSTRIAL AND ORGANISING**

Stephen Spence thanked the President, Officers, SMT and Council members and all officials and activists in the Live Performance department and in the regions and nations. The Stage and the Variety Committees are the fusion factories in live performance, with the Specialist and Equalities committees acting in parallel. Officials work with members on our Organising for Success agenda and put forward our demands to engagers. The asks of the Casting Manifesto and the Agenda for Change have been painstakingly implemented through the collective agreements. We have for example new clauses on nudity and simulated sex acts and we have an approved code of conduct for auditions.

The Commercial Theatre settlement has been balloted on and the West End settlement is being balloted on as we speak. These were substantial pieces of work. In the last sixteen years, the lowest pay in commercial theatre has gone up by 64%, in subsidised repertory by the same percentage, and as a result for example, commercial theatre density has increased from 43%, eight years ago, to 73%. Now this didn't happen by accident. With the first national West End Theatre campaign after he had arrived at Equity nearly fourteen years ago now, the union began the conscious process of seeking significant increases in the minimum rates of pay in response to reports from performers that wages were being pushed down. Also stage management and the creative teams had a concern that their wages, their basic fees, were not keeping pace with inflation and with costs and again we have put energy and time into developing new agreements and pushing the fees up. And we have been extraordinarily successful. Once again, this was a case of officials taking forward those member-led ideas.

Stephen Spence said that he was sure that sometimes there are more pieces of information we could get out to the broader membership on what we're doing but we work hard to let those working and those who have recently worked in specific bargaining areas have as much information as often as possible. Occasionally in the union we do have to avoid the temptation to recreate a scenario outlined in an old cartoon he had loved for

many years. The cartoon has Moses parting the Red Sea and the children of Israel are standing there looking at the path across to the other side, and the caption underneath says: 'What do you mean it's a bit muddy?'

The new networks adding to the established ones are proving to be one of the success stories in Variety, linking back through the Variety, Circus and Entertainments Committee, burlesque, circus, comedians and puppeteers have joined children's entertainers and others as a fluid mobile way of organising self-employed freelancers. The members again, advancing their agendas, with the officials in an area where it is much more difficult to get results because of the nature of the work.

In terms of policy the Arts Policy and Campaign Working Party has had its Performance for All report adopted by the Council. We are preparing the printing and launching of this report in the autumn. Now this will not just be a book on a coffee table or a leaflet in an archive, but it is a template for improving our activism, around campaigning for a new national campaign network that branches, regions and nations will be able to link to and work through

A second initiative had developed out of the working party which was the Class Network and he wanted to commend Paul Fleming for the work that he has done in establishing this which was launched in Liverpool earlier this month. He thought this was an important piece of work and went on to speak about his early experiences in theatre and the possibilities that existed in the late 1970's to get into institutions like the Lyric Drama Studio at the Lyric Theatre even if you were from a working class background. Those opportunities did not exist today but the Class Network that Paul was putting together will help ensure that the arts will continue to have people from all backgrounds able to participate and that kids from aspirational working class backgrounds in Belfast will continue to play a role in the future. It is important to ensure that the future is no worse than the past and for everyone that believes in Equity, regardless of social background, it is important that this union continues to show leadership in this area.

This was followed by the debates on Motions 42 – 55 on Variety, Circus and Entertainers and Live Performance.

Ian Barritt, Vice-President, took over the Chair at the beginning of Live Performance motions.

### 13. FORMAL MOTION TO ADOPT THE 2018 ANNUAL REPORT

The formal motion to adopt the 2018 Annual Report was proposed by Graham Hamilton and seconded by Jeremy Phillips.

The motion was CARRIED unanimously.

Ian Barritt, Vice-President, then brought Conference to a close, the time being 12.20 p.m., and thanked all those who had been involved in the organisation of the event and especially Louise Grainger.

## EQUALITY, DIVERSITY AND INCLUSION

### MOTION 1: Deaf and Disabled Members' Committee

Equity's Deaf and Disabled Members Committee (DDMC) welcomes the continued growth in our union's membership, including those who are D/deaf or Disabled, notably assisted by the #MyCardMyUnion campaign. However, this contrasts with the slow change for D/deaf or Disabled workers across the entertainment industry in regard to opportunities to be cast to portray any role, including those of a D/deaf or Disabled character.

As a result, it is critically important that existing and future members, not least those who are D/deaf or Disabled, can engage with and support Equity activity, which seeks to improve the sector as an employer of D/deaf or Disabled workers. This requires a significant review of the ways in which Equity communicates with its current and future members, in order to ensure effective and accessible methods are being used.

As a result, this ARC calls upon the Council to approve a programme of work in liaison with the DDMC that seeks to:

1. undertake an audit of current methods of communications from Equity (e.g. website, magazine, campaigns etc.);
2. survey a representative sample of D/deaf or Disabled members to gauge extent of awareness and availability of current methods, and determine areas for improvement as it relates to accessibility;
3. prepare a report of this audit and a strategy to devise and implement any improvements that may arise from

this audit and survey;

4. implement any necessary action that may arise prior to the 2020 ARC.

The motion was proposed by Dan Edge and seconded by Bebe Kemp. There were two further speakers for the motion. The motion was CARRIED unanimously

#### MOTION 2: Minority Ethnic Members' Committee

This ARC acknowledges the continuing failure across the entertainment industry to monitor the freelance workforce as part of a concerted strategy to improve upon proportionate and authentic portrayal. Black and Minority Ethnic (BAME) performers are particularly subjected to this lack of opportunities.

This situation is not new and concern has been voiced for the last four decades. Therefore, we call on the Council to initiate urgent discussions (in the form of emergency forums with TV programmers, commissioners and casting departments) to tackle this blatant structural discrimination that blocks genuine career progression and erases vast swathes of talent from our most influential medium.

#### AMENDMENT: The Council

In lines 6 to 7, delete the brackets and words "in the form of emergency forums".

The motion was proposed by Daniel York, who accepted the amendment, and seconded by Norma Dixit. The motion was CARRIED overwhelmingly

#### MOTION 3: Lesbian, Gay, Bisexual and Transgender + (LGBT+) Committee

This ARC welcomes the positive contribution of the work of Equity's LGBT+ Committee in addressing those issues which affect the working lives of LGBT+ members. There remains however, a considerable amount of work to undertake in ensuring fair and equal representation of LGBT+ workers across the entertainment industry, and in organising in LGBT+ spaces to strengthen Equity's presence.

Accordingly, this ARC calls upon the Council to conduct an audit of LGBT+ theatre companies / venues / production companies for a targeted engagement to start with them, mainly around getting them onto Equity agreements. A feature of this is to contact Pride organising committees across the UK to ensure that, where applicable, the relevant Equity/union rate is being paid. This audit will also be in relation to Arts Councils' funding to determine whether sufficient support is given to support the LGBT+ "voice", which will facilitate these companies and venues ability to engage our members on Equity agreements.

The motion was proposed by Giovanna Bienne and formally seconded by Peter Kosta.

The motion was CARRIED nem con.

#### MOTION 4: Women's Committee

This ARC applauds Equity's Safe Spaces campaign and the proactive work of the Agenda for Change and Manifesto for Casting. With the work being done to ensure safe workplaces, we recognise that auditions and interviews — where one is not yet employed and therefore the duty of care becomes vague — can be one of the most vulnerable and exploited aspects of our members' working lives. Although the mental and physical safety of members ought to be protected in line with UK health and safety law, many members — especially women and under-represented groups — suffer belittling, discriminatory and physically harmful treatment as part of the audition/interviewing process. This includes everything from objectifying casting breakdowns, to requests to improvise fights and sex scenes, to unsafe or inaccessible casting facilities, to inappropriate personal questions and feedback during the interview itself.

We realise that many members don't come forward about inappropriate treatment because they are unclear or insecure about their rights at this pre-employment stage. Therefore, to strengthen Equity's current approach, we ask that Council, in consultation with the Women's Committee:

1. conduct an inquiry into members' experiences at auditions/interviews to better understand the scope of the problem and how to address it;
2. use this information, alongside our existing resources, to develop clear, focused advice for members around castings, and make this easily accessible;
3. campaign to make members aware of their rights during interviews;
4. make reporting straightforward and non-threatening by providing a designated auditions helpline and/or web form which members can easily use.

**AMENDMENT: West & South West London General Branch**

Delete full stop at the end of point 4 and insert semi-colon. To add a new point: 5. ensure that the Manifesto for Casting and other relevant materials are sent out again to all high-profile casting venues for display.

The motion was proposed by Abigail Matthews, who accepted the amendment, and seconded by Frances Rifkin. There was one further speaker for the motion and one for the amendment by way of clarification.

The motion, as amended, was CARRIED unanimously.

**COMMUNICATIONS AND MEMBERSHIP SUPPORT****MOTION 5: South and South East London General Branch**

This ARC notes that, although Equity has a growing membership, the profile of the Union within and outside the profession could be more visible.

The Screen Actors Guild (SAG) Awards is a high profile event on the show business calendar internationally. In the UK we currently only have the British Academy of Film and Television Arts Awards (BAFTAS), the British Academy Television awards and the National Television Awards. A new yearly event would have the dual outcome of raising the profile of the Union and increasing take-up of membership.

This ARC calls upon the Council to:

1. explore the possibility of an Equity Awards event, where all awards are voted on by the membership, to be run annually in partnership with appropriate funding sponsors;
2. establish a committee of interested members to run the event and explore funding streams.

The motion was proposed by Rufus Graham and seconded by Sandra Meunier.

There were four further speakers for the motion.

Bryn Evans, Honorary Treasurer, spoke against the motion on behalf of Council.

There were four further speakers against the motion.

The motion was DEFEATED.

**MOTION 6: Variety, Circus and Entertainers Committee**

Since a large number of currently working variety acts are not unionised and are unaware that Equity is a union for entertainers as well as actors and related theatre, television and creative workers, this ARC asks the Council to initiate a sustained campaign to unionise members of the variety profession.

The motion was proposed by Yvonne Joseph and seconded by Neil McFarlane.

The motion was CARRIED with 2 abstentions.

**MOTION 7: Singers Committee**

Despite the union's best efforts, the Singers' Committee has identified a problem. Many singers do not realise that as singers they should join Equity rather than the Musicians' Union. Wrongly they still look on Equity as purely an "actors' union". The committee is aware that this misconception also applies to other groups within the union. This ARC therefore asks the Council to redouble the efforts to publicise this to singers within the profession by using all available means of communication at its disposal.

The motion was proposed by Tom Emlyn Williams and seconded by Marie Kelly

There were three further speakers in favour of the motion.

The motion was CARRIED overwhelmingly.

**RECORDED MEDIA****MOTION 8: Screen and New Media Committee**

Television is experiencing a golden age — and we demand a fair dividend for our members. Working actors have traditionally relied on the gradual build-up of residual entitlements (in other words, repeat fees) in order to sustain their careers over the long term. But those days will soon be gone forever. The overwhelming success of streaming services like Netflix and Amazon Prime means that business models have changed across the board. Platforms increasingly want to buy out long rights windows of ten years or more, so as to build up a competitive library of content. The commercial value of on-demand rights is no longer simply correlative to the number of people who watch a given programme. So our members are losing out.

We demand action. Producers, studios and broadcasters must engage with Equity to remodel the collective agreements across all recorded media so as to ensure that performers enjoy a fair dividend from the success of the platforms they are supporting. Therefore this ARC asks the Council to fund a campaign with two objectives:

1. Raising awareness of this tipping point among the wider membership and galvanising activism;
2. Publicly and vociferously applying pressure to industry stakeholders to recognise their responsibility to the long-term sustainability of the talent pool.

The motion was proposed by Peter Barnes and seconded by Laurence Bouvard.

There was one further speaker in favour of the motion.

The motion was CARRIED unanimously.

#### MOTION 9: London Area Annual General Meeting

The current Equity/PACT (Producers Alliance for Cinema and Television) Cinema Films Agreement sets out Equity's payment terms for film actors. The current Equity definition of a Low Budget Film is one with a budget below £3 million; commensurately a Very Low Budget Film is one with a budget below £1 million. We consider that these definitions are outdated and inadequate. Most low budget filmmakers do not have anywhere near £1 million in their budget. Fees are very low, with many actors being offered a percentage of sales in lieu of an upfront rate. Sets are rigged up hastily and often do not meet health and safety standards. Dangerous fight sequences can be thrown together on the day with little rehearsal and many production companies do not pay for proper insurance.

With fringe theatre, our union understood the need for a separate agreement which meets the more modest budgets of theatre companies which cannot afford to pay standard Equity rates. There is no equivalent agreement in place for low budget films. This ARC urges the Council to create a Low Budget Film Agreement, similar to the Fringe Theatre Agreement, specifically for films made on a budget of less than £250,000. This agreement would take into consideration actors' fees, health and safety standards, insurance, and adequate rehearsal time. A list of low budget film companies could be compiled (using platforms like Screen Daily) and the Council could engage with these filmmakers and educate them as to the benefits of using Equity contracts.

#### AMENDMENT: Greater Manchester and Region General Branch

In paragraph 5 line 2, after "less than £250,000" insert " , ideally in a series of realistic bands such as £10k-50k, £50k-150k, £150k-250k". In paragraph 6 line 2, delete "the Council" and insert "then Equity".

The motion was proposed by Ayvianna Snow and seconded by Lola May.

The amendment from the Greater Manchester and District General Branch had been withdrawn.

There was one further speaker in favour of the motion.

Flora Wellesley Wesley spoke on behalf of Council explaining why Council were giving the motion Qualified Support.

The motion was CARRIED by a two-thirds majority with 86 For, 14 Against and 24 Abstentions.

#### MOTION 10: Cardiff and South Wales General Branch

This ARC is concerned at the unsatisfactory rates and conditions currently offered to members in respect of Walk-on and similar engagements, and notes with regret that some work which should be cast as acting roles is increasingly being handled through SA (Supporting Artists) agencies - at rates and conditions often poorer than those negotiated by another Union.

It therefore calls on Council to work co-operatively and constructively with the Broadcasting, Entertainment, Communications and Theatre Union (BECTU) and through the Federation of Entertainment Unions (FEU) to ensure that negotiations take place for a single set of satisfactory minimum rates and acceptable conditions, including that:

1. all members undertaking these roles will receive payments within agreed timescales, at or above the relevant National Minimum Wage (such currently not being the case) with due allowance for the time and expense of travelling, where this is required;
2. a Memorandum of Understanding (MoU) be drafted to identify and exclude the present abuses of the agency relationship, including but not limited to false bookings intended to be cancelled at the last minute, and bookings made on behalf of unnamed production houses for whom no credit check has been carried out;
3. a list be jointly agreed and published, of those agencies which have subscribed to that Memorandum of Understanding and agreed to follow a procedure for the handling of disputes arising out of that MoU, if that should occur.

The motion was proposed by Richard Mark Milne and then remitted to Council on the basis that the General Secretary carry out an investigation. The General Secretary thanked the Committee for the opportunity to look into the concerns. She would do a report to Council in July and the motion would be considered by Council at that time.

The motion was REMITTED.

#### MOTION 11: Audio Committee

This ARC would like to draw the attention of the Council to the crisis state of drama on BBC Radio. To this end, this ARC urges the Council to make contact with The Writers' Guild of Great Britain, the Broadcasting, Entertainment, Communications and Theatre Union (BECTU) and any other organisations (for whom the lives of whose members would be adversely affected by any further decline in spoken word programming) and mount an all-out campaign. The first aim of such a campaign would be to secure adequate funding for this vital section of the BBC.

#### AMENDMENT: Sheffield General Branch

Add to the end of the motion a second paragraph: "This ARC also urges the Council to seek to investigate the UK audiobook industry and establish individual Equity contracts with audiobook publishers in the UK."

The motion was proposed by Sheila Mitchell, who had accepted the amendment, and seconded by David Thorpe.

There was one speaker for the amendment by way of clarification.

The motion was CARRIED nem con.

### INTERNAL UNION BUSINESS

#### MOTION 12: The Council

It is never easy to forecast inflation. This year it is particularly challenging because we do not yet know the full impact that leaving the EU will have on the UK economy. The Office for Budget Responsibility has estimated that the Retail Price Index (RPI) will hover around 3% during 2019. This ARC therefore agrees that, with effect from 1 January 2020, subscription rates will increase by 3.03% rounded to the nearest whole pound.

The minimum subscription rate of £132 will rise to £136. There will continue to be a discount for those paying by Direct Debit. There will be a consequential rise in the Entrance Fee from £32 to £33.

The motion was proposed by Bryn Evans, Honorary Treasurer, on behalf of The Council and formally seconded by Ian Barritt, Vice-President.

The motion was CARRIED nem con.

#### MOTION 13: The Council

This ARC urges the Council to put to a referendum of the membership the following rule change:

Rule 3 Objects, Powers and Duties In 3.1.1 delete: "As a non-party political and non-sectarian Union:"; and insert: "As a trade union that is independent of any political party or religious faith:". In 3.2.16, lines 7 and 9, delete: "sect", and insert: "religious faith".

The motion was proposed by Ian Barritt (Vice-President) and formally seconded by Mary Lane.

There was one further speaker for the motion and two speakers against.

The motion was CARRIED overwhelmingly

#### MOTION 14: Bristol and West General Branch

This ARC applauds all those who served and who are currently serving on the Council as President, Vice-President or Councillor for their dedication, commitment and service to the Union. However, we believe that the Union needs to move to a more democratic structure of representation and therefore we call for a maximum term of office to be limited to two consecutive terms on the Council for those serving as a General List Councillor or as President or Vice-President.

We believe this will enhance engagement of the membership with the Union, to bring freshness of ideas and experiences and to encourage more members to step forward who may not have been inclined to do so before – especially in seats held for a long time by a member standing for re-election on consecutive occasions.

Therefore, this ARC urges the Council to put to referendum of the membership the following rule changes.

After Rule 15.2, insert a new rule 15.2.1: "Retiring members of the Council who have been serving as a General List Councillor shall be eligible for re-election for one further consecutive term maximum and may stand for



future Council election as a General List Councillor having stood down for at least one term.”

In Rule 18.8, after “A retiring President shall (if otherwise qualified) be eligible for reelection”, add “for one further consecutive term maximum”.

In Rule 19.1, after “The Vice-Presidents...shall be elected every two years by and from the members of the Council and shall remain in office until re-elected”, add “for one further consecutive term maximum”.

AMENDMENT: Dance Committee

In line 4, delete “limited to two consecutive” and insert “limited to four consecutive”.

In lines 13-15, delete “Retiring members of the Council who have been serving as a General List Councillor shall be eligible for re-election for one further consecutive term maximum” and insert “General List Councillors shall serve no more than four consecutive terms”.

In line 18, delete “for one further consecutive term maximum” and insert “for a maximum of four consecutive terms”.

In lines 20-21, delete “for one further consecutive term maximum” and insert “The Vice-Presidents shall (if otherwise qualified) be eligible for re-election as a Vice-President for a maximum of four consecutive terms”.

The motion was proposed by Elcho de Vries, who had accepted the amendment, and seconded by Lynda Rooke.

Ian Barritt, Vice-President, spoke against the motion on behalf of Council.

There were three other speakers against the motion.

The motion was DEFEATED.

MOTION 15: The Council

This ARC urges the Council to put to a referendum of the membership the following rule change: Rule 15 Election of the Council.

In 15.4.2 at the end after: “during the three years prior to the closing date for nominations”, insert: “and earned in that field not less than a specified total sum for that period to be determined from time to time by the Council”.

In 15.4.3 and 15.4.4 delete “within a field of work” and replace with “within one or more fields of work” and at the end of each sub-clause after: “during the three years prior to the closing date for nominations”, insert: “and earned not less than a specified total sum for that period to be determined from time to time by the Council”.

In 15.6, lines 5 to 6, after: “that they have worked in a professional capacity”, insert: “and earned not less than a specified total sum”.

The following additional change to Rule 15 is for accuracy:

In 15.8, lines 6 to 7, delete: “their proposers and seconders”, and insert: “and their nominator(s)”, in accordance with Rules 14.1 and 15.2.

The motion was proposed by Julia Carson Sims, Vice-President, and formally seconded by Bryn Evans, Honorary Treasurer.

There was one further speaker for the motion.

There were four speakers against the motion.

The General Secretary provided professional advice.

On a vote, the motion was CARRIED with 81 for, 31 against and 13 abstentions.

Motion 16 The Council

At the 2018 ARC, Motion 411 from the Women’s Committee asked the Council to form a Working Party to consider, after consultation with the membership, a new and comprehensive complaints structure, currently contained within Rule 28 and that a Rule Change motion be prepared and presented for approval at the 2019 ARC. This ARC therefore agrees to the following rule change which if carried by a two-thirds majority at this conference will come into effect at the conclusion of the Council Meeting following this ARC:

Rule 28 Disciplinary Procedures

Delete the whole of Rule 28 and insert new Rule as follows:

28 Complaints and Disciplinary Procedures

Complaints Procedure

28.1 The Union, through its Council, shall establish a procedure for consideration of complaints by members relating to the services provided by the Union.

28.2 The procedure, which the Council shall make, amend, or revoke from time to time shall be made available to any member.

#### Disciplinary Procedure

##### Allegations

28.3 A member or Officer of the Union (or the personal representative of a deceased member or Officer) who considers that another member or any Officer, Council member or Trustee has committed one or more of the offences in Rule 28.5 can ask the Union to investigate the allegation by submitting a written notice marked "Disciplinary Complaint" to the General Secretary.

28.4 If the Disciplinary Complaint is against the General Secretary, the notice shall be sent to the President. The General Secretary or the President shall acknowledge receipt of the notice within 14 days of its receipt.

28.5 The offences are:

28.5.1 Acted in a manner prejudicial to the interests of the Union;

28.5.2 Committed a breach of these Rules;

28.5.3 Failed to obey a lawful instruction of the Union; and

28.5.4 Neglected his or her duties to the Union.

##### Investigation

28.6 The General Secretary (or, in the case of a Disciplinary Complaint by or against the General Secretary, the President) shall decide who is the most appropriate person to act as an investigating officer and carry out preliminary enquiries into the allegation.

28.7 If preliminary enquiries by the investigating officer lead them to conclude that the allegation is trivial, vexatious, lacking in evidence, does not fall within the offences in Rule 28.5, or is not sufficiently particularised despite the complainant being given the opportunity to clearly particularise the Disciplinary Complaint, it shall be dismissed on the grounds that there is no case to answer.

28.8 If preliminary enquiries reveal a case to answer, the allegation/s shall be forwarded to the Disciplinary Committee which shall proceed as provided for under the procedure referred to in Rule 28.11.

28.9 A complainant dissatisfied by a dismissal in accordance with Rule 28.7 can request a review of the decision by the General Secretary, except in a Disciplinary Complaint by or against the General Secretary where a review shall be carried out by the President. The review decision shall be final.

##### Disciplinary Committee

28.10 A Disciplinary Committee shall consist of seven members of the Council and shall be elected every two years by a ballot of the whole of the Council. The ballot shall take place immediately after the election of the Vice-Presidents and Honorary Treasurer under Rule 19.

28.11 The Disciplinary Committee shall conduct its work according to the terms of this Rule and such procedure which the Council shall make, amend, or revoke from time to time. This procedure shall be made available to any member.

28.12 In the event that a Disciplinary Committee is considering matters referred to it at the end of the term of office of the Council, it shall continue to do so until it reports to the Council. Members of such continuing Disciplinary Committee re-elected to the Council shall be entitled to stand for the Disciplinary Committee elected by the following Council.

##### Report to Council

28.13 The Disciplinary Committee shall produce a report for the Council which shall state whether or not it upholds the Disciplinary Complaint and, if so, whether or not it recommends one or more of the penalties in Rule 28.18. The report shall outline the range of penalties considered and the reasons why it believes the recommended penalty is fair and appropriate.

28.14 Any person who is the subject of a disciplinary allegation or the complainant shall not be present when the Council considers the report of the Disciplinary Committee and shall take no part in the Council's decision on any penalty.

##### Penalty Decisions

28.15 The Council may not vary the decision of the Disciplinary Committee as to whether or not to uphold the allegation/s. The Council's role is to determine what, if any, penalty is appropriate. In doing so it will consider the penalty recommendation of the Disciplinary Committee but it is not bound by that recommendation.

28.16 Notice of such a determination must be sent to every member of Council at least seven days before the date of the Council meeting.

28.17 Any penalty decision requires that at least 50% of the members of Council are present when the decision is taken. 28.18 By a vote in favour by more than 50% of those Councillors present, voting in descending order of

severity, the Council may impose in relation to each allegation any of the following penalties:

28.18.1 expel from membership of the Union, in which case all that person's dues, levies, subscriptions etc paid to that date shall be forfeited;

28.18.2 suspend membership of the Union for such period as the Council thinks fit;

28.18.3 remove, suspend or disqualify the person from all or any specified Office(s) for such period as the Council thinks fit (which term here includes, but without limitation, membership of the Council or of any committee of the Union or Trusteeship of the Union);

28.18.4 suspend all or any benefits or privileges of membership of the Union for such period as the Council thinks fit;

28.18.5 impose a fine not exceeding the amount of two years' subscriptions to the Union at the rate then prevailing for that member;

28.18.6 issue a formal reprimand;

28.18.7 any combination of the above.

Suspension

28.19 The Disciplinary Committee may at any stage, from when an allegation is first referred to it, if it considers that the interests of the Union so require, by a vote of at least two-thirds of all its members suspend the person complained against from Office until the conclusion of the proceedings, but in the case of paid Office, on full pay.

Appeals

28.20 Where an allegation is upheld by the Disciplinary Committee, the person complained against may appeal to the Appeals Committee (elected in accordance with Rule 26) against the decision of the Disciplinary Committee and/or any penalty imposed by the Council.

28.21 The appeal shall be in writing addressed to the General Secretary (or, in a case where the matter concerns an allegation by or against the General Secretary, the President). It must be received by the General Secretary (or, as the case may be, the President) at the Union's office not later than the 28th day after the date of the Council's decision on any penalty.

28.22 The Appeals Committee shall consider the appeal as soon as practicable.

28.23 The Appeals Committee shall determine and regulate its own procedure. The Appeals Committee may in its absolute discretion confine its consideration to the Disciplinary Committee's report, the record of the decision of the Council on penalty and the submissions, if any, of the appellant or the appellant's companion at any Appeals Committee hearing. It shall not be obliged also to receive evidence or new evidence but may in its absolute discretion decide to do so.

28.24 The Appeals Committee may uphold or overturn the outcome decision of the Disciplinary Committee. It can also uphold any penalty which was imposed by the Council, substitute a lesser penalty or determine that no penalty shall be applied. If the Appeals Committee overturns the penalty decision of the Council, the decision of the Appeals Committee shall be given effect from the date when the Council decision originally took effect, or such later date as the Appeals Committee may determine.

28.25 The decisions of the Appeals Committee shall be final and binding and shall be reported by it to the Council as soon as practicable. There shall be no further recourse within the Union." This ARC further agrees to the following consequential rule change to Rule 27, which will require approval by a subsequent referendum of the membership as this is a "protected" rule listed in Rule 46.3:

Rule 27 Duties of Appeals Committee

Delete the whole of 27.2, and insert: "27.2 In accordance with Rule 28, the Appeals Committee shall hear appeals raised under Rule 28.20 against any decision of the Disciplinary Committee as to whether or not to uphold an allegation and/or against any penalty decision imposed by the Council. The process for such appeals shall be in accordance with Rule 28.23."

FIRST AMENDMENT: Bristol and West General Branch

After Rule 28.8, insert the following new clause 28.9 and then re-number remaining clauses:

28.9 The investigation should at all times be conducted in a manner that ensures that all parties (the individual/s against whom the complaint/s are made, and the complainant/s) are fully supported during the disciplinary procedure - starting from the date that Equity is informed of the allegation/s. This support should include, but not be limited to, regular updates on the progress of the procedure and a "duty of care" shown towards the member or Officer of the Union.

**SECOND AMENDMENT: Manchester and District Variety Branch****Disciplinary Committee 28.10**

In line 1, after “shall consist of” delete “seven members of the Council” and insert “four members in full benefit and three Councillors”. In line 2, after “elected every two years” delete “by a ballot of the whole Council” and insert “by the membership in the same way as the Standing Orders and Appeals Committees”. In line 2, delete “The ballot shall take place immediately after the election of the VicePresidents and Honorary Treasurer under Rule 19.”

The motion was proposed by Graham Hamilton on behalf of Council and seconded by Bryn Evans.

The first amendment from the Bristol and West General Branch had been remitted to Council.

The second amendment from the Manchester and District Variety Branch was proposed by Jeremy Phillips and seconded by Yvonne Joseph.

There were five further speakers for the motion.

There was one further speaker for the second amendment and two speakers against the second amendment.

The General Secretary provided professional advice.

The second amendment was DEFEATED.

The motion was CARRIED overwhelmingly.

**MOTION 17: Welsh National Committee**

This Annual Representative Conference urges the Council to put to a referendum of the membership the following rule change, which (if approved) will benefit members’ interests wherever they may exist in the professional employment of their craft, when practised outside of areas that are currently delineated under Rule 3 – Objects, Powers and Duties.

In Rule 3.1.1.1, delete “and similar forms of entertainment;” and insert “; modelling, digital and electronic performance, and similar forms of entertainment, and other sectors that employ members in a professional capacity;”.

The motion was proposed by Terry Victor and seconded by Tracey Briggs.

There was one further speaker in favour of the motion.

Julia Carson Sims spoke against the motion on behalf of Council.

On a first vote, there were 40 for, 40 against and 26 abstentions.

On a second vote, there were 45 for, 47 against and 25 abstentions.

The motion was therefore DEFEATED.

**MOTION 18: Stage Management Committee Motion / Young Members Committee Motion****/ Devon and Cornwall General Branch Amendment (composite motion)**

The Annual Representative Conference (ARC) has come a long way since leaving its past incarnation as an AGM behind. However, Conference has existed in its current format for more than two decades. After 24 years of running the ARC in the same format, we believe it is time for a review of its form, function, efficacy and objectives. This ARC urges the Council to establish a working party consisting of branch, committee and Council members to fully review if the current format of the ARC is fit for a modern-day union and to determine if it is the best and most appropriate democratic vehicle for the modern, vibrant trade union Equity should seek to be. Members should be actively involved with this review - including young members. The working party should examine (but not limit itself to) the following areas:

1. Should there be a reduction in the number of motions at the ARC - enabling more time for discussion?
2. The creation of guidance for branches and committees on what type of motions could be submitted to the ARC and what motions should be submitted to monthly Council meetings – thus freeing up ARC time for more debate.
3. The involvement of branches and committees (along with Equity staff) implementing motions carried.
4. How members are informed of the ongoing status (or progress) and final implementation of motions in order to avoid similar ideas and initiatives being raised repeatedly.
5. What other activities/workshops might be appropriate to occur at the ARC (e.g. member training or fringe events) that encourage greater collaboration and communication, including that with branches and committees.
6. How can we minimise jargon and bureaucracy to make the event more appealing and accessible to younger/newer members?
7. To look at the yearly expenditure, the logistics of location, organisation and the work load of the Equity staff to assess whether the ARC would better serve our members by being a biennial

conference with intervening sector-specific conferences.

8. To assess the benefits of having a biennial conference for branches and specialist committees when planning their meetings throughout the year.

The motion was proposed by Adam Pettigrew and seconded by Lisa Miller. Alan McKee spoke in favour of the motion on behalf of Council.

There was one speaker against the motion.

The motion was CARRIED overwhelmingly.

Motions 19 and 20 were debated together but voted on separately.

#### MOTION 19: Birmingham Variety Branch

Equity's diligence regarding our personal data security is welcomed. However, this Annual Representative Conference believes it is time to acknowledge the necessity for branch officer/s to hold an up-to-date members' register - necessary for branch decision making and management, especially campaigning. We recognise that the Information Commissioner's Office (ICO) "lawful bases" require the processing and possession of certain "necessary" personal data be for a specific purpose. Therefore, the Council is strongly urged to examine further the General Data Protection Regulation (GDPR) "lawful basis for processing" criteria (as defined by the ICO) for the purposes of re-establishing branch registers for branch officers, especially the six lawful bases, and consider creating an opt-in statement - for members - addressing this "necessity" for branch communication in accordance with the GDPR.

It is "necessary" for communication when a branch determines if it will nominate or support candidates in committee and Council elections, for eligibility in the proposition and voting on motions - as well as for the ability to identify in-benefit members at meetings to determine quoracy and the person's right to attend.

The motion was proposed by Francis Mallon and seconded by Conk the Clown.

The motion was CARRIED unanimously.

#### MOTION 20: Greater Manchester and Region General Branch

This Annual Representative Conference believes that Equity's policy on the General Data Protection Regulation (GDPR) is far too restrictive on the activities of branches in campaigning, arranging workshops for specific groups of members, and information gathering, along with many other such needs. Therefore, this ARC asks that the Council gives serious thought to this matter; most particularly by reconsidering its response to the criteria set by the Information Commissioner's Office providing a "lawful basis for processing". The result is that Equity is approaching the issue in a far more restrictive manner than other comparable organisations. In doing the above, there should also be a consultation with all branches to confirm that the current policy is too restrictive and will work against the best interests of the union and its members.

The motion was proposed by Jamie Bryon and seconded by Gareth Bennet-Ryan.

There as one further speaker in favour of the motion.

The motion was CARRIED unanimously.

#### MOTION 21: West End Deputies' Committee

This ARC believes that Equity's successes are built on our industrial strength. West End theatre casts have average membership of over 70%, in line with commercial theatre nationally, and in the subsidised sector we are closer to 80%. As a result, the backdrop to theatre agreement negotiations is that the managers know that there is no show without Equity's members. But we want to do better – constantly striving to recruit and retain members, we aim to get those figures up. Recruitment and retention at this level requires constant work by members, deputies and staff.

Since the introduction of the General Data Protection Regulation (GDPR), we have lost a valuable tool in this battle, as the advice from Guild House has been that we can no longer send online joining codes to deputies for convenient email circulation. We have already seen recruitment dropping since this change. While we recognise the importance of protecting the union by ensuring we comply with the law, we believe a closer look at this issue would be money well spent. We call on the Council to commission expert legal advice - investigating every option for a lawful mechanism for reinstating the circulation of online joining codes to non-members following cast meetings.

**AMENDMENT: The Council**

In paragraph 5 line 2, delete “we” and insert “Equity”. In paragraph 5 line 3, after “deputies” insert “insecurely”. In paragraph 6 line 3, delete “legal” and insert “technical”. In paragraph 6 line 4, delete “non-members” and insert “deputies”.

The motion was proposed by Rebecca Louis who had accepted the amendment.

The motion was formally seconded by Adam Pettigrew.

The motion was CARRIED unanimously.

**MOTION 22: Kent General Branch**

Negotiations that have been taken up by the Union on behalf of members from a branch motion to the ARC should keep the membership as a whole up-to-date. This ARC asks that the appropriate officers of the Union, who are involved with any negotiations resulting from ARC motions, shall keep the membership as a whole up-to-date with its progress, or lack of it, on a quarterly basis.

The motion was proposed by Lance Phillips and formally seconded by Marie Kelly.

There was one other speaker in favour of the motion.

Maggie McCarthy spoke against the motion on behalf of Council.

On a vote, the motion was DEFEATED with 41 for 47 against and 24 abstentions.

**MOTION 23: North and West Yorkshire Variety Branch**

This ARC requests the Council to ask First Act Insurance to make it possible for monthly payments (direct debits) to be made for add-on insurances, especially the 24 hour Professional Property cover.

The motion was proposed by Valerie Jean Mann and seconded by Robson Clair.

The motion was CARRIED unanimously.

**MOTION 24: West of England Variety Branch**

At the 2017 ARC, the West of England Variety Branch asked the Council to alter guidelines for attending branch meetings by remote means, allowing those attending remotely to count towards the quorum. The motion stated that the majority of members should be present in person, protecting the integrity of physical branch meetings, and, with a large geographical area to cover, making those accessing remotely a full part of the meeting - both in terms of counting towards the quorum and voting. The revised guidelines were approved and implemented but went beyond the remit of the original motion in restricting the number of members permitted to attend remotely to just four and it is this quorum obligation for wider member participation that this motion addresses. Branches are trying to improve engagement with members but this restriction serves no purpose whatsoever, and so is not encouraging remote attendance as the motion originally intended. Once the limit of four is reached, it is not simply a case of them not being able to vote or count to the quorum, it is that the rules specifically state that they can't access the meeting. This ARC asks the Council to revise further the guidelines for attending branch meetings remotely, lift the restriction of four people permitted to attend meetings remotely and replace with a clause which, as per the original motion in 2017, directly references being quorate regarding who can attend remotely, whilst maintaining the majority physically present - thus constituting a genuinely quorate meeting.

The motion had been REMITTED to Council

Motions 25 and 26 were debated together but voted on separately.

**MOTION 25: Welsh Annual General Meeting**

Given that Variety Branch members may also be members of a General Branch, this ARC regrets that some members are being disenfranchised; that, by being forced to choose between ongoing embership of either a traditional General Branch or the Online Branch, they have been denied rights afforded to other members. This ARC urges the Council to investigate how the Union, with particular regard to branch embership, has arrived at a position in which democratic parity is not afforded to all members

The motion was proposed by Terry Victor and seconded by Jenny Barbieri. Sally Treble spoke against the motion on behalf of Council. There were three further speakers on behalf of the motion and two speakers against. The General Secretary provided professional advice.

On a vote, there were 56 for the motion, 40 against and 23 abstentions.

The motion was therefore CARRIED by a simple majority.

**MOTION 26: Essex General Branch**

This ARC appreciates the intent behind the Council's attempt in November 2018 to make the Online Branch a safe space for the members that the branch was set up to serve. However, this ARC asks the Council to reconsider its ruling of "One Person, One Location" that prevents any member of the Online Branch from belonging to a physical branch [General or Variety] and vice versa. The ability to belong to both - but choosing to have voting rights in one or the other - would be a more sensible solution. In other words, "One Vote, One Location".

Equity has invested significantly in the Online Branch and the current inflexible option does not make the most of that investment. The increasing use of social media means that the new generation of members may only consider attending local branch meetings if they can also take part in discussions online. If Council enables members to participate in both types of branch (while only being able to vote in one branch), it would bring benefits for our union from the grassroots upwards. Local branches would be refreshed for the future by the participation of the new generation (who would, in turn, be able to be involved with national campaigns online).

The proposer Martyn Harrison AGREED TO REMIT the motion to Council.

The motion was REMITTED.

**MOTION 27: East Midlands Variety Branch**

Equity puts emphasis on the importance of branches within the democratic structure of the union and what they contribute to shaping the future of the union through motions to the Council and the ARC. Despite this emphasis, prospective members wishing to join are invited to tick a box to opt out of being added to a local branch before they have had a chance to understand the role and value of our branch community. This ARC requests that the Council authorises the removal of the opt-out tick box from the application form and online joining forms, and place it instead in the welcome pack sent out to each new member. This welcome pack should have comprehensive information about the branches in their geographical area and an invitation from the branch secretary to attend a local meeting. New members can then make a more informed decision whether or not to take up branch membership.

The motion was proposed by Bernie Kayler and seconded by Jimmy Willan.

The motion was CARRIED overwhelmingly.

**MOTION 28: East of Scotland General Branch**

This ARC urges the Council to support our call for increased communication between the Council and branches, when the motion from a branch to the ARC is opposed by the Council. Although all attendees are able to vote as they choose at the ARC, Council's in advance opposition can have an influence on the voting process. As the branch has no information on the reasons for the Council's opposition prior to the ARC, they are disadvantaged in the preparation of their proposing and seconding presentations. We therefore ask that, where such opposition arises, the Council works with branches and contacts them for any clarifications required and to provide reasons for their opposition. This cooperative communication would not only allow for any uncertainties to be clarified and a possible reversion of the opposition but also ensure that all motions were presented from a level playing field.

The motion was proposed by Morna Burden and seconded by Frances Rifkin.

There were two further speakers for the motion.

Flora Wellesley Wesley spoke against the motion on behalf of Council.

There was one further speaker against the motion.

The motion was CARRIED by a simple majority with 54 for, 50 against and 15 abstentions

**MOTION 29: South West English Area Annual General Meeting**

The current Rules allow candidates standing for election for Nations and English Areas Council seats to be voted for by members who do not reside within the specific Nation or English Area, as well as only being required to be proposed by someone who ordinarily resides within the specific Nation or English Area. We believe that this has the potential to discourage other members residing in the Nation or English Area from standing for election if other candidates have the ability to gain support and votes from outside that area.

This ARC urges the Council to put to a referendum of the membership a Rule change which will allow only members ordinarily residing within a specific Nation or English Area to elect the Councillor for that particular Nation or English Area and a Rule change which will require both those proposing and seconding that candidate to ordinarily reside in the same geographical area.

The motion was proposed by Arthur Duncan and seconded by Leslie Saltman.

There were two other speakers for the motion.

Adam Burns spoke against the motion on behalf of Council.

There was one other speaker against the motion.

The motion was DEFEATED

## **POLICY**

### **MOTION 30: Northern Ireland Committee**

This ARC recognises how damaging Brexit could be to Equity members on the island of Ireland. At our recent seminar on Brexit jointly organised with the Irish Equity section of SIPTU (the Services Industrial Professional and Technical Union), many speakers referred to the importance of maintaining the Common Travel Area (CTA) of the UK, the Republic of Ireland, the Channel Islands and the Isle of Man. This ARC asks the Council to make the maintenance of the CTA a central part of Equity's submission and arguments as we respond to the current political uncertainty.

The motion was proposed by Christina Nelson and seconded by Stephen Beggs.

The motion was CARRIED unanimously.

### **MOTION 31: Screen and New Media Committee**

After two years of uncertainty and theoretical projection, the realities of Brexit's impact on working in the entertainment industry are beginning to take hold. Members who only hold UK passports are starting to be barred from some jobs taking place on the Continent; EU national members are finding that the structure of the new Settled Status regime adds an extra complex layer of bureaucracy, forcing them to prove their right to work in the UK over and over again using a complicated seven-step digital process.

The very nature of work in the entertainment industry, with its short-term contracts and multiple employers, means it has always fallen outside the "normal" full-time pattern of work that government's base legislation around. Now, with the extra challenges of Brexit, the fact that our way of working has been overlooked could devastate the industry - up to now a significant contributor to the economy - and destroy members' careers. This ARC urges the Council to take immediate steps to protect members' working lives by appealing to the government to (a) work with the EU to safeguard the rights of entertainment industry professionals to take up short term contracts within the EU; and (b) simplify the situation for EU nationals based in the UK by providing them with a hard copy document that can be used as proof of Settled Status.

The motion was proposed by Laurence Bouvard and seconded by Peter Barnes.

The motion was CARRIED unanimously.

### **MOTION 32: Scottish Annual General Meeting**

Equity has always been an international organisation. Whatever deal is formed for Brexit, the future residency rights and employment security of our members who are either currently resident non-UK European nationals and those resident non-European nationals are by no means guaranteed. The ARC urges the Council to make every effort to safeguard the rights of such members as the negotiations progress.

The motion was proposed by Kate McCall and seconded by Isabella Jarrett.

The motion was CARRIED nem con.



**MOTION 33: Birmingham and West Midlands General Branch**

In the event of a People's Vote (second referendum), this ARC requests that the Council repeats its previous statement that Remain is in the professional interests of Equity members on the Equity website, e-mail, Twitter, Facebook and Instagram, as well as in traditional media. Equity has already confirmed the detriment to Equity members from leaving the EU, with the loss of freedom of movement, EU funding, and potential loss of employment rights.

The motion was proposed by Tracey Briggs and seconded by Tania Daley-Campbell.

There were two further speakers for the motion and one against.

The motion was CARRIED overwhelmingly.

**MOTION 34: Northern Ireland General Branch**

Equity members in Northern Ireland face a number of unique challenges, and our working lives are heavily influenced by our relationship and connectivity to the creative industries in the Republic of Ireland as well as the creative industries within the United Kingdom. In recent years, Equity has worked closely with our comrades in Irish Equity (SIPTU: the Services Industrial Professional and Technical Union), a fellow member of the Irish Congress of Trade Unions, to better understand these challenges and to develop joint responses. This sharing of resources and knowledge has led to Equity and Irish Equity working together to stage member events on issues such as diversity in casting and Brexit. We call upon Equity to continue to work closely with Irish Equity (SIPTU), particularly in these challenging times, to further nurture and promote the cross-border cooperation that has delivered a stronger voice for Equity members in Northern Ireland.

The motion was proposed by Marina Hampton and seconded by Alan McKee.

The motion was CARRIED unanimously.

**MOTION 35: North and East London General Branch**

This ARC is aware that many Equity members are in precarious work. They are often dependent on the benefits system to make ends meet. d/Deaf and disabled members are especially affected. Universal Credit is the system being introduced which replaces several specialised categories of benefit with a single (universal) one - assessed by staff without the experience or qualifications necessary to judge the needs of claimants.

This ARC notes that:

1. the Department of Work and Pensions' (DWP) own data shows that under Universal Credit punitive measures have increased dramatically - more claimants have been sanctioned than ever before;
2. there is a delay in making initial payments which causes extreme hardship as does the unjustified rejection of claims;
3. the administrative system set up by the DWP has been revealed to put claimants into poverty. The DWP has lost numerous court cases on this issue. Claimants' needs are not the priority;
4. payments are made to one bank account per family rather than individuals. Among other injustices, this can tie people into abusive domestic situations.

This ARC believes that Universal Credit was put into place as part of the Government's austerity measures and does not prioritise the needs of the most disadvantaged members of society. The system should be replaced with one that respects people's needs and involves claimants and their representatives.

This ARC urges Council to:

1. affiliate to Disabled People Against Cuts;
2. join forces with non-party political organisations including the PCS Union campaigning against Universal Credit.

**AMENDMENT: North and East London General Branch**

Delete all numerals in the motion and replace them with bullet points.

In line 1, after "work" delete " They are" and insert "and".

In line 3, after "Credit" delete "is the system being introduced which".

In line 8, after "Credit" delete "punitive measures have increased dramatically -".

In line 12, after "DWP" delete "has been revealed to put" and insert "puts".

In line 13, after "poverty" delete ". The" and insert "and the".

After line 16, insert a new bullet point: "The self-employed are subject to the Minimum Income Floor (MIF) in Universal Credit which can cause severe hardship for those with fluctuating earnings."

In line 17, after 'Credit' delete "was put into place as" and insert "forms".

In lines 19 to 20, delete "The system should be replaced with one that respects people's needs and involves claimants and their representatives."

After line 26, insert a new bullet point: "Support our member Charmaine Parkin who is involved in a High Court challenge to the Minimum Income Floor."

The motion was proposed by Doug Holton, who had accepted the amendment, and seconded by Shenagh Govan.

There were two other speakers for the motion.

The motion was CARRIED unanimously.

#### MOTION 36: North West London General Branch

This ARC asks that the Council provides funds, support and signposting when members find themselves in the extreme and vulnerable position of being homeless.

The motion was proposed by Elise Harris and seconded by Aline Waites.

The motion was CARRIED unanimously.

Motions 37 and 38 were debated together but voted on separately.

#### MOTION 37: Devon and Cornwall General Branch

In January 2019, "Onward" (an independent, not-for-profit think-tank run by Will Tanner, the former deputy head of policy to Theresa May) published a report entitled "A question of degree – Why we should cut graduates' taxes and pay for it by reducing the number of low value university courses". That report concluded that access to "low value" university courses such as music, drama and creative writing should be restricted in the UK because they are "not economically worthwhile". With the impact of the implementation of the English Baccalaureate (EBacc), and the return to "traditional" subjects, this emphasis continues to restrict the number of students attempting creative arts qualifications in school and places one of our largest and most successful global industries at risk - an industry, let us not forget, that is bigger than oil, gas, life sciences, automotive and aeronautics combined.

This Annual Representative Conference requests that the Council looks into ways that Equity, as the leading representative for performing arts practitioners in the UK today, may increase its efforts in advocating the inclusion of creative arts subjects in the UK's education systems at all levels, whether in school, further or higher education institutions.

#### AMENDMENT: Young Members Committee

Delete the final paragraph and replace with: This Annual Representative Conference notes that the Young Members Committee has led the Union's involvement in the BACC for the Future campaign since 2015 and requests that the Council explore further opportunities to increase the Union's efforts in advocating the inclusion of creative arts subjects in the UK's education systems at all levels, whether in schools or further/higher education institutions.

The motion was proposed by Sarah McCourt, who had accepted the amendment, and seconded by Wanda Mary Blair.

The motion, as amended, was CARRIED unanimously

#### MOTION 38: Liverpool and District General Branch

This ARC asks the Council to create a campaign - working in co-operation with our fellow trade unions, arts organisations and educational organisations - to promote the inclusion and essential nature of the arts within the national curriculum.

With drama (and other arts subjects) increasingly being minimised within schools, there is perhaps a risk that fewer pupils will choose to pursue careers and studies within the arts. It is therefore in our interest to campaign for the arts as an essential part of education to future-proof not only our industry but also the diversity and scope of those working within it.

The motion was proposed by Martin Williams and seconded by Amy Stout.

The motion was CARRIED unanimously.

**MOTION 39: Northern Ireland Annual General Meeting**

The Arts Council of Northern Ireland (ACNI) is the development and funding agency for the arts in Northern Ireland. The ACNI distributes public money and National Lottery funds to develop and deliver a wide variety of arts projects, events and initiatives across Northern Ireland. The current lack of a functioning Northern Ireland Executive Government is a barrier to the democratic operation of this arms-length organisation. The reduction in funding to the ACNI by over 40% over the last five years is a threat to the future of the ACNI and its ability to support the arts in Northern Ireland. This ARC calls upon the Council to lobby the Secretary of State for Northern Ireland with the aim of gaining a commitment that the ACNI will be better resourced and that its status as an accountable arms-length organisation will be maintained.

The motion was proposed by Vicky Blades and seconded by Stephen Beggs.

There was one further speaker for the motion.

The motion was CARRIED unanimously.

**MOTION 40: Northern English Area Annual General Meeting**

The cost of theatre tickets is often prohibitive, particularly to young families. Much of the cost is due to Value-Added Tax (VAT) which is a European tax. In the light of Brexit, this ARC asks the Council to instigate a campaign to abolish VAT on theatre tickets in order to make this art form more accessible to a wider audience.

**FIRST AMENDMENT: Singers Committee**

In line 2, delete "(VAT) which is a European tax. In the light of Brexit, this" and insert "(VAT). This".

**SECOND AMENDMENT:** East of Scotland General Branch ruled out of order by the Council because it was not directly relevant to the original motion.

The motion was proposed by Jeremy Phillips, who had accepted the first amendment and seconded by Rob St Clair.

There was one further speaker for the motion and three against.

On a vote, the motion was DEFEATED with 34 for, 59 against and 15 abstentions.

**MOTION 41: Leeds and Region General Branch**

This ARC notes that:

1. the 2015 Annual Representative Conference called on the Council to redouble its efforts to press for more production to be made in the nations and regions, accompanied by casting taking place in the locality of such production;
2. the 2017 ARC called on the Council and the Casting Working Party to build on this policy by establishing a UK-wide member-led Nations and Regional Production and Casting campaign;
3. the Manifesto for Casting stated that consideration should be given to professional talent from where the production is made;
4. while the Spring 2018 edition of the Equity Magazine reported that "2018 will see the launch of Equity's Cast It Here campaign", little or nothing has been heard about this initiative since then.

This ARC therefore calls on the Council to fully implement the decision of the 2017 ARC to establish a UK-wide member-led Nations and Regional Production and Casting campaign in 2019. This campaign should include the production of digital and printed media for use by branches and members.

The motion was proposed by Pete Keele and seconded by Carolyn Eden.

There were three further speakers for the motion.

The motion was CARRIED unanimously.

**VARIETY, CIRCUS AND ENTERTAINERS****MOTION 42: Northern Ireland Variety Branch**

The Northern Ireland Variety Branch has struggled in recent years to get an attendance at meetings. This ARC asks the Council to formally support the merger of the Variety Branch into the Northern Ireland General Branch.

The motion was proposed by Roxanne James and seconded by Dawn Hope.

The motion was CARRIED nem con.

**MOTION 43: Variety, Circus and Entertainers Committee**

This Annual Representative Conference deplores the low fees paid to established live stand-up comedians engaged to provide high quality shows in popular venues, particularly where entry for the audience is free. While it can be acceptable for comedians to try out new material or for new comedians to get stage time in such circumstances, this should not become the norm and such performances should not replace professional shows - especially on prime nights such as Fridays and Saturdays. This ARC urges the Council to engage in dialogue with clubs and promoters who use business models which do not prioritise guaranteed professional fees for performers.

The motion was proposed by Neil McFarlane and seconded by Stuart Masters.

The motion was CARRIED unanimously.

**MOTION 44: Manchester and District Variety Branch**

In light of reported growth in violence, bullying and bad behaviour in our young people, much of it instigated and continually replicated by the gratuitous violence seen in the media, this ARC asks the Council to campaign for "more variety and less violence" and more family entertainment on all forms of the media.

The motion was proposed by Jeremy Phillips and seconded by Andrew Santanna.

There were two further speakers in favour of the motion.

Ian Barritt, Vice-President, spoke against the motion on behalf of Council and there were six further speakers against the motion.

The motion was DEFEATED overwhelmingly.

**MOTION 45: Thames Variety Branch**

This ARC requests that within all Equity contracts and agreements, particularly those covering outdoor events or in non-standard venues, provision is made for appropriate and private changing and toilet facilities (and, where viable, showers) to be available within close proximity to performing space and separated from the public and audience for all artists performing at such events.

The motion was proposed by Andrew Eborne and seconded by Red Sarah.

There were five further speakers in favour of the motion.

The motion was CARRIED unanimously.

**LIVE PERFORMANCE****MOTION 46: Stage Committee**

2018 has seen commercial touring rocked again by a series of high profile tour collapses. Unlike early closures on Equity agreements, collapses often leave members with salary and other entitlements left owing – not to mention the stress of having to find new work to fill a contract which has ended early. This ARC believes that it is of utmost importance to incentivise the use of union agreements in the Commercial Touring sector. Over the last decade, use of the agreement has grown to most major commercial producers, but smaller, newer producers at most risk of financial instability are less likely to do so. Creating a new bond system would be unsustainable, affecting only those producers already using union agreements where effective checks and balances already exist.

This ARC notes that all theatre productions which receive subsidy from one of the Arts Councils are required to budget for use of an industry standard agreement. However, there are no such requirements for commercial producers taking advantage of Theatre Tax Relief (TTR), a new form of indirect public subsidy, which allows producers to claim back 25% of their corporation tax bill on a touring production.

This ARC believes that, like subsidy from an Arts Council, TTR should only be available to producers using an appropriate union agreement and urges the Council to lobby the government to change the rules accordingly. This would give guarantees on pay, pensions, dignity at work, working time – and proper protections around early closure or failure to produce.

The motion was proposed by Emma Manton and formally seconded by Madeleine Worrall.

The motion was CARRIED unanimously.

**MOTION 47: Scottish National Committee**

Since 1997, the Equity Pension Scheme (EPS) has allowed members to plan for their future by enabling them to pay into a personal pension plan and benefit from engager contributions affording them the same rights as workers across other industries.

Having achieved the status of a Qualifying Workplace Pension Scheme in 2012, however, and despite legislation in February 2018 ensuring all engagers legally contribute to a workplace pension scheme, there are still some companies that do not allow for EPS contributions. Additionally, whilst the excellent 2015 Fringe Agreement for Performers & Stage Managers includes provision for working hours, overtime, holiday pay, sick pay and many other benefits it does not currently include contributions to the EPS.

Given the recent changes in the law, the issue of members' status and engagers' obligations in relation to pension contributions should be clarified to ensure members are not missing out and engagers are fulfilling their obligations. Although considered self-employed for tax and National Insurance purposes, actors in employment law are defined as workers and should therefore be afforded the same rights, including workplace pension contributions. This ARC urges the Council to clarify the status of members in relation to workplace pensions, to update the 2015 Fringe Agreement for Performers & Stage Managers to include Equity Pension Scheme contributions and to ensure all publicly funded and commercial companies recognise members as workers for pension purposes and comply with the 2018 Workplace Pension legislation.

The motion was proposed by Hazel Ann Crawford and formally seconded by Alan McKee.

The motion was CARRIED overwhelmingly.

**MOTION 48: South East English Area Annual General Meeting**

This ARC notes that a pantomime season can provide a significant income for local authority venues and theatres; and that pantomime is produced in-house or in partnership with production companies. This ARC further notes that the contracts of engagement vary across the country, with some that do not reflect the Union's rates of pay or the full terms of an Equity agreement. This ARC believes that all local authority-run venues should offer an Equity agreement in full, not just with acknowledgement of the Equity rates of pay. This will ensure all those engaged by such venues (or partnership production companies) will be paying performers and creatives a living wage. This ARC asks the Council to contact all local authority venues to advise them of Equity agreements and rates of pay and to encourage best practice for engagement contracts for their pantomime seasons.

**FIRST AMENDMENT: Brighton and Sussex General Branch**

In paragraph 2 line 1, delete "local authority run venues" and insert "panto employers". In paragraph 3 line 1, after "local authority venues" insert "and other panto employers".

**SECOND AMENDMENT: Stage Management Committee**

In paragraph 2 line 3, after "paying performers" delete "creatives" and insert ", Stage Management and Creative Teams".

The motion was proposed by Joseph Ballard, who had accepted the second amendment and seconded by Peachy Mead

The first amendment was proposed by Mjka Scott and formally seconded by Sorcha Brooks.

There were two further speakers in favour of the first amendment.

The first amendment was CARRIED.

The motion, as amended, was CARRIED unanimously.

**MOTION 49: West and South West London General Branch**

The role of an Assistant, Resident or Associate Director can vary widely and is dependent on the scale of a production. The confusion of these roles and their responsibilities often comes at the expense of those working in these positions; more and more demands are placed on their time despite their contractual terms and conditions being reflective of a less senior position.

This ARC asks the Council, in collaboration with Stage Directors UK (SDUK), to establish a set of industry standard definitions to qualify the roles and responsibilities of Assistant, Resident and Associate Directors. Consistent terminology would assist the Union in improving terms and conditions, developing a clear pay structure and ensuring that our colleagues are justly rewarded for their work in running what can sometimes be the most successful commercial shows in UK theatre.

The motion was proposed by Lerner Wallace Taylor and seconded by Sue Gilroy.

There was one other speaker in favour of the motion.

The motion was CARRIED unanimously.

#### MOTION 50: Directors and Designers' Committee

This ARC welcomes the success of the Professionally Made Professionally Paid campaign since its launch in Autumn 2014 and notes the positive difference it has made in the industry, particularly for performers and stage management. This ARC asks the Council to build on the work of the campaign, with a particular focus on improving the terms and conditions for Theatre Directors and Theatre Designers working in the low pay sector, by calling two one-day symposia (one in London, one in Edinburgh) to examine the best way to protect creative team members working in fringe theatre. AMENDMENT: The Council In line 5, add "initially for" after "calling".

The motion was proposed by Philip Stafford, who had accepted the amendment, and formally seconded by Phoebe Kemp.

The motion was CARRIED unanimously.

#### MOTION 51: Dance Committee

The number of Equity's Dance members performing in museums and galleries has greatly increased in the last decade. From historical retrospectives to new commissions, dance is now a prominent feature in museum and gallery programming. In these largely unorganised areas for dance, the working conditions, rates and terms vary from one establishment to the other and put our members at risk of exploitation.

This ARC urges the Council to:

1. launch a campaign to secure best practice for the engagement of dance artists in museums and galleries;
2. use the campaign to fight low pay and poor practice in museums and galleries in both the subsidised and commercial sector - aiming to ensure galleries use at least the Independent Theatre Council (ITC) Agreement terms when engaging our members;
3. use the campaign to educate and support members working in the sector about how to fight for improved pay and terms, and how to protect their health and safety;
4. push for members to secure better than pro-rated weekly minima when working part weeks in the well-funded parts of the museum and gallery sector;
5. use our members working in museums and galleries to foster a culture of unionisation and professional respect for all those working in the sector;
6. use the campaign to create a better understanding among engagers, artists and curators as to how Equity members working in dance can be better respected as creatives and professionals and more equitably share in the capital they create.

The motion was proposed by Hannah Buckley and seconded by Yukiko Masui

There were two further speakers in favour of the motion.

The motion was CARRIED unanimously.

#### MOTION 52: Dorset General Branch

With the increase in the use of social media platforms, it has now become increasingly common for producers/creators to advertise positions on these platforms. It has also led to an increase in a lot of these roles being advertised as voluntary or expenses only or as a chance to gain experience and get a credit, amongst other reasons. These roles are often vanity projects promising that (usually a film) will be entered into various festivals, etc. The creators of these "opportunities" are often "passionate" about their project and want a firm commitment from those applying. Also, a lot of these posts are shared by members who may be unaware that they are helping to unwittingly facilitate the further lowering of standards for professionals in the industry. The Professionally Paid Professionally Made campaign has raised awareness of this problem and is having an effect. However, it is incumbent upon members to continue to highlight these breaches of employment law to staff so that action can be taken, and producers engaged with by the union.

This ARC calls upon the Council to redouble its efforts in actively promoting the importance of the Professionally Made Professionally Paid campaign and to instigate an extension to this campaign to further encourage members to report to staff any instance of such a casting notice wherever it may be posted. This could be formalised, we'd suggest, under the campaign title #TellEquity.

The motion was proposed by Chris Gallarus and formally seconded by Xander Black.

The motion was CARRIED unanimously.

#### MOTION 53: North Lancashire and Cumbria General Branch

This ARC notes with alarm the parlous state of some north-west regional producing theatres, their finances, production output and/or impacts of their management/board decisions. (Viz: the Duke's, Lancaster; Theatre by the Lake, Keswick; Oldham Coliseum; HOME, Manchester; Everyman, Liverpool). This ARC calls on the Council to establish a structured campaign to address these issues, building on motions and intentions expressed at previous ARCs. Such initiatives could include a North-West Producing Theatre Summit/Forum; initiatives to support, advise and co-ordinate branch action and campaigning; representations to the Arts Council, representations to individual theatre boards and local authorities.

The motion was proposed by Wright Harlow and seconded by Martin Williams.

There were two further speakers in favour of the motion.

The motion was CARRIED nem con.

#### MOTION 54: Humberside Variety Branch

In celebrating this 90th year of Equity, this ARC remembers the closure and destruction of theatres by the Puritans and the Orders that all players were rogues and vagabonds who should be whipped. This ARC remembers that it was only in 1968 that censorship of the stage in the UK was abolished. In recognition of these memories, this ARC affirms the rights of members to play-act, pretend, makebelieve in theatres and places of entertainment.

The motion was proposed by Christie Clifford and formally seconded by Frances Rifkin

The motion was CARRIED nem con.

#### MOTION 55: Stage Committee

This ARC applauds our sister union in the United States and their industrial success in winning a new agreement to cover labs and developmental workshops. The place of performers and stage management as creative workers in the developmental stages of a theatre production must be better acknowledged. Equity is already claiming for better clauses in our ongoing Society of London Theatre (SOLT) and UK Theatre negotiations for devised pieces, but developmental and workshop work remains outside the scope of our industrial agreements.

This ARC believes that there needs to be better recognition of the creative contribution of performers and stage management in the ongoing life of a production, building on and supporting the worker status of our performer and stage management members in theatre. America's Actors' Equity Association has fought hard to achieve this landmark agreement and this ARC urges the Council to send our solidarity and congratulations. This ARC further urges the Council to investigate the lessons learnt from the new agreement in the USA for performers and stage management in the United Kingdom - and further these conclusions industrially.

#### AMENDMENT 1: The Council

In paragraph 2 line 1, delete "performers and stage management" and insert "performers, stage management and the creative team".

In paragraph 2 line 6, delete "performers and stage management" and insert "performers, stage management and the creative team".

In paragraph 2 line 7, delete "performer and stage management" and insert "performer, stage management and creative team".

In paragraph 3 lines 3 to 4, delete "performers and stage management" and insert "performers, stage management and the creative team".

#### AMENDMENT 2: Welsh National Committee

In paragraph 2 line 6, delete "contribution" and insert "contributions". In the same line, delete "the ongoing" and insert "the origination and ongoing".

The motion was proposed by Madeleine Worrall and seconded by Emma Manton. The first amendment from The Council had been withdrawn and the second amendment was accepted.

There were five further speakers in favour of the motion.

The motion was CARRIED unanimously.

## **EMERGENCY MOTIONS**

### **1. Audio Committee**

The ARC welcomes the passing of the EU Copyright Directive by the EU Council on the 15th April 2019 and calls upon Council to interpret Articles 18, 19, 20 and 22 of the Directive and to then make use of the legislation, where it is applicable, in future dispute resolutions and negotiations.

ACTION: i) Council asks the Screen and New Media Committee to make us of the EU Copyright Directive wherever relevant in future dispute resolutions and negotiations.

(ii) A draft motion to TUC Congress 2019, calling “on the UK government to fully implement this Directive in UK law in a manner which delivers on its goals”, included in this month’s Council papers.

The motion was proposed by David Thorpe and seconded by Sheila Mitchell.

The motion was CARRIED unanimously.

### **2. The Council (Welsh National Committee)**

This ARC condemns the indictment issued by the Turkish government to the criminal court in respect of 16 people for the part they allegedly played in Gezi Park protests in 2013. These charges could result in life imprisonment without parole.

This ARC notes that Memet Ali Alabora, former President of the Turkish Actors Union, actress Pinar Ogun and writer and artist Meltem Arikan, who are based in Wales, are included on the indictment and therefore face the possibility of extradition to Turkey. This ARC therefore calls on Council to lobby the Welsh and Westminster Governments in support of the Amnesty International campaign in their defence.

The motion was proposed by Terry Victor and formally seconded by Peter Kosta.

The motion was CARRIED unanimously.



## APPENDIX 2:

**ELECTIONS 2019**

Popularis Ltd Nutsey Ln, Totton, Southampton, SO40 3RL

**EQUITY COMMITTEE ELECTIONS 2019**

Total members entitled to vote: 45791

Total voted by post:	1852	62%
Total voted on web:	1146	38%
Total ballot returns:	2998	7%

Result of votes cast:

**SCREEN AND NEW MEDIA COMMITTEE - STUNTS**

1 to be elected

JIM DOWDALL	473	ELECTED
DAVID NEWTON	40	
ANDY WAREHAM		WITHDRAWN
LEWIS YOUNG	56	
Total members voting	569	

**STAGE COMMITTEE – ACTORS**

10 to be elected

JONATHAN BROADBENT	1255	ELECTED
JACKIE CLUNE	1362	ELECTED
NICK FLETCHER	1382	ELECTED
SAM HARRISON	717	
ROSIE HILAL	1393	ELECTED
SIMON JAY	621	
EMMA MANTON	1558	ELECTED
HYWEL MORGAN	1160	ELECTED
DAVID NELLIST	856	
PATRICK O’KANE	702	
VIVIEN PARRY	1111	ELECTED
ADAM PETTIGREW	1003	ELECTED
KIRSTY RIDER	920	ELECTED
MARTIN WILLIAMS	608	
MADELEINE WORRALL	1398	ELECTED
Total members voting	2361	

**STAGE COMMITTEE – BLACK & ETHNIC MINORITY**

2 to be elected

VANESSA FISHER	391	
DAWN HOPE	425	ELECTED
TAMEKA MORTIMER	400	ELECTED
Total members voting	758	

Popularis Ltd Nutsey Ln, Totton, Southampton, SO40 3R

**VARIETY, CIRCUS AND ENTERTAINERS' COMMITTEE**

12 to be elected

BEANO THE CLOWN	565	ELECTED
RACHEL DARQ	443	ELECTED
DAVE EAGER	463	ELECTED
YVONNE JOSEPH	492	ELECTED
EVA LORRAINE	519	ELECTED
VALERIE JEAN MANN	465	ELECTED
NEIL McFARLANE	471	ELECTED
PEACHY MEAD	377	ELECTED
PAPER WIZARD	303	
GEREMY PHILLIPS	369	
ALEC POWELL	444	ELECTED
SAMSARA	390	ELECTED
HONRA SIMMS	396	ELECTED
JACK STARK	494	ELECTED
Total members voting	953	

**AUDIO COMMITTEE**

9 to be elected

MEDINA ASHABI AJIKAWO	740	ELECTED
LOUISE BARRETT	965	ELECTED
NATALIE BERAN	470	
KERRY GOODERSON	667	ELECTED
MARCUS HUTTON	786	ELECTED
FEDERICO LOUHAU	481	
SHEILA MITCHELL	963	ELECTED
DAN RICHARDS	744	ELECTED
ANNETTE RIZZO	856	ELECTED
LIZA ROSS	855	ELECTED
DAVID THORPE	775	ELECTED
Total members voting	1423	

**STAGE MANAGEMENT COMMITTEE**

9 to be elected

SARAH ALFORD-SMITH	425	ELECTED
LINDAH BALFOUR	454	ELECTED
JAMIE BYRON	324	ELECTED
LIZZIE COOPER	368	ELECTED
BEN DELFONT	487	ELECTED
SOPHIA HORROCKS	362	ELECTED
CLAIRE KENNARD	402	ELECTED
LISA MELLOR	353	ELECTED
FIONA H MOTT	430	ELECTED
BRIAN PERKINS	291	
CHRIS PETERSON	255	
DAVID SNEDDON	296	
Total members voting	854	

**DEAF & DISABLED MEMBERS COMMITTEE**

9 to be elected

NATALIE AMBER	293	ELECTED
CINDY-JANE ARMBRUSTER	292	ELECTED
CHLOE CLARKE	262	ELECTED
HENRY DOUTHWAITE	207	
DAN EDGE	252	ELECTED
NEIL FOX-FOBERTS	238	ELECTED
STEVEN GEORGE	232	ELECTED
PHOEBE KEMP	264	ELECTED
PAPER WIZARD	124	
LEE RAVITZ	194	
FREDDIE STABB	209	ELECTED
KEELY CAT WELLS	243	ELECTED
Total members voting	491	

**LESBIAN, GAY, BISEXUAL & TRANSGENDER COMMITTEE – TRANS+ SECTION**

3 to be elected

TIGGER BLAIZE	395	ELECTED
FOX FISHER	333	ELECTED
STEVIE SKINNER	276	
ANNIE WALLACE	343	ELECTED
ED ZEPHYR	296	
Total members voting	698	

**MINORITY ETHNIC MEMBERS COMMITTEE**

9 to be elected

JASSA AHLUWALIA	278	ELECTED
MIRIAM BABOORAM	246	ELECTED
REBECCA BOEY	298	ELECTED
JULIE CHEUNG-INHIN	290	ELECTED
ADRIAN DERRICK-PALMER	177	
NORMA DIXIT	214	
SIU-SEE HUNG	215	
PAUL COURTENAY HYU	195	
IRVINE IQBAL	244	ELECTED
MATT LIM	236	ELECTED
WINDSON LIONG	193	
NANA ST BARTHOLOMEW-BROWN	247	ELECTED
DEBRA TIDD	233	ELECTED
LEO WAN	228	
DANIEL YORK	350	ELECTED
Total members voting	628	

Popularis Ltd Nutsey Ln, Totton, Southampton, SO40 3R

**YOUNG MEMBERS COMMITTEE**

9 to be elected		
RUBY ABLETT	144	ELECTED
MICHELLE ASHTON	101	ELECTED
DIAN CATHAL	100	
SAM COLEMAN	101	ELECTED
TOM CUTHBERTSON	42	
ALEX FORMAN	96	
SANJAY LAGO	96	
FRANCIS MEZZA	101	ELECTED
HELEN MONKS	123	ELECTED
REBECCA RAHMAN-GONZALEZ	116	ELECTED
ALEXZANDRA SARMIENTO	163	ELECTED
SAM SWANN	128	ELECTED
EUAN WILSON	75	
GUY WOOLF	110	ELECTED
Total members voting	313	3%
Total members entitled to vote	11797	

**WOMEN'S COMMITTEE**

9 to be elected		
JESSICA BASTICK-VINES	342	
KELLY BURKE	591	ELECTED
SEDHAR CHOZAM	163	
ROSE COLLIS	359	ELECTED
VICTORIA EMSLIE	293	
SIAN ELEANOR GREEN	358	
JENNIFER GREENWOOD	550	ELECTED
MAUREEN HIBBERT	648	ELECTED
ROSIE HILAL	538	ELECTED
REBECCA HUMPHRIES	347	
ABIGAIL MATTHEWS	333	
SUSAN MCGOUN	347	
LOUISE McNULTY	294	
CHRISTINA NELSON	459	ELECTED
ABIOLA OGUNBIYI	537	ELECTED
FRANCES RIFKIN	311	
JEAN ROGERS	696	ELECTED
LISA ROSE	208	
ELAINE STIRRAT	352	
MIA TIZZANO	206	
HELEN VINE	439	ELECTED
Total members voting	1307	6%
Total members entitled to vote	23682	

Popularis Ltd Nutsey Ln, Totton, Southampton, SO40 3RL

## SCOTTISH NATIONAL COMMITTEE

12 to be elected

MORNA BURDON	107	ELECTED
ANDY CLARK	133	ELECTED
JULIE COOMBE	105	ELECTED
HAZEL ANN CRAWFORD	119	ELECTED
GEORGE DRENNAN	121	ELECTED
NATASHA GERSON	111	ELECTED
SANJAY LAGO	93	ELECTED
CLUNIE MACKENZIE	124	ELECTED
KATE McCALL	102	ELECTED
SARAH McCARDIE	138	ELECTED
KIRSTIN McLEAN	123	ELECTED
WILLIAM RIDDOCH	87	
JOHN SAMPSON	109	ELECTED
Total ballot papers received	221	9%
Total members entitled to vote	2383	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the ballot.

I am satisfied that the arrangements made with respect to the production, storage, distribution, Return or other handling of the voting papers used in the ballot, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

I am satisfied that I have been able to carry out the functions conferred on me without any interference from the trade union or any of its members, officials or employees.

Certified by

Anne Hock  
Independent Scrutineer  
12th July 20

## APPENDIX 3:

**REFERENDUM 2019**

Popularis Ltd Nutsey Ln, Totton, Southampton, SO40 3R

**EQUITY RULE CHANGE REFERENDUM 2019**

Total members entitled to vote:	46703	
Total voted by post:	2284	64%
Total voted on web:	1275	36%
Total ballot returns:	3559	8%

Result of votes cast:

**QUESTION 1**

Do you APPROVE of making changes to Equity Rule 3 as set out on page 7 of the referendum document?

YES	3169	89%
NO	373	
Spoilt/no vote	17	

**QUESTION 2**

Do you APPROVE of making changes to Equity Rule 15 as set out on pages 8 &amp; 9 of the referendum document?

YES	2429	69%
NO	1104	
Spoilt/no vote	26	

**QUESTION 3**

Do you APPROVE of making changes to Equity Rule 27 as set out on page 10 of the referendum document?

YES	3204	91%
NO	324	
Spoilt/no vote	31	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur. Members were entitled to return their vote by post or on a secure web system. No member was entitled to vote by both post and web in the ballot.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date.

I was not requested by any member or candidate to inspect or examine a copy of the membership register. Equity appointed Priority Mailing as an Independent Person for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of Priority Mailing.

Certified by:

Anne Hock  
Independent Scrutineer  
31st October 2019

## APPENDIX 4:

# VARIETY BRANCH OFFICIALS

**Birmingham**

Chair: Conk the Clown  
Secretary: Alec Powell  
Tel: 07831 115448  
Email: birmingham-variety-branch@equity.org.uk

**Blackpool**

Chair: Nikki Leonard  
Secretary: Denis Askham  
Tel: 07545 856372  
Email: blackpool-variety-branch@equity.org.uk

**Coventry & Leicester**

Chair: Brian Emeney  
Secretary: Sheila Payne  
Tel: 02476 717424  
Email: sheila.payne151@hotmail.com  
Email: coventry-leicester-variety-branch@equity.org.uk

**East Anglia**

Chair : Tony Dennes  
Secretary: Peachy Mead  
Tel: 01603 624981  
Email: east-anglia-variety-branch@equity.org.uk

**East Midlands**

Chair: Bernie Kayla  
Secretary: Clive Bumstead  
Tel: 07815 951798  
Email: east-midlands-variety-branch@equity.org.uk

**Humberside**

Chair: Honey Jackson  
Secretary: Christie Clifford  
Tel: 01482 848031  
Email: equityvbn4@msn.com  
Email: humberside-variety-branch@equity.org.uk

**Manchester & District**

Chair: Jeremy Phillips  
Secretary: Yvonne Joseph  
Tel: 0161 792 2035  
Email: vonniegerry@btinternet.com  
Email: manchester-variety-branch@equity.org.uk

**Merseyside**

Chair : Chris Dale  
Secretary: Bob Romanoff  
Tel:  
Email: merseyside-variety-branch@equity.org.uk

**North East**

Chair: Alexander James Fallon  
Secretary: Steve McGuire  
Tel: 01207 238258  
Email: north-east-variety-branch@equity.org.uk

**North & West Yorkshire**

Chair: Valerie Jean Mann  
Secretary: Valerie Jean Mann  
Tel: 01132 853 848  
Email: north-west-yorks-variety-branch@equity.org.uk

**Northern Ireland**

Chair: B.B. Tohill  
Secretary: Roxanne James  
Tel: 02890 623274  
Email: northern-ireland-variety-branch@equity.org.uk

**Scotland**

Chair: Eva Lorraine  
Secretary: Linda Rifkind  
Tel: 0141 639 6969  
Email: scotland-variety-branch@equity.org.uk

**South Wales**

Chair: Jill Ray  
Secretary: Shelli Dawn  
Tel: 01685 812779  
Email: south-wales-variety-branch@equity.org.uk

**South Yorkshire**

Chair: Joy Palmer  
Secretary: Anthony Blakesley  
Tel: 07816 963400  
Email: south-yorks-variety-branch@equity.org.uk

**Thames**

Chair: Rhubarb the Clown  
Secretary: Nick Putz  
Tel: 020 8808 3802  
Email: thames-variety-branch@equity.org.uk

**West of England**

Chair: Cliff Evans  
Secretary: Mary Lane  
Tel: 0117 373 0614  
Email: west-england-variety-branch@equity.org.uk



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**APPENDIX 5:**

# VARIETY, CIRCUS AND ENTERTAINERS COMMITTEE

**Elected Members from July 2019 for two years:-**

Beano the Clown

Rachel Darq

Dave Eager

Yvonne Joseph (Chair)

Eva Lorraine

Valerie Jean Mann

Neil McFarlane

Peachy Mead

Alec Powell (Vice Chair)

Samsara

Honra Simms

Jack Stark

**Observers: Variety, Circus and Entertainment Councillors (July 2018 - 2020)**

Mary Lane

Stephen McGuire

Red Sarah

Rhubarb the Clown

**Elected by the Executive Committee of the VAF**

<sup>1</sup>Tommy Wallis

**Elected Members until July 2019**

Victoria Amedume

Dave Eager

Yvonne Joseph (Chair)

Sean Kempton

Valerie Jean Mann

Neil McFarlane

Ria Lina (Elected unopposed in BAME box)

Peachy Mead

Alec Powell

Roger the Artful

Samsara

Red Sarah

Dan Shelton (Vice Chair)

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## APPENDIX 6:

**MEMBERS OF STAFF****GENERAL SECRETARY'S DEPARTMENT****General Secretary**

Governance & Operations Organiser and PA to General Secretary  
 HoD, Policy Development Officer & Assistant to General Secretary  
 Head of Finance  
 Equalities Organiser  
 Finance Officer  
 IT Manager  
 Reception & Administration Assistant  
 Administration Assistant (Postroom)  
 Office Assistant, General Secretary's Department

**Christine Payne**

Sam Winter  
 Louise McMullan  
 Duncan Smith  
 Ian Manborde  
 Richard Mason  
 Matthew Foster  
 Panna Vora  
 Moreno Ferrari  
 John Etherington

**COMMUNICATION & MEMBERSHIP SUPPORT****Assistant General Secretary (Communications & Membership Support)**

Campaign, Publications, Press & Head of Department  
 Marketing, Events & Training for Members Officer  
 Tax & Welfare Rights Officer  
 Welfare Rights Organiser  
 Legal Claims Referral Officer  
 Membership & Recruitment Coordinator  
 CRM Manager  
 Communications Assistant  
 Job Information Officer  
 Membership Records Officer  
 Membership Records Support  
 Membership Records Support  
 Membership Records Support  
 Membership Assistant  
 Membership Assistant

**Matt Hood**

Phil Pemberton  
 Louise Grainger  
 Alan Lean  
 Emma Cotton  
 Martin Kenny  
 Rosie Archer  
 David G Smith  
 Kate Jones  
 Tracey Stuart  
 Pauline Yip  
 Cheryl Philbert  
 Sarah Fretwell  
 Brenda Toussaint  
 Lacy Featherstone  
 Becky Kukla

**DEPUTY FOR THE GENERAL SECRETARY, INDUSTRIAL & ORGANISING****LIVE PERFORMANCE DEPARTMENT**

HoD  
 Organising Assistant  
 Organising Assistant  
 West End Organiser

**Stephen Spence**

Hilary Hadley  
 Nick Baker  
 Lottie Stables  
 Paul Fleming

London Area & Commercial Tours Theatre Organiser	Jamie Briers
Variety Organiser	Michael Day
Industrial Organiser Low & No Pay	Charlotte Bence
Recruitment Organiser - London based	Amy Dawson
Organising Assistant - Theatre and Variety rates	Kevin Livgren
South East Organiser	
	Steve Duncan-Rice

### **RECORDED MEDIA DEPARTMENT**

Head of Department	John Barclay
Television Organiser	Natalie Barker
BBC and Audio Organiser	Cathy Sweet
TV commercials Organiser	Tim Gale
Films Organiser and Contract Enforcement Officer	Laura Messenger
Organising Assistant	Christine Blake
Recruitment & Retention Organiser	Shannon Burns
Organising Assistant	Caroline Tobiere
Organising Assistant	Glenda Burgess
Organising Assistant	Kyle Meade
Head of Distribution	Angela Lyttle
Senior Distribution Officer	Adrian Tulley
Distribution Accountant	Camille Alexander
Distribution Assistant	Laura Moriarty

### **CARDIFF OFFICE**

National & Regional Organiser - Wales & South West	Simon Curtis
Recruitment and Retention Organiser	Wayne Bebb
Organising Assistant	Mair James

### **GLASGOW OFFICE**

National Organiser - Scotland & Northern Ireland	Lorne Boswell
National Organiser - Scotland & Northern Ireland	Adam Adnyana
Recruitment & Retention Organiser	Marlene Curran

### **MANCHESTER OFFICE**

North West Regional Organiser	Paul Liversey
North East Regional Organiser	Dominic Bascombe
Recruitment Organiser	Andrew Whiteside
Organising Assistant	Mary Hooley

### **MIDLANDS**

Midlands Organiser	Ian Bayes
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## APPENDIX 7:

**GENERAL BRANCHES****LONDON BRANCHES****NORTH AND EAST LONDON**

Covering: City of London, Islington, Hackney, Haringey, Enfield, Camden (WC1 and WC2 only), Westminster (WC2 only), Tower Hamlets, Waltham Forest, Newham, Redbridge and Barking & Dagenham

DOUG HOULTON

north-east-london-general-branch@equity.org.uk

**NORTH WEST LONDON**

Covering: Camden (excluding WC1 and WC2), Brent, Barnet, Harrow and Westminster (W1, W9, NW1, NW6 and NW8 only).

ELISE HARRIS

north-west-london-general-branch@equity.org.uk

**WEST AND SOUTH WEST LONDON**

Covering: Westminster (W2 and SW1 only), Kensington and Chelsea, Hammersmith & Fulham, Ealing, Hounslow, Hillingdon, Wandsworth, Richmond, Kingston, Merton and Sutton

LARNER WALLACE-TAYLOR

west-south-west-london-general-branch@equity.org.uk

**SOUTH AND SOUTH EAST LONDON**

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

ELIZABETH HOLLAND

south-south-east-london-general-branch@equity.org.uk

**GENERAL BRANCHES OUTSIDE OF LONDON****BIRMINGHAM & WEST MIDLANDS**

TONIA DALEY-CAMPBELL

birmingham-general-branch@equity.org.uk

**BRIGHTON AND SUSSEX**

SORCHA BROOKS

brighton-general-branch@equity.org.uk

**BRISTOL & WEST**

ELTJO DE VRIES

equity.bristolwestgen@googlemail.com

**CARDIFF AND SOUTH WALES**

PHILIP RAPIER

cardiff-general-branch@equity.org.uk

**DEVON AND CORNWALL**

JEREMY FRIDAY

equitydevonandcornwall@gmail.com

**DORSET**

CHRIS GALLARUS

dorset-general-branch@equity.org.uk

**EAST OF SCOTLAND**

CATRIONA JOSS

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**ESSEX**

STEPHEN MORIATY

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**GREATER MANCHESTER & REGION**

CHRIS CLARKSON

manchester-general-branch@equity.org.uk

**HOME COUNTIES WEST**

PAULA SOUTHERN

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**ISLE OF MAN**

COLYN ASHTON-VICKERS

isle-of-man-general-branch@equity.org.uk

**KENT**

MARIE KELLY

kent-general-branch@equity.org.uk

**LEEDS & REGION**

PETE KEAL

leeds-general-branch@equity.org.uk

**LIVERPOOL AND DISTRICT**

DARREN BROWN

liverpool-general-branch@equity.org.uk

**NORTH EAST OF ENGLAND**

ROSIE STANCLIFFE

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**NORTHERN IRELAND**

VICKY BLADES

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**NORTH LANCS AND CUMBRIA**

WRIGHT HARLOW

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**NORTH WALES**

DOC O'BRIEN

wales@equity.org.uk

**OXFORDSHIRE**

ALLAN WEBB

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**SHEFFIELD**

LIAM GERRARD

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