



Annual Report 2022



'There's remarkable power in a union – specifically in our union.'

- Paul Fleming, Equity General Secretary

EQUITY

ANNUAL REPORT

2022



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Introduction

There's remarkable power in a union – specifically in our union.

To introduce this Annual Report I wanted to give a brief roundup of how our union, Equity, has built and used that power over the last twelve months and how we are heading into a new year strengthened to take on injustice in our industries and our world.

At Equity's conference in Leeds, members certainly used our collective power. We protested outside Phoenix Dance at proposals to put our dancer members on £100 a month; within hours the plans were shelved and the bosses back at the table. Our campaign to Save Channel 4 also started at Leeds' Corn Exchange, and we've already won the first battle with government plans to privatise the broadcaster now paused indefinitely.

Let's remember our landmark employment tribunal win in May this year. Equity members stood up for their rights to holiday pay on the world's largest pantomime producer, and won unequivocal victory, establishing a precedent worth millions of pounds to performers and stage management every year. Relations with producers are now back on track, with new agreements across the sector due to be in place for the 2023 season.

Nothing is more critical to our power than collective agreements. Which is why it is so impressive to have more than doubled the number of Equity agreements in Scotland since 2020 – sixteen this year alone. In August we had our largest ever presence at the Edinburgh fringe where we launched a campaign to get Comedy Clubs to stand up to poor pay and exploitation. In TV and film our agreements continue to support our members and pay what they're owed. The Equity Distribution Service paid out almost £10 million in 2022 – every penny negotiated by Equity.

The power of Equity brought 21 organisations which control the TV and film industry to an ongoing roundtable for industry standards on bullying and harassment. Dignity at work is at the forefront of our variety work too: our new Drag Network taking on not just poor pay from venues and producers, but the rising threat to drag artists from fascist extremists.

November brought a hammer blow announcement from Arts Council England, with swingeing cuts across the country. Hundreds of Equity members took to the streets outside the Department for Culture with the defiant English National Opera chorus singing in protest, not just at cuts at the Coliseum in London, but the Oldham Coliseum in Greater Manchester, and dozens of organisations slashed across the country. In January 2023 fighting back against the threats to jobs, pay, and conditions that this poses is at the top of our agenda.

Against that backdrop, Equity achieved a remarkable proposal of a rise of over 10% on basic pay on the Equity/ITC Agreement, the results of the member ballot to be announced in the new year. This agreement is the standard for subsidised work in all four UK nations, and so more than a doubling of the relocation allowances, and improvements to touring allowance of over 25%, these proposals show that Equity will not accept cuts as an excuse to undermine members' pay and conditions.

If embattled independent theatre can offer a meaningful rise, then the commercial sector must do too. In 2022 we saw the union's COVID variations fall away in the West End, but set the scene for ambitious, overdue negotiations in 2023. Since 2007, Equity minimum in the largest West End Theatres has risen by twice the rate of inflation, over doubling: but we cannot lose the progress we have made on rates historically kept low by producers. Our West End Deputies have claimed for an inflation-beating 17% rise on the minimum in 2023, an increase of over 20% in holiday, and a five day rehearsal week. Last January, The Stage acknowledged swings, understudies, and covers as COVID heroes: Equity wants to see minimum responsibility payments double. On UK tours, we're demanding a strategic plan to leave the antiquated digs system behind. Every negotiation is a compromise, but performers and stage management must be up for the fight of a generation next year to begin the end of poor pay and conditions everywhere. Equity membership has grown. 2022 was our best year for new members for six years, and we welcomed record levels of theatre directors thanks to hard work connecting with their issues by our dynamic Directors and Designers Committee. With around 47,000 members, Equity in 2023 is bigger than Equity in 2022.

Our power grows when we use it in solidarity. We sent £10,000 to Ukrainian artists in need, led on international standards in streaming, supported our Palestinian sister organisation in visiting the UK, and are currently urging all members to raise the plight of Iranian artists imprisoned by the regime. As a longstanding member of Justice for Colombia, we celebrated victory of the Historic Pact and welcomed a second Colombian sister union to our international federation. We've stood on picket lines with rail, postal, teaching, and nursing unions – as they stood with us when we put the P&O style closure of Cinderella on the West End at the top of the national news. Closer to home, 2023 will bring ground breaking joint working with Irish Equity to stop undercutting union agreements on the island of Ireland – from our new Belfast office.

We enter a new year with a reformed rulebook, conference, committees, branches, and transparent complaints & disciplinary processes. Members overwhelmingly demanded, and now supported, efforts to face up to structural problems within Equity itself and make us as strong and progressive as we can be. Now, every Equity member has a branch to go to – and I urge all members to sign up to their new branch register.

Whether it's our Green New Deal Network winning ground breaking environmental clauses in new theatre agreements or the spectacular Birmingham Commonwealth Games festival and ceremonies on Equity terms – 2022 showed the power we have.

From me as your General Secretary, all the officers, and the Council who work tirelessly to build our union – here's to more power in 2023.

Paul W Fleming
General Secretary



Secretariat

Deputy for the General Secretary – Louise McMullan

During 2022 the work of the Policy, Governance and Communications Department expanded significantly as the union's priorities were refocussed in the post pandemic period. New members joined the team to meet these needs including the appointment of a Campaigns Officer, seconded from the TUC for a 12 month period. The PGC Department now includes a number of different teams and specialists. We lead the union's work on equalities, education and training, social security and tax (including the operation of a members helpline service), internal and external governance, policy development, public affairs with respect to Westminster (and in conjunction with National Officials in Scotland, Wales and Northern Ireland), design and branding, press and PR, social media and digital communications.

The PGC Department set itself a primary objective of rebranding the union during 2022 and this was achieved through a range of activities. The most obvious change was to Equity's visual identity. Our Design and Content Coordinator developed a comprehensive internal and external branding guide for all staff members. The design of the Equity journal was reconsidered, with more use of colour and commissioning of illustrators. Activist training on Canva, the new wordmarks, colours and emblem were rolled out in the later stages of 2022 and a bank of high quality photography was built to support our website redevelopment. Bespoke designs for social media and Instagram have been especially successful and helped to re-orientate Equity's identity towards being a strong, campaigning union.

Alongside our visual branding elements, communications team members have produced a thorough press and social media crisis communications protocol, which enables Equity to react and respond quickly and confidently when controversies arise and guided by our agreed priorities as a union. Our Social Media and Campaigns Coordinator has also created a glossary of trade union terms/language as an education tool for members.

Website redevelopment has been a major project during 2022, fitting in with both our rebranding exercise and completing the implementation of the recommendations of the 2020 Communications Review. Led by our Digital Communications Coordinator, the key aims of the new website are to provide easily digestible information for members on their basic rights at work arising from Equity's collective agreements and legislation (with a particular focus on equality/protected characteristics) and to drive member engagement with industrial and campaigning activity. Staff across the Department have produced new content to this end including in depth guides, plain English FAQs and new campaign pages. The website will also feature updated and improved content from our Social

Security and Tax team, showcasing their work to members who are unaware of this unique service.

Equity's press coverage continued to improve during 2022 and strong relationships have been developed beyond traditional industry publications, with the result that the union's campaigns are now featured prominently in outlets including the Evening Standard and the FT.

In policy development, we have been working hard to update key policy documents and demands across Performance for All, Broadcasting, social policy, employment and equality rights. During 2023 we hope to create new content for the relaunched website which showcases these demands in an accessible format for external audiences and generates inspiring calls to action for members.

The creation of a new programme of training and education for members and staff was another key achievement of the Department. A monthly schedule of training for the Equity Council has been well received and covered key skills such as media engagement and running inclusive meetings. Several pilots have also been developed to support the union's industrial work including negotiating skills workshops for campaign groups and Deps.

Externally the union is now seen as an active member of the wider labour movement. Beyond our regular presence on marches, demonstrations and protests called by the TUC and in solidarity with other unions in dispute, we are refocussing our campaigning work in support of Equity's own industrial demands and through our Campaigns Officer we are developing robust and detailed plans for member engagement in this activity, in person and online.

At the year's end a catalogue of resources was produced alongside our new branding materials, listing all the campaigning, communications and lobbying avenues available to staff and members - ready to support the industrial work developing into the union's key priorities for 2023.

Assistant General Secretary, Live Performance – Hilary Hadley

The Covid-19 pandemic continued to affect the industry, and the various variation agreements to the collective agreements continued to be used for some months during 2022, although all had fallen away by October 2022. Each of the individual officers' staff reports contain a full summary of the process by which these variations fell away. The industry, in particular the touring theatre industry, continued to experience problems, particularly with the changes to the provision of digs and accommodation which had been severely impacted by the pandemic. The rising rates of inflation and the soaring cost of energy also seriously impacted members working over all areas of theatre and variety, many of whom had yet to resume levels of earnings that they had experienced in 2019. 2022 was a

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very difficult year in terms of pay negotiations, particularly in the subsidised sector where Arts Council grants were frozen at a time when inflation was in double figures. Some had funding reduced or removed, particularly in London and the South East.

The main Live Performance objectives for the year were to ensure the variation agreements fell away, and in particular to increase the numbers of theatres/companies entering into house agreements with Equity, opening up the door for better terms and conditions and also more cast visits. This initiative was particularly successful in Scotland and Northern Ireland. Other objectives were to address the subsistence/touring allowance issues, develop a consistent approach to the live streaming of theatre and complete the work on a new Deputy training programme. Targets were set for the number of visits for each Official and Organiser both in the Live Performance Department and in the nations and regions and targets were reached. Line management of the National and Regional Officials and Organisers/Assistant Organisers by the Assistant General Secretary ensured a closer connection between the work of the Department and the work in the regions and nations. The new Official for Northern Ireland was confirmed as a permanent post.

Staff maintained and improved the various long standing house agreements for all of the Equity Groups working in those houses.

Three rallies and demonstrations on behalf of members were organised by the Department and two Variety Conferences.

During the year the Work, Rest and Pay Campaign was launched setting out the overriding aspirations for all of the collective agreement negotiations, a Dignity in Digs campaign was launched to inform the Union of the extent of the problems with accommodation, and new initiatives were put in place for directors and designers. Work took place on claims for all of the collective agreements, West End, commercial, subsidised, ITC and directors and designers. Due to the pandemic and the variation agreements, it had been agreed that renegotiation would take place for all to be implemented from April 2023.

No Theatre Councils took place during 2022, but a number of worker status issues were successfully raised and resolved in the employment tribunal process.

Three new posts were created in the Department. An Industrial Official, Singers and Dancers was permanently appointed in the autumn. The new post is to increase resources for singers and dancers in the Union, undertake the various negotiations with the Opera and Dance Standing Companies in London and the South East, and in addition to establish new collective agreements for singers and dancers. A further new post was created of Organiser, Variety, to improve outreach in Variety, increase recruitment, and help with new initiatives. In order to support the East and South East Official there is a new dedicated post of East and South East Organiser/Assistant.

Assistant General Secretary, Recorded Media – John Barclay

The work covered by the Recorded Media Department grew during 2022 as the audio visual industries significantly recover from the impact of the global pandemic. By any measurement the UK film and television industry is a national and global success. International feature film production spend in the UK delivered £1.74 billion, with high-end TV inward investment spend reaching £3.63 billion. Total UK inward investment spend of £5.37 billion represents a 6% increase from 2021's figures, and accounts for 86% of total film and high-end TV spend in 2022. The British Film Institute reports that the film, TV and games industries contributed in excess of £13 billion to the UK economy in 2022.

The Recorded Media department and the Union generally continues to have a strong working relationship with the industry, which saw during the year some notable successes. A TV Working Group was established made up of members from the Screen and New Media Committee to commence and progress negotiations across all TV agreements during 2023. The Union plays a significant role assisting its sister Unions across the EU as they seek to negotiate agreements with the streaming platforms.

Negotiations continue with ITV to revise, update, modernise and improve the ITV Agreement, which is the primary agreement used to engage performers on the two ITV continuing dramas. We are at the stage of producing a draft which staff will consult on with members and the agents community. The Union continues to work with the streaming platforms to address the challenging area of inputted licence, basically a structure whereby there is a non-arm's-length sale with the same group, and therefore there cannot be a fair market price. This is a result of the consolidation of ownership of platforms by large media groups and their business model of not selling beyond the parent group.

The Union's auditors in the US continue to audit all the US studios and various TV companies.

2022 has seen a significant increase of work and activism by members working across independent local radio commercials, games and audio books. The impact of artificial intelligence (AI) across the industries is being tackled by the RM department and a working group will be established to progress the Union's work in this area. In addition, the Union is working with its sister Unions within FIA on the global impact of AI.

The Recorded Media Department undertook a significant piece of work in addressing the increasingly challenging practices of employers seeking members to sign non-disclosure agreements across film, TV and games and the audition and casting process. Many NDAs are inappropriate, excessive and potentially illegal. The department worked with its lawyers and produced guidance for members which advised that NDAs cannot be used to prohibit members reporting any cases of

bullying, harassment and abuse during the course of their work, and NDAs cannot restrict a member speaking with their professional advisors including Equity. The guidance advised on statutory, contractual and legal regulations and addressed the nonsensical use of pre-audition NDAs and when members are undertaking self-tape auditions.

Equity's in-house distributions team paid out just over £9.3 million of royalties and contractual secondary payments to more than 22,000 performers during the course of 2022.

By the end of 2022, the total cumulative income negotiated by Equity and paid out by the distributions team since royalties were brought back in-house had reached £66.1 million.

The department continues to work with colleagues across the nations and regions, staff have significant casework during the year and although visits are difficult to undertake, with the safety protocols restricting access, visits across film and TV production are still undertaken. Staff in the department are making exciting plans for future visits to members in their places of work.

Assistant General Secretary (Operations and Finance) – Beccy Reese

2022 marked the beginning of the Finance and Operations Department establishing itself as a cohesive team managing the key operational functions of the union: estates, finance, IT and membership administration.

The work of the membership team is covered separately. Under Sam Fletcher's management the team has started to review the existing processes and develop improvements in efficiency and service to members. An approach to continuous improvement is being fostered to ensure that we are constantly looking for the best way forward.

The largest single piece of work in the department was the refurbishment of Guild House. Work started at the end of 2021 and was completed in October 2022. The aims of the project were to define and execute a house style, projecting Equity's values and mission within Guild House; to provide a comfortable and functional office space for Equity staff; and to create adequate meeting room space to accommodate Council and committee meetings, consulting rooms for members and staff meetings. The external appearance of the building and the decoration provide staff and visitors alike with a sense of pride at the union's history and project a sense of power and importance. All staff now have functioning and comfortable workspaces and we have a suite of meeting rooms which accommodate a full council meeting and provide supportive spaces for members discussing difficult or distressing cases.

Over the past two years the focus for IT support has been to provide services for staff working remotely and for supporting office moves within Guild House during refurbishment. A strategic review of the union's key systems and IT infrastructure was carried out in 2022. This review looked at our membership

and royalty distribution systems and provided a single coherent report on their setup and current support contracts. A large scale project to renew both these functions and create systems which are more robust to future change will be planned over the next two years. The review also looked at the union's IT infrastructure and showed a need for significant modernisation in order to keep it secure and functioning. Equity's IT has been outdated for some time and 2023 will see the launch of a strategic approach to IT. Staff who manage the key functions will collaborate with colleagues across the organisation to define key requirements and improvements.

Day-to-day management of Equity's buildings and IT, including contractors and property, was the responsibility of a single member of staff. In 2022 the Buildings Officer and the IT Officer were divided into two separate posts which has offered scope for a more strategic approach to our IT infrastructure and has created capacity for us to start reviewing contracts relating to buildings and provide support to our offices outside of London.

An assistant to support the work across these two areas and finance was recruited in 2022. The financial position of the union is detailed in the annual accounts. Since their appointment in late 2020 / early 2021 the Finance Officer and Head of Finance (now Assistant General Secretary) have worked to improve all transactional processing, reducing the time taken to execute the basic functions required of the finance section. This has meant they have been able to introduce new practices including a budget setting process involving discussions with budget holders in the autumn, cash flow monitoring and developing a coherent expenses policy.

In order to improve transparency and to ensure due diligence, we have begun the process of formally tendering for large contracts. We began with the investment services provision to the Equity Staff Pension scheme in 2022 and will cover other key contracts as they expire over the next three years.

Live Performance

Industrial Official, Theatre: Commercial and Subsidised, Creative Teams – Charlotte Bence

In January 2022 the variation agreements for commercial and subsidised theatre still applied to substantive agreements that were both due to expire in April 2022. Equity therefore agreed to extend the life of the agreements for a further year to April 2023, and focus on the removal of the Covid variations. By the summer of 2022 the variations were settled, and as a result our work in commercial and subsidised theatre for the second half of 2022 focused on preparing and submitting claims for revisions to the agreements that will come into effect from April 2023.

In June, Equity agreed the suspension of the Commercial Theatre Variation Agreement with the exception of the Weeks

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Out provision. This meant that, until 3rd October 2022, producers were able to issue contracts that contained unpaid weeks out up to a maximum of 1/6 of the total performance weeks. Members who had worked on the commercial theatre agreement since it was last negotiated were balloted on the new terms with a 98.5% acceptance vote.

All other terms of the Commercial Theatre Variation Agreement fell away, resulting in a 4.4% rise in minimum rates of pay and 13% rise to touring allowance. As negotiations over the falling away of the variation agreement were protracted, members working on commercial contracts saw significant one-off, lump-sum payments when backdated increases were applied. Our negotiations over the variation agreement were a major focus of the Commercial Touring Deputies Network, who continued to address the issue of accommodation for theatre workers through the survey they devised in 2021 and concluded in 2022. The survey was responded to by 1,000 theatre workers, and has also given the network a solid body of evidence for addressing the issue of accommodation in the claims submitted in both commercial and subsidised theatre at the end of 2022.

The number of commercial touring productions on the road returned to pre-pandemic levels in 2022, with every tour having a deputy in place and visited by Equity staff across the UK. Throughout the latter part of this year, workplace meetings were used as fora for gathering member experiences of work to inform the union's claims on the agreements as instructed by the campaign group of Equity deputies, Stage Committee and Stage Management Committee members working with Equity staff on preparing our claims. In the majority of cases this has meant that tours have been visited repeatedly, strengthening Equity's presence in our members' workplaces wherever they are in the UK whilst increasing theatre workers' awareness of the union's industrial and campaigning priorities.

The variation agreement for subsidised theatre was formally rescinded in July 2022, but had largely fallen away organically by early spring 2022 with the clear majority of subsidised producers no longer applying the terms to their contracts. The number of subsidised venues regularly mounting live-streams of members' work has declined sharply in contrast to 2021, and Officials have continued to refer to the provisions agreed in the subsidised variation agreement when negotiating payments for members in the event a live-stream takes place. Much like in commercial theatre, workplace visits in subsidised theatre in the latter part of 2022 were used as opportunities for consultation on our claims, with significant engagement from members.

Led by the Directors and Designers Committee, claims have been submitted to UK Theatre and SOLT on the agreements Equity holds for directors and designers. We completed our analysis of the fees survey for designers undertaken in 2021 in conjunction with SBT, ALPD and Scene/Change to inform our claims on the designers' agreements, and undertook similar fee analysis amongst directors to the same end.

Industrial Official, Variety, Circus and Light Entertainment – Michael Day

There was a stuttering start to live entertainment in the variety field this year as January was still heavily influenced by the omicron variant of Covid. Although government rules did not prevent events going ahead, many were cancelled due to venues and bookers not wishing to go ahead. Once self-isolation rules and all remaining Covid restrictions were completely relaxed, activity gradually increased. Circuses were able to start their seasons roughly on time, in the spring, and most of the summer festivals and events went ahead.

The networks covering the variety sector continued to meet, initially via Zoom and then hybrid once the Guild House refurbishment was completed. The Comedians' Network finalised the Comedians' Charter which was launched at the start of the Edinburgh Fringe. The Stand venues and others were early sign ups to this charter which aimed to improve working conditions at comedy venues and transparency around fees. Equity also continued to sponsor the Leicester Comedy Festival which included an event with Rachel Parris at the Curve.

The Storytellers' Network only met via Zoom as those who attend regularly are from all the UK nations. Principal work was around recognition of the art form and providing advice on setting rates. Equity had a presence at the two main events: Festival at the Edge and Beyond the Border. The Puppeteers' Network concluded successful discussions with Spotlight regarding how their puppeteering skills in their profiles were shown. Equity officials or organisers visited most live performance productions involving puppeteers and had a presence at the Beverley Puppet Festival. A new Drag Network was established for London performers in August and started to meet to discuss the issues.

In circus, Equity has a relationship with most of the circuses that are members of the Association of Circus Proprietors and use the standard contract. Most circus performers in these circuses become members of Equity while they are working in the UK. There were particular problems for a circus from Ukraine as many of its members were unable to leave the country in time for the start of the season due to the war with Russia. Equity's International Committee for Artists' Freedom (ICAF) was able to provide some support at that difficult time. The circus was eventually able to start.

Following an open meeting, a working group was set up to look at the care home sector and whether Equity's involvement could lead to improvements for entertainers who work in these settings. The principal issues were late payment, low fees in general and safety. Work started on a charter for care home groups to adopt.

As most variety performers don't have regular workplaces, Equity officials and organisers tend to meet them at events, trade shows and festivals. Some of those that were visited in 2022 were as follows: Blackpool Magic Convention and

International Brotherhood of Magicians in Eastbourne; British Juggling Convention in Ramsgate; Brighton Fringe; Hat Fair in Winchester for street performers; Kidology for children's entertainers; Keeping it Live and Curtains Up showcases in Worcester, Blackpool and Bognor Regis.

Equity held two variety conferences in 2022 – one in Birmingham in April and another in London in November. Others are planned elsewhere in the UK in the future.

Industrial Official, Low Pay/No Pay & ITC – Karrim Jalali

2022 began started with some reticence from ITC Ethical Manager Members and producers reluctant to produce longer fringe runs. However, as the year progressed, confidence returned to producers and the industry saw significantly more stability than previous years.

I successfully negotiated over ten Equity House Agreements – both venue and production company based agreements, three of which were updates on existing agreements and seven of which were entirely new, all reflecting in terms and conditions the industrial priorities of the union. This included building better work life balance provisions, and the requirement for some companies to have environmental sustainability policies and to produce a minimum sustainable standards, making these the first union theatre agreements in the world to mandate these requirements.

In Fringe, I successfully negotiated 40 individual Equity Fringe Agreements, an increase of 166.67% on 2021.

In the growing sector of immersive, I supported members engaged by Layered Reality to ensure the offer of backdated pension entitlements, backdated holiday entitlements and these entitlements going forward. This effectively led to equivalent extra income or equivalent to of approximately 15% for all casualised performers engaged and an approximate 3% increase for all fulltime performers.

In addition, at the end of 2022, I re-commenced the Immersive Theatre Network rebranded as the Immersive Network to encapsulate the wider experience of our members within immersive work. This had a big turnout, with prospects for making headway in further improvements to terms and conditions for members working in that sector in 2023.

In the realm of panto, we prepared advice for performer and stage management members on their likely employment status, and successfully negotiated an agreement with Chaplins Entertainment ensuring that all performers and stage-management engaged would be considered as Limb B workers in law for the 2022/2023 panto season, meaning significant extra income for members than they would have received and benefits from recruitment of new members.

At the end of the year, we finally succeeded in ensuring that Southwark Playhouse would make it a condition of hire that

engagers honour the rights of performer and stage managers including through meeting National Minimum Wage, giving paid holiday or holiday pay in lieu.

In general casework, I have facilitated significant settlement payments totalling over £40,000 to a range of members for a range of issues over the year.

Industrial Official, Theatre: London Theatres, including the West End, the Globe and the Royal National Theatre – Hannah Plant

If 2021 was the year of Covid-closures, 2022 saw the sector return to a period of greater stability, despite the increasingly tumultuous economic landscape. The union's work during this year was to build on the foundations laid in the previous one and to capitalise on reinvigorated activist structures, a galvanised membership and industrial pathway set out by the Variation Agreements to pave the submission of radical claims later in the year.

In the West End, the first major landmark on this roadmap was the dropping away of the Sunday fee clause from the Variation Agreement in April, a product of tense negotiations conducted in 2020 to ensure that the most contentious clause was also the most time-limited. By this time, Equity staff had already met with SOLT to begin the three-monthly analysis of box office revenue as per the VA appendix in order to determine the date of its cessation. Whilst the first review indicated that revenue was still below pre-pandemic levels, there were signs of recovery that solidified as the year progressed.

In the spring, it was agreed a pay audit would take place to assess whether producers were engaging actors and stage management at or above the minimum rates in the agreement. This was created by Equity staff with support from Deps and put out to members in June, leading to the first distinct structure test and organising moment in the build-up to submitting a claim later in the year and providing important data on rates of pay, plus information about how both pay and conditions affect the workforce. It was discovered that a majority of West End members were engaged at or just above the union-negotiated minimum rates, indicating the importance of a significant uplift as the audit also revealed that 45% of members had second or third jobs to pay the bills and that 60% had considered leaving the industry in the past three years.

The West End campaign group was set up, bringing together volunteers from the West End Deps committee, Stage Committee, Stage Management Committee and Equity's Council. The campaign group was formative in authoring and putting out a consultative survey in August to assess the West End membership's priorities ahead of putting together the claim. The results of this survey determined the claim's focus on radically increasing pay, holiday entitlement, incapacity salary and reducing the length of the working week in the rehearsal period. Negotiations with SOLT delivered the falling away of the Variation Agreement from October 3rd after the third review

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point revealed that revenue had returned to pre-pandemic levels. The West End claim was unanimously ratified by Stage Committee, Stage Management Committee and West End Depts committee and submitted to SOLT on the 8th of December with a plan for a public launch in early 2023.

At the Globe, negotiations resulted in the falling away of the Covid Variation Agreement in April with a claim for increased rates of pay submitted thereafter to improve rates of pay from this period. These negotiations delivered 4% increases on the minimum rates both in 2022 and 2023, with higher increases to the playing rates in both the main theatre and the Sam Wanamaker theatre. Staff began negotiations on behalf of the two bargaining groups at the Royal National Theatre early in the year, leading to increases of 5% on the minimums for actors and stage management and the codification of the five day rehearsal week plus significant increases to fees for stage management involved in recording productions for NT Live and NT at Home.

Industrial Official Dancers and Singers – Lottie Stables

For the Opera and Dance companies based in London and the South East, 2022 remained a very difficult year although performances resumed as normal. The Opera and Ballet companies struggled with reduced audience numbers and deficit budgets. This, together with the freeze on Arts Council Grants meant that pay negotiations were difficult and protracted although work was done across all of the companies to improve the rates for the lowest paid. In the latter part of the year, the Arts Council announced a further reduction in grants to these companies.

For dancers, at ENB the Deputies and Committee worked hard to provide evidence of dancer hardship particularly at the lower rates of pay. Dancers accepted a 3% pay increase across the board in April but the lowest rates were significantly increased to ensure that no dancer earned less than £30,000. It was agreed that work would recommence in October, pending the result of the Arts Council announcement, to see what more can be done to conflate ranks to ensure speedier progression to higher pay. In October ENB offered a further 2% increase to the dancers given they had a windfall, and to acknowledge the impact of high inflation on dancers pay. At Rambert, dancers accepted a 4% rise in April, but were awarded an additional 4% pay increase in acknowledgment of the cost of living crisis but also to reward them for their work on the production *Peaky Blinders* which was run on a commercial model. At the Royal Ballet, in advance of the September pay review, it was agreed that the salaries of the lowest paid in the company would be significantly increased to £34,580 and that grade progression would be expedited. Dancers then agreed a 4% pay increase with a minimum payment of £1,500 plus an additional lump sum as a clothing allowance and a further non-consolidated lump sum of £400 together with a trial of a number of scheduling improvements in the agreement. At New Adventures, performance rates went up by 4% from 1st of October, but in addition, following negotiations, the rehearsal salary was

hugely improved to make it equal to the minimum performance salary of £572.68.

In opera, the ROH Chorus settled for a 4% increase plus a non-consolidated lump sum of £400 but with an important change to the agreement that meant that they could not be scheduled on the advance or confirmed schedule for more than 38 hours per week, greatly improving work/life balance. Stage Management accepted the same pay offer with an improvement on bank holidays. Actors in Opera received an increase of 6.3% and dancers 5.5%. The ENO Chorus and Stage Management settled for 3% from the beginning of the season. At Glyndebourne, the Chorus accepted a new media agreement that removed the advance payment, but allowed for a larger payment of all revenue streams. They received 5% consolidated pay during the year plus a lump sum of £250 to help with heating costs.

In November, announcements were made by the Arts Council for huge cuts in grants to the companies in London and the South East. In opera, the ENO was particularly disadvantaged, as they were removed from national portfolio organisation (NPO) funding and an amount was awarded for them to help move out of London. Work started on campaigning hard against the decision and two rallies and demonstrations outside the Arts Council and the DCMS were organised to emphasise that this decision would result in the closure of the ENO and the loss of some 300 jobs. The ROH had a 9% pay cut, Glyndebourne had their touring grant halved, Rambert received standstill funding, and ENB had a 5% cut.

The Opera and Ballet Agreements with SOLT/UK Theatre are rarely used with the exception of Guest Artists in the Opera Companies. These rates increased by a minimum of 3% with a higher percentage increase for Opera Stage Management and the Dancers.

Recorded Media

Industrial Official, Audio & New Media – Liam Budd (maternity cover for Shannon Sailing)

Unethical employment practices and low pay continue to undermine the legitimacy of professional audio work. Within the context of the cost of living crisis, the union has delivered various projects to improve the working lives of our members and raise Equity's profile within Audio.

A key achievement was creating a bespoke mailing list for Audio in October 2022, which has around 1,400 artists signed up. Delivering a series of tailored newsletters has been an extremely effectively tool for organising the workforce and promoting resources, such as our new Audio Rates Guide and Template Voiceover Contract. We also published Equity's Audio Action Plan, outlining what the union is doing to increase rates of pay and strengthen working conditions. A key component of this roadmap is our aspiration to secure collective agreements

with the major audio producers. We produced a survey to identify the priorities, with members choosing Audiobooks and Video Games as two key areas for collective bargaining. Under the strategic direction of the Audiobook Working Party, the union has accelerated the work we are doing to secure Audiobooks agreements. This is no easy task but we are in discussion with a number of audiobooks producers. We will be delivering a more public-facing campaign throughout 2023 to ensure our members' demands are heard. We also had very positive engagement from members who participated in the Audible initiative, which was set up to improve diversity within Audiobooks.

In January 2023 we collaborated with vocal experts D'Arcy Smith and Katelyn Reid to provide a webinar about vocal combat techniques, which had over 200 attendees. This webinar was part of a programme of work led by Equity's Videogames Working Party to protect members from vocal damage and establish workplace safeguards. Crucially, the union is building on the work achieved in 2021, where we agreed the UK's first ever-union videogames agreement with voice studio OMUK. We continue to push for the other industry vendors to engage in collective bargaining, whilst trying to improve working relationships with the trade bodies for Interactive Entertainment.

After last year's successful launch of our Stop AI Stealing the Show campaign, the use of artificial intelligence continues to grow. The union was at the forefront of the creative industry calling for the government to abandon their reckless data mining exemption policy. Equity's Audio Committee wrote to the new Minister for Intellectual in October 2022 and the union organised the wider membership through a coordinated lobby of MPs. The government announcing a U-turn in February 2022 was a huge victory. Our focus going forward is to develop gold standard contractual terms for working with AI that we can use as part of the negotiations we have this year across recorded media. We also plan to strengthen the different resources for members in areas of work where we do not have collectively agreements.

Equity Officials and members on the Radio Commercials Working Party were embroiled in months of negotiations with the two major radio group Global Radio or Bauer Media. In January 2023 we managed to secure an 11% increase for Bands 1 and 2 on the Equity Rate Card, which is where the vast majority of work takes place. Overall, this came to an average of 8% across all pay bands. Whilst this was a positive outcome, the union faced serious issues regarding the agreed digital rate. We organised an open meeting with Audio Artists to update the wider membership about the status of the negotiations. Talks with the two Radio Groups are ongoing about how we can make Rate Card fit for purpose.

Industrial Official, Film – Amy Dawson

The uptake of the 2021 Cinema Films Agreement (CFA) is strong, with a similar number of films registering in 2022 as in

2021, and almost 20% of those films registering directly with Equity rather than with PACT. The vast majority of films had a budget of over £3 million, with only 36 films registering as Low Budget (£1-3 million) or Very Low Budget (up to £1 million). The nature of the film industry and the way in which films are exhibited has changed dramatically in recent years, which has put the Cinema Films Agreement under considerable pressure. Theatrical windows have shortened considerably, and some films may only have a week's exhibition, or at the most 3 months.

Many members have been approaching us with concerns about streaming platforms engaging on the Cinema Films Agreement for their feature length films. There are understandably some concerns about the intended exploitation of these films – whether the films are indeed intended 'primarily for theatrical exhibition' as the agreement states, or whether they are actually being made primarily for the subscription video on demand (SVOD) platform producing them.

There have also been concerns about how the back-end payments work with the changing world of Cinema Film. Under the Cinema Films Agreement, films have to recoup a certain percentage of the budget before royalties are payable. These percentages are 52.5% for option B films and 47.5% for option C. Once this percentage is passed, the producers will report on revenue due for royalties. This 'recoupment' often comes from sales to different platforms, as well as a number of other factors.

With streaming platforms making films that are intended to go onto their own platform, it is key to ensure that this 'sale' is accounted for – in other words, the 'sale' from Netflix to Netflix, for example – to make sure that the royalties due to members are payable quickly, and represent a fair amount. This is called an 'imputed license fee'.

As a first step towards tackling this issue, and to ensure our members are not negatively affected by the shift in feature film exploitation, we have entered into negotiations with Netflix, and we are hopeful we have reached a position that protects our members and recognises this 'sale' accurately.

We have negotiated an 'imputed license fee' that is more favourable to members than we have seen on recent pay-outs, and members will now receive a royalty once the film is shown on the Netflix platform, rather than having to wait potentially years as we see more generally with royalties.

The Cinema Films Agreement is due for re-negotiation, and the Union's Screen and New Media Committee (and supporting Working Parties) will be exploring the possibility of creating one central agreement for TV, Cinema Film and SVOD to combat and overcome the issues currently faced across the industry regarding how media is consumed in 2023 and beyond.

There was an annual increase of 2% on the minimum terms in April 2022.

Contract Enforcement: Equity's audits of all major studios

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continue. The audits are conducted by Gingold & Company who specialise in royalty, residual and participation compliance, and their primary aim is to ensure that members receive the appropriate level of remuneration derived from their engagement on our agreements.

Industrial Official, Commercials – Yvonne Smith

The commercials industry continues to be one of the most challenging areas for our members in terms of getting a decent rate of pay, terms and conditions of engagement and onward usage payments.

As the cost of living continued its alarming rise throughout 2022, we made a formal approach to the IPA (Institute of Practitioners in Advertising) to work with us in raising basic minimum guideline fees for all categories of artists. It has been challenging to engage the IPA in working constructively on raising even guideline minimum fees for our artists. Discussions are ongoing and we will seek to involve our membership more and more in bringing pressure to bear on the industry on this point.

We have also raised the issue of statutory holiday pay for our commercials members. In the commercials industry, holiday pay is rarely paid, if at all, and then only on the basic day fee. We have taken specific legal advice on this matter and it is confirmed that ALL working time is due to be paid holiday pay in addition to fees payable. We are in discussion with the IPA as to how this will be applied.

Many of our members have expressed concerns to us about intrusive and personal information which is requested and required at very early stages of the casting process. Again, we have clarified the legal requirements on this and engaged with the main stakeholders, CDA, CDG, PMA, Spotlight and the APA in ensuring that intrusive and not legal personal data is not requested from our members before there is a need and we continue to work for more formal agreements on this.

During early 2022, the first ever best practice guidance on self-tape and Zoom auditions for commercials was published. This was a result of working with our members and stakeholders in a working party and complements our guidance for scripted drama. The guide states best practice on timescales for submission, levels of work required, pencilling and the need to give our members respect in terms of their evenings and weekends. We continue to work for its successful implementation and we go back to engagers, production and casting where bad practice still exists.

We also held the first-ever open meeting for commercials members in the summer of 2022. This was a successful, well attended event; comprising a mixture of experienced members and those new to Equity and a good quality debate and information session was held. We were delighted to continue to build on the process of engaging more and more of our commercials members in a collective forum – where collectivism

is needed more than ever to improve terms for those working in commercials.

We have produced a new and succinct guide for our members, Working in Commercials, which is available to members and non-members on our website to download. This provides a succinct guide to the main terms in the agreed document with the IPA and also gives crucial advice on how to negotiate your way through the 'Wild West' of the commercials industry.

Industrial Official, Television – Cathy Sweet

This was another busy and challenging year in television with a huge amount of production taking place. Equity and the BBC met regularly throughout the year to deal with ongoing production issues, compliance of the agreement and dealt with circumstances where further rights were required. A priority earlier in the year was getting the continuing drama series back to their full filming schedules with the removal of the stringent Covid restrictions that were placed on them. Equity ensured this was done safely and our members were happy with these restrictions being lifted. The BBC iPlayer Agreement was renewed with the BBC in April for another year with a 2.5% increase. Equity cast forum meetings were held across various long running BBC productions and dealt with issues such as payment of repeat fees, working time and adequate breaks and general working conditions. These forum meetings helped to improve communication between cast and production and members felt supported by their Union in seeking improvements to their terms and conditions.

Equity intervened on various bad practices from production companies and worked with the agent community and our members to push back against terms that undermine our collective agreements. Some of these issues have been the introduction of unfair insurance windows whereby our members are asked to be on first call to production after their contracts have ended. Further issues have been the abuse of Non-Disclosure Agreements and issuing late contracts with unnecessary and detrimental special stipulations.

A number of roundtable meetings were held with broadcasters, producers, streamers, casting directors and agents regarding tackling bullying and harassment in the industry. Equity drafted a position paper which included demands for safeguarding officers, mandatory dignity at work training and simple accessible policies. These issues were discussed in an open and collaborative way and all parties agreed to launch a Statement of Commitment Against Bullying, Harassment and Inappropriate Behaviour in TV. The organisations that developed the Statement of Commitment are: AMC, Apple TV+, BBC, The Casting Directors' Guild, Channel 4, Channel 5, The Co-operative Personal Management Association, Disney, Equity, HBO, Intimacy Directors & Coordinators, ITV Studios, Northern Ireland Screen, PACT, Paramount, Personal Managers Association, S4C, Screen Scotland, Sky, TAC, and Warner Bros. The group discussed and agreed:

- Safe casting and audition spaces: professional recruitment

standards to be adopted and auditions undertaken in appropriate workspaces.

- Policies: producers to have clear respect at work policies which include a process for making and addressing concerns and complaints of bullying and harassment.
- Accessible information: information shared with cast and crew about how concerns can be raised either if they are the victim of or see inappropriate behaviour (e.g. information on call sheets and displayed in communal areas, access to support and whistleblowing helplines, details of the safeguarding contact for each production).
- Anti-bullying and harassment training: to be completed by cast and crew before they start work.
- Safeguarding contact: a suitably trained, senior member of the production team who can be contacted and who can proactively make any necessary adjustments.
- Nudity and simulated sex acts: notification to be given in advance and in writing about the scope and extent of nudity and/or simulated sex requested, followed by discussion and agreement with the artist. For scenes of an intimate nature an intimacy co-ordinator to be engaged if acceptable to the actors involved.

This ground-breaking work by Equity ensured that those who are responsible for engaging our members take responsibility for creating a working environment where everyone is treated with dignity and respect and bullying and harassment is not tolerated.

ITV

There is ongoing work to modernise the agreement which hasn't had an overhaul since 2007. 2021 saw negotiations with ITV for an updated ITV Agreement continue with regular meetings taking place throughout the year. The negotiations continued throughout 2022. We are working closely with ITV in drawing up a code of conduct and accompanying procedure for reporting and investigating complaints of inappropriate behaviour and to seek to modernise an agreement that is still structured to reflect 15 ITV companies rather than the single ITV company. We now have a working draft of a new agreement and staff will now consult with members across those productions where they are contracted under the agreement.

ITV tabled a proposed percentage increase on the rates at the end of 2022. Meetings will take place with ITV in early 2023 to discuss the offer.

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 depts on Coronation Street, Emmerdale and Hollyoaks with regular forum meetings occurring throughout the year. Staff are liaising with the depts 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.

The license for the ITV Hub catch-up service was re-negotiated in 2021 with a 4% increase to the lump sum amount payable in

2021, 2022 and 2023. It will be re-negotiated during 2023 as the service has morphed from the ITV Hub to ITV X.

PACT TV

The PACT TV Agreement is the most widely used agreement for the engagement of our members on TV productions. The term of the current agreement will be subject to renegotiation with the TV working party taking the lead on the negotiations. The re-negotiations on the agreement during 2023 will be difficult as the Union seeks an increase on the fees to reflect the impact of inflation on members' earnings.

The PACT TV Agreement is the agreement used by the streamers with the addition of the side letter agreements the Union has with Netflix, Disney+ and Apple+. Where we don't have direct side letter agreements with the other platforms such as Paramount+ and Amazon they use the SVoD original provisions within the PACT TV to contract performers.

With the increase of the number of streaming platforms creating a crowded market they are looking to attract additional subscribers by introducing free video on demand and advertising video on demand spaces on their platforms and as a result we are seeing increased production for free and ad-supported video on demand (FVoD/AVoD).

Significant revisions of the Supporting Artists Agreement will take place during 2023 and staff will be working with SA members.

Nations and Regions

National Official, Scotland – Adam Adnyana

2022 was a productive year for Equity in Scotland, with a clear focus on developing new opportunities for growth and strengthening our industrial impact in our members' workplaces. The Glasgow office staff worked to establish Equity agreements across Scotland. These include 16 new recognition agreements delivering Equity rates and conditions at Play, Pie and a Pint, Solar Bear, Traverse Theatre, Wonderfools, Birds of Paradise, Pearlfisher, Witsherface, Cutting Edge, Mull Theatre, Elfie Picket Theatre, Framework Theatre, Bunbury Banter Theatre, Platform Theatre, Ayr Gaiety, Folksy Theatre and The Beacon Arts Centre.

In other industrial work, Equity staff and depts successfully negotiated pay rises on our agreements with Scottish Opera, the National Theatre of Scotland and Scottish Ballet.

In addition to regular visits to workplaces such as BBC River City, staff attended member recruitment opportunities at the Royal Conservatoire of Scotland Freshers Fayre, the Glasgow International Comedy Festival and the Scottish International Storytelling Festival in Edinburgh.

Throughout the Edinburgh Festival Fringe, the Glasgow office staff set up the popular member support desk at Fringe Central. Equity has retained a seat on the Fringe Society Fair Work Committee, providing trade union input to a key decision-

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making group consisting of representatives from Fringe venues, Edinburgh Council and the Fringe Society.

In December 2022, the Scottish Government announced a 10% cut to the Creative Scotland budget. Equity opposed these devastating cuts and over 700 Scottish members contacted their constituency MSPs directly as part of our campaign. Lobbying continues in conjunction with our partners at the MU and BECTU.

The Scottish National Committee (SNC) worked on key priorities throughout the year, including engagement with the Scottish Government, deepening Equity representation at the STUC and promoting sustainability in the theatre sector.

Equity was represented at the STUC Annual Congress by Scottish Councillor Jo Cameron Brown, SNC members Natasha Gerson, Liz Carruthers and Kirsty Miller and National Official Adam Adnyana. The Equity motion called for any pilot of a Minimum Income Guarantee to include the creative industries and for the Scottish Government to investigate existing models in nations such as the Republic of Ireland. The motion was passed by Congress.

Our representatives at the STUC Women's Conference were Scottish Councillor Jo Cameron Brown, SNC members Liz Carruthers and Emma Jayne Park and Scotland Organiser Marlene Curran. Equity called for improvements in equality of pay, conditions, opportunities, pension rates and accessible state financial assistance for all of Scotland's women. The motion was passed.

Our representative at the STUC LGBT+ Conference was East of Scotland Branch Committee member Ash Alexander. Equity called on the STUC to work with the Scottish CIPD and employers to promote best practice and to build inclusive workspaces for LGBT+ workers across Scotland. The motion was passed.

SNC member Natasha Gerson was re-elected to her seat on the STUC General Council, providing a valuable position of influence for Equity in the Scottish trade union movement.

Equity and PIPA (Parents and Carers in Performing Arts) held a joint event for Scottish members. The session covered issues such as legal protections for parents and carers, best practice case studies for the performing arts sector, current campaigns and support for freelancers who are parents and/or carers in Scotland. SNC Chair Michael Mackenzie facilitated the panel Q&A session with PIPA CEO Anna Ehnold-Danailov, SNC member Zoe Hunter, Equity member Charlene Boyd, Creative Scotland Officer Vanessa Boyd and Equity Equalities Organiser Ian Manborde.

The Glasgow office team would like to thank the Scottish National Committee and all our branch activists for their support and commitment to growing the union's membership and industrial strength in Scotland throughout 2022.

National Official for Northern Ireland – Alice Adams Lemon
The Northern Ireland Committee (NIC) continued the second year of its term in 2022 and the Northern Ireland General Branch Committee was elected in 2022. The Branch Committee members were trained in person by Equity in London. They were visible to NI members at both in-person and remote meetings during the year and provided a valuable networking space for members at branch meetings, including with Premiere Agents. They also held the first ever "Your Role Your Value" event in Derry which has encouraged further member activism and in-house agreement negotiations in the west of Northern Ireland.

Branch and NIC members participated for the entertainment unions at Pride Belfast, Foyle and Omagh and at trades unions rallies such as Workers Demand Better and Cost of Living rallies in Belfast and London. The branch launched its social media content at Belfast's May Day Rally, which is growing in visibility month on month.

Equity worked to widen the coverage of union agreements across the theatre industry. New Equity House Agreements were established with Tinderbox Theatre Company and Green Room Productions and negotiations began on several more. Equity also put forward a claim for Stage Manager employees at the Lyric Belfast in December 2022 - negotiations continue as planned in 2023.

Equity conducted visits to live production casts across the nation, meeting members in receiving houses working under in-house agreements as drag artists, street performers and in pantomimes. Visits to recorded media productions have included those working in the Republic of Ireland, widening the Union's reach to member and non-member actors, production and crew, which has increased visibility and deepened interest and understanding of the joint Equity and Irish Equity campaign to gain parity for terms and conditions for actors across the island of Ireland.

We also held information sessions with students at Magee, for Rose Bruford and at the Lyric, Belfast and our activities have resulted in an increased membership, resulting in Northern Ireland registering its highest ever membership total for a second year running.

Encouraging diversity and inclusivity, our outreach also crossed to the West of Northern Ireland where our members have set up a network to move towards creating a second branch in the nation. We held the first NI Wear Red Day event which included pledges from employers and the Arts Council to consolidate their commitment to diversity in their productions. For the first time, NIC has put forward representatives for the Irish Congress of Trade Unions' (ICTU) Health & Safety, Women and LGBT Committees.

The National Official took a seat at the All Party Parliamentary Group for the creative sector. She meets with the Communities Department, Arts Council NI and NI Screen regularly and assists the NIC with plans to lobby during the Assembly elections. Our delegates to the Irish Congress of Trade Unions (ICTU)

Biennial NI Conference (BDC) in Enniskillen were Marina Hampton (NIC) and Mary O'Loan (Branch Chair) and at the Women's Conference Mary O'Loan and Natalie Murphy (NIC). Our ICTU BDC motion requesting support for NI Assembly to pilot a creative's Universal Basic Credit, seconded by SIPTU and supported by NASUWT and Belfast Trades Council was unanimously passed, as were Wear Red Day (supported by UNISON) and Safe Home motions. The ICTU Women's Conference motion on Safe Home was passed unanimously and supported by SIPTU and FSU.

The NIC and Branch have provided a significant amount of work consolidating Equity's presence in Northern Ireland and enjoyed a well-deserved reinstatement of the annual social in November at which the President and General Secretary were present!

National and Regional Official for Wales and South West England – Simon Curtis

Wales

Wales TUC Congress. Lots of motions of interest, including our motion on Performance for All. Equity also seconded an emergency motion from the NUJ on the Privatisation of Channel 4, a BECTU motion on PSB/License Fees and a Unite motion on AI. All passed unanimously. In addition, the FEU fringe panel with Deputy Minister Dawn Bowden on the challenges for the creative sector was well attended.

The Arts Council of Wales consulted the sector on their upcoming Investment Review. The union responded to the consultation expressing its disappointment that the principles of Fair Work and Social Partnership were missing from the proposals and it made no mention of unions, collective bargaining or industry standard terms and conditions.

Equity was invited by the Culture, Communications, Welsh Language, Sport, and International Relations Committee in the Senedd to respond to the consultation on "Increasing Costs: Impact on Culture and Sport", and also gave written and oral evidence to their inquiry on "Challenges facing the creatives industry workforce".

Staff organised a greater presence at the National Eisteddfod in Tregaron meeting members, and visiting productions. There was also a Wales TUC promoted event around the creative sector for young people which was popular.

Equity partner with the MU, BECTU/Prospect and the Writer's Guild on the Welsh Government Union Learning Fund project CULT Cymru which secured a further three years of funding in April 2022. Following the training of 10 Well Being Facilitators, a pilot scheme was introduced in film and television in Wales thanks to a grant of £100,000 for companies to bid into.

For Pobol Y Cwm, made by BBC Studios for S4C, a change in commission and reduction in the number of episodes had

bought great uncertainty for Series 49. Staff and members were able to get a deal done in January 2022 which provided an episodic guarantee across a 34 week contract. We returned to the table in late 2022 with discussions around a deal for Series 50. The long standing issue of the S4C Casting Guidelines was resolved when, following pressure from the union, S4C agreed to their complete removal.

On the TAC/Equity Agreement, work continued on extensive revisions and a new structure for Walk On and Supporting Artists. The union agreed a 5% increase in fees on the Main Agreement from the 1st January 2023 but the main body of the agreement, and the Walk On agreement, continue to be discussed.

The effects of the Arts Council England (ACE) investment programme for Portfolio companies from April 2023 was felt in Wales with Welsh National Opera losing a third of its funding from ACE leading to an immediate cancellation of all touring to Liverpool. The full extent of the funding cut to its core programme in England and Wales is yet to be determined.

South West England

Following the work during 2021 with the United Sex Workers union on Bristol City Council's planned "nil-cap" on strip clubs in the city, the union wrote a statement to the Licensing Committee when they were undertaking their Sex Establishment Policy Review in July 2022. Following this review, the committee decided not to change their policy in Bristol and not to implement nil-caps.

The effects of the ACE investment programme led to the loss of Theatre Alibi (Exeter) and Travelling Light (Bristol) from the portfolio. The rest of the existing portfolio received standstill funding but from April 2023 we will welcome a number of new organisations including significant investment in Barnstaple and Ilfracombe, and we will be working to make sure that companies in receipt of this public funding will be working on union agreed contracts.

Regional Official North East, Yorkshire and Humberside – Dominic Bascombe

After the despair and difficulties of the previous two years, 2022 certainly seemed set for things to get back on track in one form or another.

And get back on track they did with members being engaged on a wide variety of work in the live performance and recorded media sectors.

However, this return also meant a return to some of the bad practices from some engagers, failing to implement best practice guidelines and occasionally breaching contracts. These breaches came to light through claims from members, of which we recovered £7,420.94 as well as lodging ongoing claims at employment tribunals and the county courts.

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The region's branches undertook various activities for the benefit of members including auditions in the North East with Live Theatre's Jack McNamara and hosting Alastair Coomer from the National Theatre in Sheffield.

The membership at Northern Ballet hit a solid 100% of all those eligible, and new depts Helen Bogatch and Sean Bates continue to do sterling work in representing members in the workplace. They have been working on a reworked house agreement there and will soon enter negotiations with the management.

At Opera North, new depts Amy Freston and Tim Ochala-Greenough have stepped up following the departure of long-standing dep Jeremy Peaker and alongside Victoria Sharpe. There are negotiations ahead at ON as the management there announced their intention to update the house agreements that affect the chorus as well as the orchestra. With the management failing to decide how they want to progress, it is likely that this could be a protracted move by a company already facing existential questions in light of public funding changes.

We remain heavily involved with both regional TUCs. In the Northern TUC, Equity leads on the Creative and Cultural Forum and have contributed to proposals for a new cultural compact for Newcastle. Local member Dolores Poretta-Brown represented Equity at the Northern TUC AGM. At the Yorkshire and the Humber AGM, Alan Troake and Liam Gerrard were delegates.

Equity is an active member in the Creative and Leisure Industries committee of TUCYH and have helped produce an update to the cultural manifesto and successfully lobbied against government privatisation of Channel 4. Equity has also been promoting the need for skills development in the region, working with TUCYH on considering apprenticeships for stage manager roles. This remains ongoing.

Equity and the CLIC also led on the adoption of a Memorandum of Understanding with Leeds 2023. The MOU sets out fair work standards for all engaged in the year-long festivities.

2022 saw Equity at various events including at 'With Banners Held High' in Wakefield; Durham Miners Gala in the North East, and 'Sheffield Demands Better' in south Yorkshire; delivering workshops to Tees Valley New Creative; participating in The People's Powerhouse conference and a 'Women, Trades Union and Culture' event in Leeds featuring the DGS.

Student talks were delivered at 13 education institutions across Leeds, Bradford, Teesside, North Yorkshire and the Humber. A talk delivered at The Northern School of Art alongside Equity member and activist Chris Strain saw 6 student deputies elected and during Equity's ARC 3 student members based in Leeds attended a workshop on knowing your rights in the workplace.

The highlight of the year was undoubtedly the campaign against unfair layoffs at Leeds based Phoenix Dance Theatre.

Nearly 200 Equity delegates at conference took part in a demo at the city centre location demanding a reversal of the dancer job cuts. Alongside a national petition and lobbying of the local authority and arts council, Phoenix reversed their plans, keeping members in their jobs.

Midlands Official – Ian Bayes

The Midlands Official was assisted by Kevin Livgren until November when he was replaced by Matthew Kite.

Ian undertook case work, ran legal claims to recover monies owed to members totalling £37,787.95. He advised and represented members at grievance and disciplinary meetings, visited casts, met employers/producers and attended branch meetings.

During the year he met with performers participating in the Spark Arts Children Theatre Festival which is based in Leicester. He represented Equity at the Leicester Comedy Festival Gala Preview as well as the festival brochure launch event, meet comedians and attended the Equity sponsored I Say Comedy Conversation event with Rachel Parris. A book titled All Puns Blazing was published in support of the festival which is recommended reading.

Together with the General Secretary they negotiated the rates of pay/terms and conditions of the professional artists engaged to perform in the Opening Ceremony of the Birmingham Commonwealth Games. He also attended the launch of the Birmingham Festival 2022, a cultural extravaganza which complemented the Commonwealth Games.

To progress Equity's Build in Birmingham Campaign to transform the city and the West Midlands into a recorded media production hub, he met with Steven Knight who also gave him a tour of the Digbeth Loc studio development. Meetings were also held with members of Create Central, an industry body comprising film, TV and games companies who work to promote the screen sector in the Midlands. Meetings were also held with the MD of the Blue Sky Studios in Coventry and the commercial agent of the proposed studio development in Derby.

Other events attended included the National Student Festival in Leicester, the launch of the Midlands TUC CLIC's (Culture Leisure Industries Committee) Memorandum of Understanding with the Commonwealth Games Organising Committee. The Keeping It Live performers showcase in Bransford near Worcester, Kidology the children's entertainers' convention and the Equity Variety Conference which were both held in Longbridge.

His interaction with members and non-members at these events focussed on highlighting Equity's Live Performance and Recorded Media industrial negotiations and the union's campaigns all of which greatly help to retain members and recruit new members.

The NPO-funded theatres (the Birmingham Rep, Curve Theatre

in Leicester, Nottingham Playhouse, Derby Theatre, Royal & Derngate in Northampton and the Belgrade Theatre in Coventry) all resumed producing dramas, musicals, Christmas shows and pantos.

Television and film productions were visited at various locations within the Midlands including Shrewsbury Prison!

The cast of the long running Radio 4 continuous drama *The Archers* were also visited.

Birmingham Royal Ballet continued to produce and perform both classical and contemporary ballets. Negotiations resulted in the company agreeing to consolidate £300 into the salaries of the dancers earning less than £30,000 and an uplift of 4% into the salaries of all the dancers in October. In addition, the dancers secured 15 Saturdays free of work.

Student talks were undertaken at universities, colleges and academies.

During the year the Birmingham & West Midlands General Branch, Birmingham Variety Branch, Coventry & Leicester Variety Branch and the East Midlands Variety Branch all held hybrid branch meetings.

Working with the MU and Keep Streets Live, we are challenging Birmingham City Council's two city centre public spaces protection orders (PSPOs) which became active in August. Ian's also working with the Covent Garden Street Performers Association to contest Westminster City Council's attempts to introduce licencing. Both of these issues are ongoing.

East & South East of England Official - Steve Duncan-Rice 2022 was a busy year, with the lifting of COVID restrictions imposed from government but with members and employers still vulnerable to the effects of the virus itself as well as the broader societal impacts of the pandemic. The union's work in the region continued with the support of Assistant Organiser Kevin Livgren and in coordination with both the union's industrial departments. Workplace visits continued apace, in both live performance and in recorded media. Access became somewhat easier, particularly in live performance. Film and television productions maintained fairly rigorous COVID safety procedures, with testing in advance and mask wearing mandatory on workplace visits.

Regular visits were maintained with the major subsidised theatre producers in the region. These meetings were largely conducted in person, in contrast to the previous year.

In the autumn, Creation Theatre approached Equity to discuss a pilot contract for engaging artists on permanent PAYE employment terms to form a rep company. Each performer would be engaged for a minimum of two years. Working in consultation with Alan Lean from our Tax & Social Security team, we were able to offer suggestions to ensure members would not be detrimentally impacted by moving to employee status. New arrangements for the Watermill Theatre relocation payments also came into effect from April for those company

members being accommodated onsite. The theatre uses the Subsidised Theatre Agreement, with a longstanding variation. It was agreed that along with the accommodation provided, members would receive £77 per week (this would later increase to £79.50 in the autumn). This represented an increase of 53% on the allowance. The new agreement was now linked to any increases in the Subsidised Theatre Agreement relocation minimum fee.

Unfortunately, the Watermill was one of a number of important unionised producers who will be losing all funding from ACE in 2023. This will present a major challenge in ensuring minimum terms and conditions are protected and enhanced in the coming year.

Student talks continued in person but also online when necessary. Talks were held at a wide range of different institutions including: West Herts College, Performers College Essex, Tring Park School for Performing Arts, University of Bedfordshire, Norwich Film & Acting School, South Essex College, Oaklands College St Albans, Hertford College, Winchester University, Rose Bruford and Guildford School of Acting.

In Variety, a number of claims continued to be progressed on behalf of members through the small claims track. Eleven claim cases were successfully closed, eight of which were variety claims with £5,007.34 retrieved for members.

In November, along with Michael Day I attended a conference organised by the All-Party Parliamentary Group for Wrestling in Westminster.

We continued to attend showcases taking place within the region and attending variety events wherever possible.

The branches continued to meet throughout the year, not only through Zoom but also in person and hybrid, though technology and access to technology continues to be a challenge. Zoom has meant that union officers and officials have been able to attend the majority of meetings. Hywel Morgan was elected as the new East & South East of England Councillor.

North West Official – Paul Liversey

This year saw a huge increase in industrial action taken by trade union members throughout the country in defence of jobs, pay and terms and conditions. The confidence and resistance being shown by workers has not gone unnoticed by Equity members, and in many workplace visits, branch and other meetings discussions have turned to how our members can not only support fellow workers in their action but how Equity itself can organise to defend and improve the working conditions of our own members. This potential shift in the attitude of members to their working relationship is one that we need to maintain and harness in the coming months and years, as clearly the spiralling cost of living and energy added to the relatively low pay earned by Equity members mean that many of them

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currently find themselves in a particularly vulnerable financial position. The task of all of us therefore is to ensure that the union is industrial action ready to defend our members in whatever way is deemed practical.

The willingness of Equity members to take action was demonstrated in November after the Arts Council announced its NPO funding decisions for the next three years, revealing that Oldham Coliseum would no longer receive financial support. This was a devastating blow not only to Oldham and the people who live there and visit the theatre to see locally produced work, but also for our members, some of whom have given many years of loyal service to the theatre. It was encouraging therefore to witness how quickly Equity members mobilised after the announcement to show support for the Coliseum and its workforce in the form of a highly publicised demonstration outside the Arts Council in Manchester to deliver a letter demanding the reinstatement of funding. The campaign to save theatre production in Oldham is continuing.

Elsewhere, production of subsidised and commercial theatre continued throughout the year. Routine cast meetings took place at all subsidised and other major venues. As well as the industrial action referred to above, much of the discussion at these meetings centred on the renegotiation of the national agreements. At these meetings members continually expressed concerns about accommodation and subsistence payment, and of course the level of minimum rates/fees. The claims for these agreements have now been submitted and we await a response from the producer, always with an eye to getting the union and its members ready for action in any way deemed appropriate.

In the small-scale sector, the M6 Theatre Company, Reveal Theatre Company and 20 Stories High produced work using the ITC/Equity contract. Discussions are currently ongoing regarding getting these organisations and others such as Thick Skin, Shakespeare North and Liverpool Royal Court on to an Equity agreement. Hope Mill Theatre renewed its house agreement with the union where relations remain amicable. Meanwhile the union continued to have a presence at various northwest outdoor theatre productions and festivals, providing opportunities for Equity to campaign on issues such as theatre funding, and to raise awareness of statutory rights.

Equity had a presence at various variety showcases and conventions in the northwest when we were able to recruit and engage both with members and agents. Work on variety and general claims resulted in recovery totalling £4,954, with work continuing on other claims, including those being pursued through the County Court.

Television and film production visits continued throughout the year, with both the Coronation Street and Hollyoaks forums meeting regularly. Discussions concerned the ongoing renegotiation of the Equity/ITV continuing drama agreement. The union was represented at the NW TUC conference and is also represented on several committees and forums.

Non Industrial

Student Organisers - Rosie Archer, Steffan Blayney & Lottie Stables

After assisting Equity's student members navigate the fall-out of COVID-19 in the Higher Education sector in the pandemic years of 2020 and 2021, Equity's Student Organisers concentrated on activist development and student empowerment throughout 2022 as goals for the year.

Our efforts to reach existing and potential new Student Members remained steadfast in 2022 with over 700 universities, colleges and conservatoires in England, Wales, Scotland and Northern Ireland receiving an offer for an Equity Organiser to visit as part of Equity's Student Talks programme. Student Talks sessions were delivered both online and onsite throughout the year and Equity's Student Organisers created a new system for inviting Equity activists to join us on these visits. This resulted in increased opportunities to co-deliver talks with Equity members from relevant Committees and networks in 2022. Further cross-union collaboration was seen as Equity's Student Organisers ran a well-attended 'Know Your Rights' workshop via Zoom for the graduating student cohort of 2022, involving activists from across Equity's Industrial and Equalities Committees.

The academic year ending in summer 2022 was the first where the entertainment industry and students alike saw the fallout of Westminster's devastating 50% funding cuts to the T-Grant Budget. (Equity's Student Organisers and staff vocally campaigned against the hardship this would create for creative and performative courses in the previous year.) As the cuts went ahead, Equity's lobbying continued and Equity's Student Organisers provided support for students affected by closures of creative courses, performing arts departments and in some cases entire arts institutions. Following closures of drama schools such as ALRA North and the MTA, students affected by this were offered detailed advice, Organiser support and workshops to assist them during such difficult times.

Against the backdrop of the cost of living crisis and financial hardship that many Equity student members have faced in 2022, Equity's Student Organisers changed Equity's Student Member Bursary Scheme for the better with the support of Equity's Council. The reformed Student Member Bursary Scheme ensures all graduating student members would be eligible to apply directly, instead of limiting applications to those nominated by higher education staff. This now ensures the opportunity is equally available to all graduating student members. Furthermore, Equity's Student Organisers additionally streamlined the application process to improve access and user experience for those applying.

Equity's Student Deputy Scheme provided training for active and new Student Deputies year-round and the Organisers produced a new guide for Student Depts to help them navigate the role and organise more effectively in their institutions.

Following the exciting decision to formalise Equity's Student Deputies as a Committee, Equity's Student Organisers have begun managing this shift toward being formalised as a committee within the new structure and preparing motions and delegates for Conference. To further assist student activism and organising, Equity's Student Organisers also collaborated with Communications to produce updated student and graduate membership leaflets for distribution across the UK and improved student and graduate sections for the new Equity website.

Together with Equity's LGBT+ Committee, preparations for Equity's LGBT+ Student Guide continue, which will assist Higher Education institutions to provide better support and allyship to LGBT+ students preparing to work in the entertainment industry. Work in collaboration with Equity's Women's Committee and BECTU continues for Equity's Guidelines for Staged Intimacy in Higher Education to further support the promotion of safe spaces around rehearsed and staged intimacy for Equity's student community.

Social Security & Tax Officers – Emma Cotton and Victoria Naughton

In 2022 we were renamed the Social Security & Tax Team (formerly 'Tax and Welfare') in order to more accurately reflect the content of our work for members, advising on social security, tax and national insurance (NI) law only.

Universal Credit (UC) continues to be a key area for the team. We worked with the Public Law Project on challenging the reduction of the permitted period for work search in your usual area of work – the '4 week rule.' We challenged the exclusions of those with a zero UC award as a result of the Minimum Income Floor (MIF) from Cost of Living payments, by lobbying MPs with a suggested amendment to the bill, which was picked up and debated in the House of Lords. We raised the issue of the lack of sectoral data collection in UC which was debated in the House of Commons.

Our recommendation for the abolition of the MIF in Universal Credit was incorporated into the TUC report 'A Replacement for Universal Credit', with subsequent representations made to the Shadow Secretary for Work and Pensions. Towards the end of the year we started working with Dr Heidi Ashton of Warwick University on a report into members' experiences of social security, including Universal Credit in particular, which we hope will be published in spring 2023. We presented on the current shortcomings of the social security system for members at the Unexpected Solutions conference at Queen Mary's University. We contributed to the Creative Industries Policy and Evidence Centre 'Good Work Review' and 'Fair Work Wales' Reports. We continued to attend meetings held by the All-Party Parliamentary Group, the Tax Credit Consultation Forum and the Social Security Consortium. We provided various talks on social security, tax and NI for members and students across the UK. We produced various briefings for members on developments in the areas of tax, social security and national insurance as soon as they arose throughout the year. We have overhauled

key information guides and contributed to the new website design of information in our area.

In relation to helpline and casework, our advice areas were predominantly Universal Credit, disability payments, maternity and parental payments, Class 2 national insurance and tax, with expenses and registration being the most commonly asked questions.

We took 237 calls and emails on the Social Security and Tax helpline during 2022. Of these enquiries, roughly half were tax/NI and half were social security. During 2022, we moved to greater use of our member database to take records of helpline enquiries. Helpline enquiries continue to generate complex casework for individual members including appeals to Tribunal. Tribunal work in 2022 has been mainly in relation to disability benefits and UC, with all tribunals undertaken being won, generating significant financial outcomes for members. The focus of our UC advice work remains the MIF in UC. We advise members on a weekly basis about the treatment of the self-employed under Universal Credit and how best to manage their claims. Autumn and winter 2022 saw the end of the 12-month grace period from the MIF for many first-time pandemic UC claimants, and as a result many members became subject to the MIF for the first time.

Our advice on national insurance is focussed on improving members' NICs records to maximise entitlement to the right contributory social security for them – State Retirement Pension, Employment & Support Allowance and Maternity Allowance. This involves navigating a convoluted route through HMRC and the Department for Work and Pensions and our extensive experience in this area helps members do so.

Head of Membership – Sam Fletcher

The main work of the Membership department's team of 6 staff continues to be the administration required to support 47,000 memberships. This includes the processing of 4,066 new members and 3,948 leavers, maintaining members' contact details, answering members' queries by phone and email, ensuring all members receive renewal reminders, processing subscription payments, upgrading members as required, carrying out Equity name changes and managing members' funeral benefits and the Benevolent Fund.

In addition to the above, we have updated all our members' communications, from membership welcomes through to the renewal communications all members receive. This has taken the communications from being very transactional to including more information on the union's priorities and achievements.

Following recent queries from members about how we calculate and approve the Benevolent Fund's grants (including welfare grants, subscription grants and the re-join fee waiver), in the context of the lack of handover notes for the Honorary Treasurer, we have introduced a written policy for grants, approved by Council. The policy regulates the Benevolent Fund grants to ensure members receive fair treatment when applying

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to the fund for help.

We have also redesigned the membership data report that goes to Council to be more user friendly and include more useful information on membership trends. This report includes the numbers of new joiners, leavers and total members. It also provides a breakdown of joiners, leavers and membership by profession area, membership type, regional location and gender.

In 2022 we started to streamline parts of the membership to make it easier for members and administration. Firstly, we proposed to Conference that we reduced the number of income bands from 10 to 5, which was passed and has come into effect as of the 1st January 2023. Secondly, Council then approved bringing the rates paid by those on check-off in line with the standard membership rates. Thirdly, it was agreed as part of the rule book reform to remove the out-of-benefit period, reducing the in-arrears time to 3 from 6 months. This will come into effect for members with an expiry date after the 1st March 2023.

In July 2022 our CRM system Dynamics 365 was upgraded from the 2015 version to the 2016 version to ensure it would work with the upgraded AX service for distributions. The functionality remains similar but with a new, more up-to-date interface.

Finally, the biggest piece of project work that the department undertook in 2022 was a piece of membership behaviour research, including an all-members survey. The main driver for this piece of research was that Equity's main tangible membership benefit is its public liability insurance offering and accident cover was in year three of a five year fixed rate agreement. To tender for this contract we wanted to ensure it was driven by the needs of our members. We are also taking this opportunity to use this research and survey to understand members' views on all the current benefits, not just the insurance, and their connection to value and subscription rate to inform future pieces of work. The survey received over 11,000 responses and we held two follow up focus groups. All the information we gained from both the survey and the focus groups helped us to understand more the insurance package members require for protection in the workplace. It also provided us with several insights and recommendations that can be used across the organisation to inform future work.

Campaigns Officer – Gareth Forest

After joining Equity in September 2022, I worked on a range of campaign projects to support our industrial priorities, respond to threats to members' jobs, and develop a comprehensive framework for how we campaign as a union.

Supporting live performance claims were a key priority. For the first time the union delivered a full campaign launch for our West End claim. The campaigns and communications team prepared a campaign plan and roll out for 'Stand Up for 17%' that coordinated delivery of press, social media,

deps' testimony, campaign actions at cast visits, graphic design and campaign materials; designed to build member confidence in the claim and demonstrate the union's industrial strength ahead of bargaining with SOLT. West End Deps commented at the launch about the new and innovative way the union is approaching campaigns, with Live Performance and Campaigns teams working closely together to deliver for members.

Rapid response to members who are under threat is a key element of a new campaigning framework for Equity. Building on the work we did with Phoenix Dance Theatre, which I supported whilst at the TUC, we challenged the Arts Council's decision to defund Oldham Coliseum. We did this by leveraging the local community as well as our membership and sought to make ACE publicly accountable in a way they hadn't been before. We organised a petition hand in attended by 100 members at ACE North offices, called a public meeting of 400 people which achieved high levels of press coverage, and coordinated 4,000 emails from members to the ACE North area council.

We continued the union's Channel 4 campaign, using the broadcaster's 40th birthday in November to stage demonstrations outside headquarters in Leeds and London. Council President and Council members joined supportive Lib Dem and Conservative MPs to hand in a birthday card celebrating the public broadcaster to head offices. The General Secretary spoke at a rally outside Channel 4 offices covered by various news outlets. The North East Regional Official ran a synchronised demonstration at Leeds Channel 4 offices, joined by the Labour Leader of Leeds City Council, local Equity members, and supportive fellow unions such as Unite. The Mayor of West Yorkshire supported the demonstration with a press quote. We celebrated DCMS's reversal of the privatisation decision later that month, with formal confirmation announced in January 2023. Our campaign to save Channel 4 was recognised in the Big Issue's Changemakers of 2023 Awards, highlighting our crucial role in saving the broadcaster.

The union responded to the shock announcement of the 2023-26 NPO funding round by mobilising a parliamentary campaign in support of the ENO and other headline organisations affected by the cuts.

The union responded to the shock announcement of Scottish Government funding cuts to Creative Scotland by working with the National Official to launch an MSP lobbying campaign. 2,000 emails were sent by Equity Scotland members to their local MSPs, asking them to oppose the cuts. We worked with STUC and arts organisations to build pressure on the Scottish government to reverse the cuts, and won our demand in February 2023, just three months after the announcement.

We are mobilising members against the anti-strike bill in solidarity with our sister unions. Dozens of members have met their local MP to protest this bill, including 36 meetings in Westminster during the TUC's November lobby of parliament,

and Equity members took part in demonstrations across the country on the 1st February national day of action. Our member meetings with MPs prompted engagement with cabinet ministers on Equity's Universal Credit policy demands, and support from opposition parties.

We are setting up a local government network, aimed at influencing local council culture policy by providing regular briefings to supportive councillors, building good relationships with councillors who we can rely on for industrial support when issues in their local area arise, and to support Equity members to stand for local council.

Our new campaigning capacity has allowed the union to support campaign development in N. Ireland, Scotland, and in the English regions; as we've supported members to participate in public transport campaigns, safe home campaigns, and public conferences.

Agents and Professional Services Officer – Martin Kenny

Despite the Covid lockdown conditions being lifted for the majority of 2022 our members continued to see the aftereffects of the lockdown from a social and economic perspective. Whilst many sectors within the recorded media industry were back with their usual energy, certain live performance sectors continued to suffer instability and a general lack of confidence.

Equity continued to represent members in cases for breach of contract for engagements that were cancelled without sufficient justification.

During 2022 Equity continued to experience a steady increase in the number of personal injury claims received from our membership.

The existing collective conditional fee agreement (CCFA) continued to produce good results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members. Towards the latter end of the year a new legal scheme was launched for the benefit of all members with Pattinson & Brewer Solicitors and our national and regional partners. Full details can be found on our website.

Equity continued to offer advice on numerous queries arising in the industry regarding members' agencies. Our members' agents were operating in difficult post lockdown conditions for part of the year. It was clear to Equity that some agencies had increased their standard rates of commission as a result of the economic pressures. Our advice encouraged members to resist any increase in rates without a defined increase in the level of service that the member should receive from their agency.

Towards the end of 2022 plans were designed to publish an Equity approved agency template contract. This would include clauses intending to establish an industry standard in commission rates and other entitlements. A working party of members was formed and discussions at this time are ongoing

with the Personal Managers Association and other industry stakeholders.

At the same time meetings were conducted with Spotlight and a plan established to meet regularly throughout 2023. These meetings would be conducted in order to maintain channels of communication and resolve any issues that arise from the general membership of the Union.

Head of Distributions – Angela Lyttle

Equity's in-house distributions team paid out just over £9.3 million of royalties and contractual secondary payments to more than 22,000 performers during the course of 2022.

All royalties and secondary payments collected and paid out by Equity are directly linked to the union's agreements with employers and performers' contractual rights to compensation for secondary uses of their work as set out in their Equity contracts.

The focus to maximise secondary income for performers from all possible sources came to fruition in 2022 when an agreement was secured with the Finland-based collecting society Kopiosto. This resulted in the Distributions team collecting and started to distribute the first Finnish personal video recorder payments worth more than £900k for performers in British audio-visual programmes.

New first-time payments negotiated by Equity's BBC Official were issued to artists in educational content programmes made available by the BBC during lockdown.

The distributions team continued to administer regular payments for artists engaged on Equity contracts for additional exploitations of their work across BBC iPlayer, ITV Hub and Channel 4 catch-up services, BBC Radio 4 Extra archive drama and comedy programming, cinema film and television series royalties and residuals made under the Cinema Film and PACT TV agreements, as well as royalties for West End cast album recordings.

By the end of 2022, the total cumulative income negotiated by Equity and paid out by the distributions team since royalties were brought back in-house had reached £66.1 million.

Further help and advice about royalties and secondary payments:

- See the Equity website for FAQs and tips on how to ensure you receive all secondary payments due to you.
- Follow the distributions team on Twitter - @EquityDS – for the latest updates on monies going out to performers.
- For general enquiries contact the team by emailing equitydistributions@equity.org.uk or calling 020 7670 0206.

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Education and Equalities Officer – Ian Manborde

In 2022 my role at Equity formally expanded to include the development of education and training activity to support the work of members, activists, branches, committees and Council. Thus, my report covers my work as the union's lead officer for equalities, and preliminary activity related to training and development.

The equalities committees continued their focus on a wide, diverse body of priorities, and with help from union staff and external organisations to meet these.

Deaf and Disabled Members Committee (DDMC)

A key strand of the work of the DDMC is to provide occupational access to the industry and logistical access when working within it. As such, a key area of work has been to support initiatives within the screen industries to pilot the new role access co-ordinator. A particular success in 2022 was the launch at Edinburgh Fringe of a publication developed in association with Equity's Dance Committee which provides good practice advice to dance companies and agencies on casting and working with Deaf, disabled and neurodivergent dancers. I am pleased to report also on the success of Equity member Daneka Etchells in gaining significant financial and practical change in the support provided by Spotlight to members who are Deaf, disabled and neurodivergent.

Women's Committee

A key focus of the Committee is improving the welfare of women members experiencing the menopause. A key piece of work around this was the development of an employer's toolkit to aid the development of supportive workplace policy and practice. In addition, the Committee maintained its focus on supporting intimacy direction and co-ordination and introduced a new body of work focused on addressing fat-phobia across the industry. The Committee worked hard to support its long-standing focus on initiatives to support parents and carers and during the year this included support for the work of Parents and Carers in the Performing Arts (PIPA) in their work in Scotland and Northern Ireland.

Race Equality Committee (REC)

A key focus of the REC was to implement its motion to the ARC. This was to achieve change in the appearance category of the Spotlight platform to better support accurate categorisation of mixed-race ethnicity and heritage. This work is part of a wider strategy (working with the CDG also) to improve the representation and portrayal of actors and performers who are of mixed heritage. Additionally, significant effort was placed on supporting a long-term, strategic body of work to improve upon the ethnic diversity of audio artists. A key outcome of this work was the creation of a successful partnership with Audible to offer up to 100 ethnically diverse artists the opportunity to create an audio reel from a studio session with an audio

director. Each artist was also placed on the audio artist roster of Audible. This work continues into 2023.

LGBT+ Committee

A key goal of the Committee in 2022 was to revise and launch a second version of the highly successful LGBT+ casting guide. Whilst the work on revising the guide was completed in the year, the launch will take place in 2023. Similarly, the committee completed a significant new guide aimed at students and which involved extensive consultation with students on its content and aims. The rollout of the guide will take place in 2023. As an illustration of the diverse, contentious work of the Committee this included liaison with staff responsible for members working in variety to lend support for members engaged in Drag Queen Story Hour sessions and who were prone to protest action by rightwing groups, often leading to significant personal harassment. Ongoing support will be provided via the newly established Drag Network within the union.

Alongside the work of the committee, allied activity was undertaken with staff. This included a continued focus on improving the welfare of members who are parents and carers through working with arts funding bodies to ensure that care costs are included in funding applications, and that good practice in supporting parents and carers is seen as a standard feature of funded project management. Alongside this, Equity has been pursuing a strategy that encourages casting directors to use yes/no tools to confirm whether members have been given work. This work has started with Tagmin and includes discussions with Spotlight on the introduction of their own dedicated yes/no tool as a feature of the platform. Discussions will continue into 2023 when Spotlight rolls out this new feature. We were very pleased in October to support the Northern Ireland Branch in hosting an event to send a clear message of support for Show Racism the Red Card Day on 22nd. This was a highly successful event and featured prominently in Equity media.

This year marked the introduction of a new focus on the provision of education and training across the union. As such the key starting point was an initial programme of induction training for the newly elected Council. This was followed by a longer body of training for Council members which continues into 2023. Alongside this a new training programme has been introduced for staff. Additionally, a new training programme for Deps was initiated this year, with a pilot programme scheduled for early 2023. Allied to this was the development of training for the dedicated campaign teams linked to each of the three collective agreements being renegotiated from the end of the year.

Policy and Public Affairs Officer – Tom Peters

I joined Equity in December, and began work on several policy and influencing projects to support our members.

Defending and enhancing the social security system is central

to supporting workers to build a sustainable career in the arts. Equity is working with Dr Heidi Ashton at the University of Warwick and Equity's tax and social security advisers on a report that will make the case for stronger protections for all workers in the arts. We sent a survey out to members to ensure their thoughts and experiences are at the centre of this work.

The country has been through several government administrations since the last election, generating much work to do to build relationships and protect our members from Conservative policy. The General Secretary and I met with a Minister in the Department for Culture, Media and Sport to argue for investment and a new approach to arts funding (including an opera strategy), for reform of the government's approach to artificial intelligence to better protect members' property rights, and for clarity on the tax status of performers.

The discussion on AI formed one part of the wider Stop AI Stealing the Show campaign by Equity members. This has since successfully forced a government rethink over a data-mining exception for artificial intelligence companies that would have directly undermined the property rights of members, particularly audio artists.

Another big victory for Equity members was the government announcement that they will not be going ahead with the sale of Channel 4, after a fantastic member campaigning effort to get them to reverse this decision. We've seen what happens under privatisation in other industries – quality slips, costs increase and workers pay the price.

We are also working to ensure parliamentarians back our members. We've supported Commons debates – including on arts funding and artificial intelligence – by drafting policy briefings for MPs with Equity's key demands of government. We've met with Labour's Shadow Culture team to discuss influencing Labour's manifesto. And we have arranged a discussion between MPs of the Performers' Alliance All-Party Parliamentary Group and the General Secretaries of the major arts unions. Over 2023, we will seek to increase parliamentarians' engagement and support for our members' key campaigns, such as the Stand up for 17% campaign, and securing a better future for the ENO and Oldham Coliseum.

We submitted Equity's position on audio-visual tax reliefs to the Treasury, calling for public funding of audio-visual companies to be linked to strong workers' rights, including via engagement with our trade union, especially within the video games industry.

Finally, I am joining a delegation to the International Labour Organisation in Geneva, along with our trade union partners from across Europe and the United States, to help to ensure a decent, fair and sustainable future for workers in the arts and entertainment sector.

Press & PR Officer – Stephanie Soh

In 2022, Equity received over 400 items of coverage, spanning

national and local newspapers, TV news, magazine features, radio interviews, website articles, and more. This was a significant increase from 2021, when we received over 300 items of coverage. With a press list jumping from around 600 contacts in 2021 to 800-strong now, new and developing relationships with journalists, and increased communications and campaigning activity, the union's media presence is continuing to rise.

As praised by *The Stage* in its annual list of influential figures in the arts, Equity has "been particularly visible getting boots on the ground to protest the handling of the closure of Andrew Lloyd Webber's *Cinderella* and Arts Council England's (ACE) cuts to organisations including English National Opera and Oldham Coliseum."

In fact, our response to ACE generated the most coverage of any issue the union acted on last year, with 36 press items secured. Highlights include *Classic FM* covering the ENO chorus singing 'You'll Never Walk Alone' outside ACE headquarters, our DCMS protest in *The Guardian* and *The New York Times*, and the demo to save Oldham Coliseum appearing on *ITV News Granada*. NPO funding is clearly a deeply felt issue that is attracting continued media interest into 2023.

The second most covered topic for the union was the Edinburgh Fringe, numbering 33 press items. Extortionate accommodation costs, a lack of diversity and the withdrawal of the Fringe app presented challenges to members, and the union's voice was heard on these issues. Much of the coverage was tied to the launch of Equity's *Comedians' Charter*, a set of principles for venues and promoters to sign up to. The Fringe is an opportune time for attracting media interest – as the biggest arts festival in the world, it is widely covered and press are keen to generate news stories around it.

The aforementioned closure of *Cinderella* was covered 33 times, the bulk of which was published within the space of a month. Equity acted swiftly, protesting the handling of the closure within two days of the announcement being made – this timeliness led to the amplification of the union's position via widespread media coverage. Equity's visual presence was also strong, with footage of the protest running on broadcast TV (*BBC News London*, *ITV News London*) and photos taken by agencies picked up by numerous news platforms (*Evening Standard*, *Metro*).

The *Stop AI Stealing the Show* campaign has generated coverage almost every month since it launched in April, across 25 press items. A rapidly developing area of great interest to press, the union has established itself as a champion of protecting performers' rights from artificial intelligence, and we continue to be sought out by journalists who wish to cover this topic.

Finally, Equity has campaigned against the Government's plan to privatise Channel 4 since this announcement was made in spring 2021. In 2022, we were covered 24 times on this

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issue and after privatisation was scrapped the union's win was recognised by The Big Issue, who wrote that Equity was "among the most prominent protesters to rally public support. And their efforts appear to have paid off – the government has now backed down."

Many press requests require the union to put forward spokespeople or comment. With this in mind, a programme of media training is taking place to empower staff and activists to engage with journalists. This training began last year with a Council session on how the media works, and will continue into 2023 with a similar session for staff, alongside interview technique training.

Governance Officer – Sam Winter

2022 saw significant changes to the Union's democracy and governance, including comprehensive reform of democratic structures, a completely new Rulebook, a new approach to the conference and a new President elected.

The Annual Representative Conference was held at the Leeds Marriott, 21-23 May, attended by 194 people. Topics debated included intimacy direction, arts funding, dignity at work, public service broadcasting, casting, safety at work, cost of living crisis, film studios and more.

Members demonstrated in opposition to Channel 4 privatisation, followed by a rally at Leeds Corn Exchange led by Vice-President Jackie Clune. We heard from Vice-President Lynda Rooke, Councillor Dawn Hope, Lucy Powell MP (Shadow DCMS Secretary), Gareth Forest (Regional TUC), Christian Hills (True North Productions) and Matthew Topham (We Own It).

Fringe events covered authentic casting, artificial intelligence, climate crisis, cost of living crisis and LGBT+ allyship. Tracy Brabin, Mayor of West Yorkshire, addressed the conference dinner and Dawn Hope, Nicholas Keegan and Valerie Jean Mann were awarded Honorary Life Membership.

In the week of conference, an industrial dispute arose at Phoenix Dance in Leeds. Attendees rallied in opposition to the plans and heard from dancers whose jobs were under threat. On the final day, news came through that the plans had been reversed and the jobs saved.

This new approach, incorporating education, empowerment and campaigning into the heart of the conference, follows the vision of the ARC Working Party, successive Councils and the General Secretary to develop the conference beyond its core function as a policy forum.

The Union held elections for the Council, President, Appeals Committee and Standing Orders Committee. 70 candidates stood for 44 positions. Turnout was 7.4%, with Lynda Rooke elected as President for the first time on 8 July.

Equity hosted the FIA Executive Committee. 80 comrades

from 20 countries gathered in London at the Royal College of Obstetricians and Gynaecologists, 28 September - 1 October. Issues discussed included the Beijing Treaty, war in Ukraine and climate crisis. Newly-elected TUC General Secretary, Paul Nowak, addressed delegates at a dinner in Westminster.

The Rulebook Working Party completed its comprehensive overhaul of the Union's Rulebook and reforms to the Union's democratic structures. Eight consultation meetings were held across the UK in September to take the views of the wider membership. 150 proposals were recorded, with the Council accepting one-third into the final Rulebook. The new Rulebook was approved by referendum, with 76% voting in favour (10% turnout) and came into effect on 6 December. The reforms included:

New Rulebook:

- A reformed, dynamic conference better connected to members' issues and campaigns
- New reserved Council seats for Women and LGBT+ members
- Clearer and more transparent complaints, disciplinary and appeals processes
- Provisions to improve Equity's financial stability
- Stronger rules to ensure Equity is an independent union, able to fight for equality, better pay and improved terms and conditions

Branches:

- Please refer to the democracy section of this report.

Committees:

- 16 committees reorganised into eight industrial committees (with equal decision-making on agreements), five equalities committees and three national committees
- From the 2023 elections, all committees will consist of nine members

Conference:

- Called "Equity Conference" and no longer the "ARC"
- Fewer motions - 25-30 compared with 40-70. No branch/committee amendments
- Industrial/equalities committees send one motion and three representatives
- Branches/national committees send one motion for selection at their national/regional meeting (replacing the national/area AGMs)
- National committees send two representatives and branches send at least two (or more)
- Standing Orders Committee renamed the Conference Business Committee

We will continue to try new things to make the conference engaging, empowering and industrially-focussed, including rallies, campaigning activities, workshops, socials and fringe events.

Contact details are available on the website:

www.equity.org.uk/contact

Secretariat

General Secretary, Paul W Fleming

Deputy for the General Secretary, Louise McMullan

Assistant General Secretary (Live Performance), Hilary Hadley

Assistant General Secretary (Recorded Media), John Barclay

Assistant General Secretary (Finance & Operations), Beccy Reese

Industrial Departments

Assistant General Secretary (Live Performance), Hilary Hadley

Live Performance

Industrial Official, Low Pay/No Pay & ITC, Karrim Jalali

Industrial Official, Theatre, Charlotte Bence

Industrial Official, Singers & Dancers, Lottie Stables

Industrial Official, West End/Central London, Hannah Plant

Industrial Official, Variety, Michael Day

Theatre Organiser, Steffan Blayney

Variety Organiser, Robert Lugg

Assistant Organiser, Salome Wagaine

Assistant Organiser, Matt Kite

Assistant Organiser, Harry Sheppard

Guild House Based Regional Staff

Midlands Official, Ian Bayes

East & South East Official, Steve Duncan-Rice

East & South East Organiser/Assistant, Kevin Livgren

Manchester

North East Official, Dominic Bascombe

North East Organiser/Assistant, Ellie Drake

North West Official, Paul Liversey

North West Organiser/Assistant, Andrew Whiteside

Cardiff

National Official for Wales / South West Official, Simon Curtis

Organiser/Assistant, Elin Meredydd

Glasgow

National Official for Scotland, Adam Adnyana

Organiser/Assistant, Marlene Curran

Belfast

National Official for Northern Ireland, Alice Adams Lemon

Staff List

Assistant General Secretary (Recorded Media), John Barclay

Recorded Media

Industrial Official, Audio & New Media, Shannon Sailing
Industrial Official, Audio & New Media, Liam Budd
Industrial Official, Commercials, Yvonne Smith
Industrial Official, Films, Amy Dawson
Industrial Official, TV & Audio, Cathy Sweet
Industrial Official, TV, Natalie Barker
Agents & Professional Services Officer, Martin Kenny
Contract Enforcement Officer, Laura Messenger
Organiser, Rosie Archer
Assistant Organiser, Caroline Tobiere
Assistant Organiser, Christine Blake
Assistant Organiser, Kyle Meade
Assistant Organiser, Wayne Bebb

Distributions

Head of Distributions, Angela Lyttle
Senior Distributions Officer, Adrian Tulley
Distributions Accountant, Camille Alexander
Distributions Assistant, Laura Moriarty
Distributions Assistant, Vacant

Non-Industrial Departments

Policy, Governance, and Communications

Deputy for the General Secretary, Louise McMullan

EA to the General Secretary, Nick Baker
Press & PR Officer, Stephanie Soh
Design & Content Coordinator, Tom Greenwood
Digital Communications Coordinator, Zoe Ellsmore
Digital Communications Coordinator, Gail McAnena
Social Media & Campaigns Coordinator, Leyla Reynolds
Equalities & Education Officer, Ian Manborde
Governance Officer, Sam Winter
Policy & Public Affairs Officer, Tom Peters
Campaigns Officer, Gareth Forest
Social Security & Tax Officer, Emma Cotton
Social Security & Tax Officer, Victoria Naughton

Finance & Operations

Assistant General Secretary (Finance & Operations), Beccy Reese

Senior Finance Officer, Gareth Rawlings
IT Officer, Matthew Foster
Buildings Officer, Moreno Ferrari
Finance & Operations Assistant, Daniel Fryer
Reception & Administration Assistant, John Etherington

Membership

Head of Membership, Sam Fletcher
CRM Manager, David Smith
Senior Membership Assistant, Cheryl Philbert
Membership Assistant, Brenda Toussaint
Membership Assistant, Lacy Featherstone
Membership Assistant, Nusrat Raahi

Officers

President, Lynda Rooke
General Secretary, Paul W Fleming
Vice-President, Jackie Clune
Vice-President, Nick Fletcher
Honorary Treasurer, David John

General List Councillors

Jassa Ahluwalia
Sean Biggerstaff
Jackie Clune
Dan Edge
Nick Fletcher
Shenagh Govan
Graham Hamilton
Maureen Hibbert
Sam Swann
Paul Valentine
Annie Wallace
Jack Wilkinson

Specialist Councillors

Audio Artists, David John
Creative Team (designers), Louie Whitmore
Creative Team (directors), Kerry Kyriacos Michael
Dancers, Genevieve Say
Deaf and Disabled Members, Di Christian
Race Equality, Zainab Hasan
Singers, Eva Lorraine
Stage Management, Lizzie Cooper
Variety, Circus and Entertainers, Joseph Ballard, Dan de la Motte, Mary Lane, Helen Monks
Young Members, Leila Mimmack

National and Area Councillors

Midlands Area, Tonia Daley-Campbell
North East, Yorkshire and Humberside, Trevor Fox
Northern Ireland, Louis Rolston
North West, Victoria Brazier
Scotland, Jo Cameron Brown
South West Area, Rachael Fagan
South East Area, Hywel Morgan
Wales, Julia Carson Sims

Trustees 2022

Judi Dench
Malcom Sinclair
Timothy West
Penelope Wilton
Johnny Worthy

Collective Agreements

Scottish Ballet

+3% & Saturdays (8 > 12)
Effective 1 April 2022

Principal	£42,394
Soloist	£37,231
First Artist	£32,708
Artist	£31,256

Birmingham Royal Ballet

First/second year corps	£25,106.42
Third year corps	£27,152.62
Fourth year corps	£28,910.47
Fifth year corps	£30,955.44
First Artist	£33,592.36
Soloist	£40,015.29
First soloist	£48,202.99
Principal basic rate	£52,588.59

Classical Public Concerts – From Jan 2023

Chorus rates (including 3 hour rehearsal on day of concert)

25+	£171.50
17-24	£177.00
11-16	£191.25
Small groups	£236.25
Overtime – Per 15 minutes or part	£25.00
Extra rehearsals – Per 3 hour session or part	£92.50

English National Opera

Chorus annual salary	£37,397.24
Extra Chorus Rate	£106.41 + holiday pay

ENO Stage Management

HOD (full time)	£52,967.75
Stage Manager	£47,380
Stage Manager (freelance)	£45,678.67
Deputy Stage Manager (freelance)	£41,181.02
Assistant Stage Manager (freelance)	£33,784.70

Glyndebourne

£534.77 per week plus London to Lewes rail fare

Royal Opera House

Chorus

Basic Salary	Annual	£44,844.36
	(38 hours pw = 1,976 pa)	
Basic Salary	Monthly	£3,737.03
Overtime	Quarter hourly	£5.67
Single Time	Hourly	£22.69
Single Time	Half hourly	£11.35
Time and a half	Per quarter hour	£8.51
	Per half hour	£17.02
	Per hour	£34.39

Extra Chorus

Per rehearsal session	£113.45 plus holiday pay
1 st night performance session	£158.83 plus holiday pay
Per performance session	£136.14 plus holiday pay
Costume fitting full session	£113.45 plus holiday pay
Costume fitting attached to a different call (1/6)	£18.91 plus holiday pay
Costume fitting within 2 hours of a call (1/3)	£37.82 plus holiday pay
Costume fitting not within 2 hours of a call (1/2)	£56.73 plus holiday pay
1 hour overtime	£22.69 plus holiday pay
15 minutes (1/12 of a performance fee)	£11.35 plus holiday pay

Opera Actors

£491.75 (including holiday pay)

Opera Dancers

£551.25 (including holiday pay)

Per performance dance fee	Lower	Higher
Highly featured dancers	£89.93	£146.94
Featured dancers	£29.98	£88.17

Additional fees

Flying	£40.40
Extensive Speech	£26.94

Collective Agreements

Additional fees

Nudity	£40.40
Fight Captain	£43.37
Dance Captain	£37.66

Royal Ballet

Ballet Dancers

Principals	NA
Char Principal	£58,248.95
1 st Soloist	£58,248.95
Soloist 9+ years	£54,666.84
Soloist	£49,396.67
1 st Artist + 2 years*	£44,897.34
1 st Artist	£43,925.24
5 th Year	£41,007.69
4 th Year	£39,990.92
3 rd Year	£38,661.51
2 nd Year	£37,871.98
1 st Year	£36,080.57

*Once a dancer has been a first artist for 2 seasons they will automatically progress to the highest tier. This is not linked to overall length of service in the company.

Stage Management

42.5 Hours Average = 2,210 hours pa
3 skill levels (basic), intermediate (+1k), advanced (+ additional 1k)

Grade	Title	Base Salary	Skills Premium (Max =2)	Total Potential Salary	Hourly Rate (base skills)	Hourly Rate (mid skills)	Hourly Rate (full skills)
A	Senior Stage Manager	£53,040		£53,040	£24.00	£24.00	£24.00
B	Stage Manager	£48,620		£48,620	£22.10	£22.10	£22.10
C	DSM	£44,096	£44,096	£45,864	£19.96	£20.43	£20.89
D	ASM	£40,456	£40,456	£42,900	£18.30	£18.77	£19.25

Ballet Actors

Rehearsal Session (3 hours): £78.22 (including holiday pay)

English National Ballet

Dancers

	Annual Gross Salary
Foundation	£30,777
Year 4	£32,191
Year 5	£33,656
Year 6	£33,871
Year 7	£34,233
Year 8	£34,573
First Artist	£36,635
Junior Soloist	£37,263
Soloist	£41,107
First Soloist	£45,865
Principal base rate	£55,000

Stage Management

	Weekly	Overtime at T1.5	Overtime at T2	Missed Meal Break at T2
Calculation	= Annual / 52	= Weekly/40x1.5	= Weekly / 40x2	= Weekly/40x2
Permanent Staff				
Stage Manager	£821.60	£30.81	£41.08	£41.08
Deputy Stage Manager	£689.33	£25.85	£34.47	£34.47
Casual Staff				
Assistant Stage Manager	£577.50	£21.66	£28.88	£28.88

New Adventures

Company rehearsal salary	£572.68 per week
Performance salary for those new to New Adventures	£572.68
Performance salary for those dancers previously employed by New Adventures on up to two contracts but are new to the production concerned	£616.45
Performance salary for those previously employed by New Adventures on this production or three or more other productions	£638.38
Additional fee per performance for principal role	£50.34
Additional weekly fee for Dance Captain	£122.96

Collective Agreements

UK Theatre / SOLT / Equity Opera and Ballet

Ballet Agreements

3 October 2022 – 1 January 2024

£450

Opera Agreements

Opera Directors & Staff Directors Agreement 3 October 2022 – 2 October 2023

ROH/ENO £11,125

ROH/ENO – Studio £6,305

GTO / SO / WNO / Opera North £7,863

GTO/SO/WNO/Opera North – Studio £4,508

All other companies £7,863

Opera Singers Agreement 3 October 2022 – 2 October 2023

Opera Singers £431

Opera Guest Artists Agreement 3 October 2022 – 2 October 2023

Rehearsal £366

Session Fee £83

Performance Fee £296

Cover Fee £104

Subsistence £108

Cut off £1,231

Opera and Ballet Agreements

Opera and Ballet Stage Management 3 October 2022 – 2 October 2023

ASM £418

DSM £447

SM £488

CSM £536

Subsistence £108

In costume £18.47

Dress allowance £12.31

Opera and Dance Touring Allowance Caps

Weekly Rate £439.35

Single Performance Rate £73.23

Please note that the Touring Allowances should be uplifted to the following amounts (25% enhancement) for the following towns:

Aberdeen, Birmingham, Manchester, Glasgow, Inverness, Bath, Milton Keynes, Oxford

Weekly Rate £585.18

Collective Agreements

Single Performance Rate	£97.61
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Rambert

	With 8% uplift
Dancer AD	£23,813.33
Dancer 0	£27,165.47
Dancer 1	£33,116.43
Dancer 2	£38,396.80

Welsh National Opera Chorus

	Annual
Grade 1 Up to 2 years with WNO	£29,301.32
Grade 2 2-4 years with WNO	£29,978.36
Grade 3 4-8 years with WNO	£30,316.52
Grade 4 8-10 years with WNO	£30,655.56
Grade 5 10-15 years with WNO	£30,993.04
Grade 6 Over 15 years with WNO	£31,332.60

Welsh National Opera Stage Management

	Annual	Weekly
Stage Manager Senior	£38,000.00	£730.77
Stage Manager Grade 1	£35,500.00	£682.69
DSM Senior	£34,500.00	£663.46
DSM Grade 4	£31,949.57	£614.41
DSM Grade 3	£31,172.61	£599.47
DSM Grade 2	£30,675.75	£589.92
DSM Grade 1	£29,880.77	£574.63
ASM Senior	£29,003.90	£557.77
ASM Grade 4	£28,309.93	£544.42
ASM Grade 3	£27,617.06	£531.10
ASM Grade 2	£26,923.64	£517.76
ASM Grade 1	£26,231.31	£504.45

Opera North Chorus

Level 1	£26,235.84
Level 2	£28,636.08
Level 3	£31,338.34

Collective Agreements

Equity/UK Theatre Commercial Theatre Performers and Stage Managers

Performer/ASM

Weekly Minimum Fees	Rehearsals	8 Show Weeks	12 Show Weeks
Tier A* (1,500+ seats)	£483.37	£517.34	£569.34
Tier A (500-1,499 seats)	£478.12	£498.77	£548.64
Tier B (250-499 seats)	£451.85	£477.54	£525.30
Tier C (up to 249 seats)	£408.50	£437.00	£480.70

Deputy Stage Manager

Tier A*	£551.15	£646.81	£711.54
Tier A	£545.37	£623.46	£686.07
Tier B	£514.89	£596.93	£656.89
Tier C	£431.36	£477.54	£525.30

Stage Manager

Tier A*	£613.67	£724.27	£796.97
Tier A	£607.36	£698.27	£768.31
Tier B	£573.74	£668.56	£735.42
Tier C	£480.22	£534.85	£588.44

Company & Stage Manager

Tier A*	£662.01	£776.27	£853.74
Tier A	£665.18	£748.15	£822.97
Tier B	£618.92	£716.32	£787.95
Tier C	£518.05	£573.05	£630.36

Actor- Musicians

Weekly Minimum Fees	Rehearsals	≤ 2 instruments	≥ 3 instruments
Tier A*	£562.49	£641.60	£705.76
Tier A	£559.86	£641.60	£705.76
Tier B	£546.73	£641.60	£705.76
Tier C	£525.05	£641.60	£705.76

Touring Allowance: £300. Subsistence: £195. Daily Touring Allowance: £50

Understudy responsibility/performance payment: £18.46/£27.64

Swing Dancer: £35. Dance Captain: £50. Flying: £50

Equity/UK Theatre Subsidised Theatre

Performers & Stage Management

Weekly Minimum Rates	MRSL Grade 1	MRSL Grade 2	MRSL Grade 3
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Collective Agreements

Performers & ASMs	£459.05	£459.05	£459.05
MRSL	£561.06	£494.75	£459.05
Deputy Stage Manager	£510.05	£477.41	£468.23
Stage Manager	£572.28	£504.95	£473.33
Company Stage Manager	£605.94	£534.53	£495.77
Actor Musicians			
Rehearsal	£569.88	£501.35	£463.72
≤ 2 Instruments	£575.00	£504.90	£469.40
≥ 3 Instruments	£632.50	£555.39	£516.34
Other Payments			
Understudying			
Responsibility/Swing	£25.00		
Additonal Roles	£10.00		
Performance, leading	£27.64		
Performance, other	£16.58		
Flying	£48.00		
Head Boy/Head Girl/Dance Captain	£36.00		
Relocation Allowance	£118.15		
Commuting Allowance	£161.65		
Daily Touring Allowance	£265.00		
	£44.17		
Sundays			
One performance in every four weeks (or part thereof)	No payment		
For each additional performance in the same 4 week period (or part thereof)	£40.00		

Equity/UK Theatre and Equity/SOLT Creative Team Agreements

1. Equity/SOLT (West End) Directors

Minimum Fees	Category A	Category B	Category C
	£5,770	£5,018	£4,562

2. Equity/SOLT (West End) Designers

Minimum Fees	Category A	Category B	Category C
Sets			
Major Musicals	£7,321	£7,003	£6,367
Musicals	£5,699	£5,451	£4,955
Straight Play/Small Musical	£4,233	£4,049	£3,681
Weekly Fee	£219	£210	£191
Costumes			

Collective Agreements

Major Musicals	£4,866	£4,673	£4,249
Musicals	£3,827	£3,661	£3,328
Straight Play/Small Musical	£2,849	£2,725	£2,477
Weekly Fee	£170	£162	£147
Lighting			
Major Musicals	£3,669	£3,509	£3,190
Musicals	£2,849	£2,725	£2,477
Straight Play/Small Musical	£2,118	£2,026	£1,842
Weekly Fee	£133	£127	£116
Expenses			
Per Day	£65.09	£62.26	£56.60
Overnight	£146.48	£140.11	£127.37

3. Equity/UK Theatre Directors

Minimum Fees	MRSL Grade 1	MRSL Grade 2	MRSL Grade 3
Subsidised Repertory			
Freelance Directors Fee	£3,858	£3,370	£3,177
Artistic Director Weekly Fee	£882	£784	£784
Resident Directors	£732	£673	£624
Assistant Directors	£538	£538	£538
Commercial Repertory	Directors Fee	Exceptional Minimum	Normal Minimum
Freelance Director	£3,015		
Weekly Fee		£560	£671
Commercial Tours & Seasons	Short Run	Long Run	
Exceptional Minimum	£2,281	£3,421	
Normal Minimum	£3,040	£5,066	
Exceptional Minimum Weekly Fee	£457		
Exceptional Minimum Daily Fee	£76		
Normal Minimum Weekly Fee	£608		
Normal Minimum Daily Fee	£102		

4. UK Theatre Designers

Minimum Fees for Freelance Designers (Lighting Designers Italicised)

Royal Shakespeare Co./Royal National Theatre	Full	Small
	£6,913	£4,147
	£3,169	£1,585
Subsidised Theatre	MRSL 1	MRSL 2/3

Collective Agreements

	£3,971	£2,909	
	£1,483	£809	
Subsidised Theatre Studio/Workshop	£1,688	£1,402	
	£710	£646	
Commercial Theatre	Higher Minimum	Straight Play	Exceptional Minimum
	£3,842	£3,089	£1,663
	£2,428	£1,354	£649
Opera A	Full	1 Act & Small Scale Tour	
	£7,599	£3,534	
	£3,697	£1,694	
Opera B	Full	1 Act	Small Scale Tour
	£5,528	£2,353	£2,589
	£2,112	£961	£1,052
Opera C	Full	1 Act	
	£2,600	£1,183	
	£1,057	£582	
Ballet A	Full	1 Act	Small Scale Tour
	£6,913	£2,211	£2,589
	£2,112	£961	£1,052
Ballet B	Full	1 Act	Small Scale Tour
	£3,549	£1,295	£2,589
	£1,845	£720	£974
Ballet C	Full	1 Act	
	£2,600	£518	
	£927	£582	

SOLT/Equity Agreement for West End Theatres

No claim submitted during this period; increases in minimum rates delivered by the falling away of the Variation Agreement.

Performers

Category A (1,100+ seats)	£768.98
Category B (800 - 1,099 seats)	£699.50
Category C (up to 799 seats)	£629.41
Additional payments:	
Understudy resp/perf - leading role	£35.00
Understudy resp/perf - supporting role	£22.00
Swing fee	£90.00
Relocation	£181.35

Collective Agreements

Stage Management

Weekly minimum	ASM	DSM	SM
Category A (1,100+ seats)	£768.98	£833.98	£898.98
Category B (800 - 1,099 seats)	£699.50	£764.50	£829.50
Category C (up to 799 seats)	£629.41	£694.41	£759.41

Royal National Theatre

Performers

Claim submitted for a 9% increase to minimum rates, an extra level of subsistence and the codification of the five day working rehearsal week.

Minimum basic		£514.50
Minimum performance fee		£31.00
Minimum rehearsal salary		£533.50
Top Salary		£814.00
Top performance fee		£81.40
Supernumerary rate		£47.80 (from September 2022)
Maximum basic		£994.50
Maximum rehearsal salary		£956.75
Maximum performance fee		£114.75
Maximum		£75.00
Sunday or Public Holiday Travel		12.5% of basic salary
Minimum		£60.50
Maximum		£75.00
Travel/Subsistence Actors living 15-24 miles from NT	£20 per week for any rehearsal period* during the engagement.	
Actors living between 25 and 39 miles from NT	£45 per week for any rehearsal period* during the engagement.	
Actors living 40+ miles from the NT and commuting	£100 per week for any rehearsal period* during the engagement.	
Actors living 40+ miles from the NT and relocating	£250 per week for the entire engagement.	

*For six weeks/for any rehearsal period, whichever is longer.

Stage Management

Claim submitted for:

- A 9% (RPI based) pay increase
- Codification of 5 day working rehearsal week
- A commitment to address the imbalance between permanent and freelance posts
- A commitment to address issue of increased and excessive cover and unfairly paid overtime
- An increase to NT Live and NT at Home fees to bring them in line with the equivalent of a week's salary

	Weekly rate (44 hrs)	Weekly rate (40 hrs)
Senior Stage Manager	£963.24	£875.67

Collective Agreements

Stage Manager	£939.24	£853.86
Senior Deputy Stage Manager	£876.21	£796.55
Deputy Stage Manager	£854.10	£776.16
Senior Assistant Stage Manager	£797.03	£724.57
Assistant Stage Manager	£764.82	£695.29

Additional Payments

Sunday work under 5 hrs	£180.72
Sunday work over 5hrs	£216.88
BH under 5 hrs	£132.53
BH over 5hrs	£198.79
Infringed overnight break	£13.74
NT Live and NT at Home fee	Fee equivalent to a week's pay
Meal allowance	£8.67

Company manager payments

Per week	£171.24
For prep - one venue	£256.86
For prep - multi venue	£342.48

The Globe Theatre

Claim submitted for a 9% (inflation based) increase to minimum rates.

Main House

2022 rates (from April 22-Apr 23)

Actor Reh	£648
Actor Playing	£730, paying £750 Company wage
Stage Manager	£844
Dep Stage Manager	£780
Ass Stage manager	£730

Sam Wanamaker Playhouse

2022 rates (from April 22-April 23)

Actor Reh	£572
Actor Playing	£633, paying £650 company wage
Stage Manager	£751
Dep Stage Manager	£684
Ass Stage manager	£633
Touring allowance	£285

Collective Agreements

2022 ITC Ethical Manager Collective Agreement Rates

Accommodation, commuting, relocation, touring and meal allowances

Commuting Costs Threshold: Where relocation is not being paid travel costs over this are repaid	£25.20
Commuting Costs Ceiling: Maximum payable per week, above the threshold	In London £129.00 Outside London £104.80
Daily Accommodation Allowance: where Company Member arranges hotel/B&B	£40.90
Daily Accommodation Allowance: where Company Member stays with friends etc. (not own home)	£12.90
Daily Meal Allowance: where breakfast is provided	£18.20
Daily Meal Allowance: where breakfast is not provided	£25.80
Weekly Touring Allowance: Payable where working full weeks at one venue to cover accommodation and meals	£311.20

Performers and Stage Managers

Minimum Weekly Salary	£494.00
Minimum Daily Rate: 3 days or less, 4-6 days paid at the weekly salary	£100.00

Designers

Design Fee	£2,704.70
Making: Weekly fee for building set and other duties	£529.90

Directors

Preparatory Fee: Full length play	£1,614.30
Preparatory Fee: Short play	£1,117.00
Rehearsals: Weekly payment	£494.00
Artistic/ Resident Directors: Weekly pay for all duties	£599.90

Choreographers

Preparation & up to 2 weeks' rehearsal: Minimum Fee	£1,994.40
More than 2 weeks' rehearsal: Weekly Fee	£494.00
More than 2 weeks' rehearsal: Daily Rate	£160.50
Session Rate (max. 3 hours)	£103.20

Fight Directors

Session rate	£92.80
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Teledwyr Annibynnol Cymru Cyf (TAC) and Equity Main Agreement

The Minimum Terms and Conditions for the Engagement of Artists in Programmes made for S4C.

Minimum Engagement Fees

Minimum Daily Fee	£330.00
Minimum Three Day Engagement Fee	£550.00
Minimum Weekly Fee	£660.00
Minimum One Day Engagement Fee	£740.00

The Producer shall contribute 5% of the Artist's Daily / Three Day / Weekly Engagement Fees into the Pension Fund, subject to a maximum contribution of £66.80 each episode, segment or instalment in which the Artist's performance is incorporated.

The Artist shall contribute 2.5% of the payments stipulated above subject to a maximum payment of £33.40 for each episode, segment or instalment in which the Artist's performance is incorporated.

Rehearsal Rates

Minimum Daily rate	£220.00
Minimum Weekly rate	£450.00

Multi-Episodic Rates

Weekly Engagements	£275.00
Three Day Engagement	£220.00
Daily Engagement	£138.00

Children's programmes: Minimum per episode payment
£142.29 per episode, provided the relevant Weekly Fee is less than the per episode fee calculation. Such fee shall be aggregated over the entire Engagement period.

Maximum Overtime Rate

Day	£56.15 Per Hour
Night	£81.45 Per Hour

Artists working on Christmas Day, Boxing Day, New Year's Day and other days designated as Public Holidays shall be paid an additional £54.00

Young Persons in Full-time Education £247.70

Travel and Subsistence Allowances

Overnight Allowance	£56.76 per night
Breakfast	£5.50
Lunch	£7.50
Supper	£10.00
Mileage	40p per mile

Additional Fees

Fee for any travel undertaken on non-working day	£76.00
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Collective Agreements

Costume / Wig Fitting	£165.15 per day £88.10 per half day
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Sound Recording Sessions	Full Session £226.60 Half Session £138.90
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Engagement of Stunt Performers and Co-ordinators

Stunt performers	£335.80 per day £1,354.20 per week
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Stunt Co-ordinators	£508.55 per day £2,033.50 per week
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Note: Minimum Engagement Period = two days.

Teledwyr Annibynnol Cymru Cyf (TAC) and Equity WO/SA Agreement – as at 1 April 2022

The Minimum Terms and Conditions for the Engagement of WO/SAs in Programmes made for S4C

Hours of Work are 8 out of 9 hours a day

Schedule A	Walk-ons	Minimum Rates of Pay 2021	Holiday Payment
Clause 5.1	Walk-on 1 Full Day rate	£76.00	£9.46
	Walk-on 1 Half Day rate	£60.00	£7.21
	Crowd	Negotiable	1/12th of negotiated fee
Clause 5.2	Walk-on 1 Higher Daily rate	£93.51	£11.22
Clause 5.3	Walk-on 2 Daily rate	£126.73	£15.21
Clause 7.1	Special Skills payment	£43.44	£5.21
Clause 7.2	Costume Fitting payment Full Day	£58.25	£6.99
	Half Day	£29.64	£6.99
Clause 7.3	Costume Change payment	£7.15	
Clause 7.4	Appearance Change payment	£10.73	
Clause 7.5	Demanding Work payment	£21.46	
Clause 9.2	Mileage per mile	40p	

BBC Radio

Agreement: BBC Equity Audio Agreement (August 2022)

Rates

Minimum Engagement Fees	2 TXS	1 TX
Full Day	£294	£201
Part Day	66.66% of full day fee but not less than £294	£201
Additional rehearsal/performance days	£157	£111
Additional Part Day (recalls only)	£105	£71

Collective Agreements

Read through (Part Day)	£101	£101
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Hours of Work

Full Day – 7 hours work in a 9 hour period (including one break of not less than 1 hour)

Part Day – 4 hours

Additional Day - 6 hours work out of 8 hour period (including one break of not less than 1 hour)

Overtime

Up to 60 mins overtime – £9.90 per 15 mins or part thereof

Over 60 mins and up to 120 mins – 75% of Additional Day Fee

Over 120 mins and up to 180 mins – 100% of Additional Day Fee

The Archers

The Archers scale a programme of between £294 and £333

Bauer and Global Radio Commercials

Agreement: Bauer Media and Global Radio Equity Commercials Rates (as of February 2023)

Rates

Analogue rates agreed by Global and Bauer

Band	RAJAR listening figures	Rate
8	5,000,001+	£855
7	3,500,001 - 5,000,000	£335
6	2,500,001 - 3,500,000	£225
5	1,000,001 - 2,500,000	£105
4	750,001 - 1,000,000	£75
3	500,001 - 750,000	£54
2	250,001 - 500,000	£42
1	0 - 250,000	£30

Digital rate agreed by Bauer

App pre-roll, Spotify, Instream	£50.30 per 300,000 impressions (17p per 1,000 impressions)
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Client participation in session rate agreed by Global and Bauer

£150

OMUK

Agreement – OMUK Equity Voiceover Video Games Agreement (October 2021)

Fees

Category	Minimum Hourly Rate
	The first figure is the first hour worked on a game (paid at twice the hourly rate). The second figure is the hourly rate thereafter.
Standard Games that have a budget in excess of £5 million	£600/£300
Indie/Mobile Games that have a budget between £0.5 million and £5 million.	£400/£200

Collective Agreements

Micro Games that have a budget under £0.5 million	£350/£175
Overtime	30-minute, pro rata, increments

English Language Teaching

Agreement - Spoken Voice Recordings for Educational Non-Broadcast Use Equity Agreement (April 2022)

Rates

Band A = Linear audio recordings irrespective of the platform for delivery, and in relation to a specific title

Half-day session minimum fee	£220
Full day session minimum fee	£367
Half-day minimum solo fee	£260
Full day session minimum solo fee	£439

Band B = Non-linear audio recordings irrespective of the platform for delivery, and in relation to a specific title

Half-day rate	£259
Full day rate	£435

Band C = Complete Buy Out and enables the publisher to use the recorded material in any format, medium, or publication, or to re-use it in other titles published by the publisher

Half-day rate	£299
Full day rate	£527

Band D = Dictionary & Database

Half-day rate	£352
Full day rate	£631

Holiday pay is included in the fees above.

Cinema Films Agreement 2022

	Films registered in 2022	Previous year
Low Budget (£1 million-£3 million)	27	15
Very Low Budget (under £1 million)	9	9
PACT Option A (Net profit share participation)	41	35
PACT Option B (Royalty payments)	26	17
PACT Option C (Enhanced Royalty payments)	6	9
Non PACT Option A	12	22
Non PACT Option B	10	5
Non PACT Option C	0	3
SVOD feature length*	1	19
Total	132	137

*The provision of SVOD films registrations has this year moved over to the SVOD department.

The rates shown below are minimum rates and key terms.

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

	Basic Daily inc. use fees	Weekly Basic inc. use fees
Full Budget (£3 million or over)	£570.00	£2,280.00
Low Budget (£1m-£3m)	£262.50	£1,050.00
Very Low Budget (under £1m)	£225.00	£900.00

Stunts

Stunt performer	£623	£2,492
Stunt co-ordinator	£791	£3,164
Stunt insurance	£20.00	£40.00

ADR session rate

Full budget: £325 inc. use fees

Low Budget / Very Low Budget: £106.00 exc. use fees (+75% for Low Budget films and +50% for Very Low Budget films)

Voiceovers inc Revoicing/Commentary

Session Rate 4 hours: £109 exc. use fees (+280% full budget / 75% for Low Budget films and +50% for Very Low Budget films)

Session Singers

Per hour session

Scale 1 1-36 hours	£143 (Per 2 hour session: £286)
Scale 2 37-350 hours	£105 (Per 2 hour session: £210)
Scale 3 351-800 hours	£96 (Per 3 hour session: £288)
Scale 4 801+ hours	£71 (Per 3 hour session: £213)

Terms of engagement

- Working day/night: 10 hours including 1 hour for lunch
- Continuous working day: 8 hrs between 7am & 7pm, which must include a running buffet for the artists
- Time spent in makeup, hairdressing and wardrobe is included as part of the working day
- Payment is on a weekly basis and is due by Friday of the week following that in which the work is done
- Nightwork: basic fee + 50% daily fee
- Work on sixth day: additional daily fee
- Work on seventh day: daily fee + 100% daily fee
- Daily rest period: normally 12 consecutive hours between calls but can be reduced to a minimum of 11 consecutive hours as a result of production demands
- Weekly rest period: normally 24 consecutive hours during a 7 day period but can be reduced to a minimum of either 2 rest periods of 24 consecutive hours each during a 14 day period or 1 rest period of 48 consecutive hours during a 14 day period
- Rest break: uninterrupted rest break of 20 minutes no later than 6 hours from call time (including hair/make up etc) or six hours from last rest break

Terms of engagement for minors

(Aged 10 up to school-leaving age)

- Daily and weekly performance salary: No less than 50% of the adult rate
- All other fees: No less than 50% of the adult rate
- Use fees: Applicable pre-purchase of Use Fees applies
- Back-end: Minors to be assigned Time and Salary Units and to participate in Net Profit (Option A)/Royalty Payments (Options B/C) as applicable
- Local education authority: Hours, breaks and other relevant terms to be governed by applicable local education authority license/statutory requirements

Collective Agreements

EQUITY TV AGREEMENTS 2022: A Digest of Minimum Terms and Conditions

All fees are negotiable but the following minimums shall apply:

PACT TV	Including independent productions for BBC	
Engagement Fee	£557.00	
Production day	£61.50	
7th day payment	£92.00	
Daily Rate	£352.50	Dramatic inserts/documentaries
Overtime	£22.50	Per 30 minutes or part thereof
Dawn Calls		Run from 4am to 9am or 5am to 10am
Night Calls	£30.50	Beyond midnight or 12 - 4am
	£76.50	On a declared holiday
Rehearsal Rate Weekly	£463.00	
Rehearsal Rate Daily	£116.00	
Holiday Pay	£15.50	
Supplementary attendances	£61.50	
Travel days	£61.50	
Post Sync	£292.50	Not exceeding 4 over 5 hours for re-voicing etc.
ADR	£200.00	Background noise
BBC	In-house productions	
Engagement Fee	£640.00	Generally artists engaged for 1 week
Additional day	£99.00	
Daily Rate	£417.00	
Overtime	£21.00	Pre-recordings per 30 minutes or part (up to 2 hours overtime)
	£40.00	Pre-recordings per 30 minutes or part (over 2 hours overtime)
	£42.70	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 15 minutes or part
	£14.50	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 60 minutes or part
Dawn Calls	£64.00	From 5am
Night Calls	£64.00	beyond midnight to 7am
Holiday Pay	£14.70	
Supplementary attendances	£33.00	max 4 hours
	£65.00	max 8 hours
Travel days	£65.00	
Post Sync	£217.00	Re-voicing etc
ADR	£196.00	Background noise

Collective Agreements

ITV	Coronation St, Emmerdale, Hollyoaks	
Engagement Fee	£447.47	
Production day	£60.60	
7th day payment	£91.05	
One Day Engagement	£630.76	
Overtime	£38.80	per hour
Dawn Calls	n/a	
Night Calls	1.5 x daily fee	beyond midnight or 12-7am
Supplementary attendances	£38.14	
Travel days	£44.39	
Holiday Pay	£15.40	
Bank Holidays	2x daily rate	Christmas, Boxing and New Year's Day
	1.5 x daily rate	All other public holidays
Post Sync	£289.95	
Sound only recordings 4hrs	£202.19	Per session (1 - 6 programmes)
	£303.97	Per session (1 - 13 programmes)
	£38.80	Overtime, per hour
2hr session	£117.99	
Subscription Video on Demand Original	(Netflix etc) As per PACT conditions plus...	
Engagement Fee	£758.50	
Production Day	£61.50	
One Day only	£424.50	

Engagement Fees buy:

PACT

Either:

- One transmission by a UK Primary Television Channel i.e. ITV1, BBC1, BBC2, Channel 4/S4C or Five which can be transmitted simultaneously or non-simultaneously on one channel, or
- Nine transmission periods ("TXPs") on the UK Secondary Television Channels of the above during a 5 year period that shall commence on the date of the first UK transmission/exploitation. One TXP is a seven consecutive day period in which up to four transmissions of a production can be made. In the case of other UK Secondary Television Channels the terms of their negotiated transmission numbers agreed with the union shall apply.

SKY

As per PACT above but 12 transmission periods.

UKTV

As per PACT above but 12 transmission periods.

BBC

9 transition periods where 4 transmissions are permitted within a period of 7 consecutive days.

Collective Agreements

Additional usage fees apply – refer to Equity.

Stunt Co-ordinators & Performers

BBC

Co-ordinators Daily	410.00	
Co-ordinators 5 days in a week	£1,640.00	
Performers Daily	£355.00	
Performers 5 days in a week	£1,420.00	
Waiting/Travel Days	£173.00	
Read Throughs & Fittings		
up to 4 hours	£86.00	
4-8 hours	£173.00	
Overtime		
On location	£39.40	per hour or part thereof
In studio	£42.70	per hour or part thereof

PACT TV

Co-ordinator Daily	£604.00	
Weekly	£2,417.00	
Performer Daily	£455.00	
Weekly	£1,819.00	
Insurance		
Daily	£15.00	
Weekly	£30.00	
Overtime	1/6th of daily fee	per hour or part thereof
Costume fittings	30% daily fee	if not a work day
Travel	50% of daily fee	
Night work	150% of daily fee	if beyond midnight or before 4am
Recce day	£464.00	
ITV (minimum 2 day engagement)		Coordinators/Performers
Daily	£575.76	2x £287.88
Fittings	£71.99	up to 3 hours
	£143.97	over 3 hours
Overtime	1/5th daily rate	per hour or part thereof
Night work	1.5x daily rate	between 12.00 & 7am

Subscription VoD as per PACT plus:

Co-ordinators Daily	£616.00
Weekly	£2,465.50
Performer Daily	£464.00
Weekly	£1,855.50

Policy

- In excess of 20 parliamentary questions were submitted/ worked on during 2022 on a range of issues including the Beijing Treaty, Universal Credit and Artificial Intelligence
- Equity staff and members met with DCMS Ministers and shadow Ministers on multiple occasions in 2022 and attended Labour and Conservative Party Conferences to take part in panel discussions and other events. Support was also given to members meeting with MPs on issues including the Menopause.
- Several consultation responses were submitted across 2022 and Equity gave oral evidence to the House of Lords Digital and Communications Committee
- Members took part in several lobbying actions in support of our campaigns against the privatization of Channel 4 and Stop AI Stealing the Show and turned out in strong numbers to support the TUC Lobby of Parliament which took place on 1 November 2022.

Communications

- The open rate for the Equity email newsletter continues to be healthy and higher than average – rising from 43% to 55% in 2022. According to Mailchimp, average open rate for non-profit mass emails is 25%.
- Website redevelopment took place throughout 2022 in partnership with the MTM agency in preparation for launch in February 2023.
- Instagram – across 2022 our total following has grown in excess of 1.5+%. This is a good level of growth considering the changes in the Instagram Algorithm around suppressing non e-commerce and not video content.
- Twitter - Twitter has seen us take more of a reactive strategy, members-issues focused strategy and this has paid off in terms of engagement - we regularly achieve 300k impressions monthly and it appears to be most members, and indeed, general public's first port of call when airing issues or asking us to address certain concerns.
- Facebook, TikTok - While we've been purposefully less proactive on Facebook although considering the process iteratively we still get much engagement from some demographics of our membership so this will be revisited in the next quarter. We've put out a call to action for member-led TikToks and have had a number of responses.
- Crisis Communications Plan – was finalised in 2022 to enable better handling of any social media storms. The plan includes a series of checks and balances as well as timelining in those situations.
- Glossary project - The glossary project which seeks to introduce members and broader potential members to the union world and the movement left was completed, ready for launch in 2022. Javie Huxley, illustrator and campaigner, created 30 initial illustrations based around committee and staff consultation.
- Equity was covered in excess of 500 times in the press across 2022 with notable stories including the launch of

the Comedians Charter at the Edinburgh fringe, Equity's reaction to the cancellation of Cinderella in the West End, our campaign to save jobs at Phoenix Dance Theatre and our work on Non Disclosure Agreements.

Social Security and Tax

- Advice to members: Around 65 helpline queries were recorded on the new system implemented by the team in the second half of 2022 with at least 35 further cases remaining open.
- Tribunal successes: two successful PIP tribunals with the total financial gain likely to be £210,000.
- Major advice areas: Universal Credit, treatment of Recorded Media payments for social security, Universal Credit, ill health and disability benefits, Access to Work, maternity payments, national insurance contributions, tax expenses, cost of living payments.
- Briefings to members have been prepared on National Insurance Contributions – specifically the awareness of right to improve NIC record, a Universal Credit campaigning update July 2022 and on Cost of Living payments in June 2022.
- Policy work- 6 MP briefings drafted/assisted on all relating to Universal Credit, including an attempt to amend the cost of living payment legislation, meeting with Department for Work and Pensions UC Self-Employment Policy Team Leader & Employment Policy Team Leader, launch of TUC's report 'A Replacement for Universal Credit: contributed to the report and attended discussion meeting at Portcullis House with shadow secretary for Work and Pensions and contributed to Promoting Fair Work in Wales's Creative Industries.
- A Meeting with Heidi Ashton, University of Warwick; contributed to research - 'How does the systemic shock of Brexit, pandemic, and the cost of living crisis unfold long-term in the performing arts sector for key labour market actors (including freelancers, organisations, unions and advocacy groups) in terms of labour mobility, working conditions, and sustainability?'
- Other - Input on West End and ITC claim regarding family friendly leave and pay, Freedom of Information Act Requests and appeals.

Membership and Distributions

Membership

Membership numbers have stabilised after the decline from the global pandemic in 2020/21. The numbers of new joiners and re joiners remained similar to last year, as do the number of members leaving and at the end of 2022. We saw the total number of members in benefit grow by 83 in the last year. In 2022 there has been an increase in the number of Full members and a decrease in the number of student members; the number of student members has been declining over the years and the growth in Full members more than offsets this financially. We have also seen growth in the number of Actors and variety artists joining the union in 2022. Member demographics stayed largely stable, albeit with some growth in female members, those not identifying as male or female and a small decline in male members. London and the Southeast still remain the two regions with most members followed by the North of England.

End of Year Membership Stats 2022

Total membership numbers	
In benefit	46,735
Number of leavers	5,290
Total joiners	4,312
Number of new joiners	3,023
Number of rejoins	1,289
New joiners by profession	
Actors	904
Dancers	83
Singers	12
Stage management	65
Variety	612
Other Contracts	357
Graduates	990
Breakdown by gender	
Male	21,880
Female	24,610
Other	245
Breakdown by membership type	
Full members	36,850
Long services members	3,998
Retired members	509
Child members	182
Graduate members	4,148

Life members	968
Honorary life members	48
Student members	2,609
Breakdown by region	
International	459
Northern Area	6,954
Europe	463
Northern Ireland	516
South East	11,130
South West	3,469
Gone Away	674
Scotland	2,845
London	17,852
Wales	1,749
Midlands	3,890
Breakdown by age	
Mean	44.07
Median	41
Mode	27

Equity Distribution Services (EDS)

2022 In Figures

Total royalties distributed to performers engaged on Equity contracts	£9.3 million
Performers paid	22,470
Film, independent production & cast album recording royalties derived from Equity's industrial agreements	£5.6 million
TV and radio royalties negotiated by Equity under licensing agreements with national broadcasters	£4.3 million
Equitable remuneration collected from Finland for performers in British audio-visual productions	£939,000
New film, TV, radio and musical cast album titles added to EDS's production database	4,037

Affiliations and Other Partners

Equity works closely with the following organisations:

Amnesty – Equity affiliates to Amnesty and is a member of the Amnesty trade union group.

BAPAM – The British Association for Performing Arts Medicine is a unique health charity, which is part funded by Equity. The union’s representative on the Board is Hilary Hadley, Assistant General Secretary (Live Performance). During 2022 the union developed a new funding model for the provision of mental health services for Equity members to be delivered by BAPAM. BECS – British Equity Collecting Society, a collective management organization set up by Equity to collect revenue from the compulsory collective administration of statutory rights in other countries.

Campaign Against Climate Change – Equity joined the campaign in 2022 following a motion to the Equity Council brought by the Northern Ireland Committee. Stephen Beggs, from the NIC, serves as Equity’s liaison with the group.

CDMT (Council for Dance Drama and Musical Theatre) – Responsible for accreditation of vocational dance and musical theatre training schools. Hilary Hadley, Assistant General Secretary (Live Performance) serves on the Board of CDMT. Educational Recording Agency (ERA) – provides licences for schools, colleges and universities to be able to create teaching resources for non-commercial educational purposes by recording or sourcing our broadcast output. Equity receives annual income from ERA and has a representative on the Board.

Equity Charitable Trust – A number of Equity Councillors serve as Trustees on the board of this independent grant making charity.

FEU – Federation of Entertainment Unions. Equity continues to be an active member of the Federation alongside the National Union of Journalists, the Musicians Union, BECTU/Prospect, Unite and the Writers Guild of Great Britain. Notable joint campaigning in 2022 included resisting the privatization of Channel 4.

FIA – Equity General Secretary Paul W Fleming serves on the FIA Presidium as Vice President of FIA and Equity continues to be active throughout its structures including the Executive, EuroFIA, the English Speaking Group and several Global Working Groups. In October 2022 Equity hosted the FIA Executive meeting in London.

ICAF – International Committee for Artists Freedom. Equity’s voluntary committee leading on campaigning for freedom of expression and against the persecution of artists globally. Justice for Colombia – Equity is an affiliate of JfC and active in its campaigns, particularly through the TUC.

Liberty – Equity is an affiliate of Liberty.

One Dance UK – Equity works closely with One Dance UK to

advance the interests of our members working in the sector. Performers Alliance – Equity, the Musicians Union and the Writers Guild of Great Britain work together through the Performers Alliance to provide the Secretariat for the Performers Alliance All Party Parliamentary Group, a cross party grouping in Westminster which advocates for creative workers.

Safety Curtain – formerly known as the International Performers Aid Trust.

TUC – Trade Union Congress. Equity is represented on the TUC General Council by General Secretary Paul W Fleming and has members elected to serve on several of the TUC’s national equality committees. The union sent a delegation to the 2022 TUC Congress in Brighton and submitted motions on TUC structural reform and in support of our campaign Stop AI (Artificial Intelligence) Stealing the Show. Equity is also an active affiliate of the Wales TUC, the Irish Congress of Trade Unions and Scottish TUC.

TUCG – Trade Union Coordinating Group – Equity continues to be an active member of the TUCG alongside PCS, BFAWU and the NUJ. The aim of the group is to advance progressive campaigns in parliament and beyond.

Unions 21 – Equity is a member of this organization which coordinates training, information and events services across a number of smaller unions.

Branches

Towards the end of 2022, the Union enacted a significant reform to the branch structure.

- Universal coverage – every member in the UK now has a local branch (previously, some were covered by overlapping branches and some had no coverage)
- Members from all professions meeting together – the distinction between general and variety branches has ended
- Increased funding – £750/year
- Reserved branches – where a branch is unable to function, it will become a reserved branch and meet jointly with a neighbouring branch for a period
- Meetings – branches can meet how they think best: in-person, online or hybrid
- New branch officers – Chair, Secretary, Treasurer, Campaigns Officer and Variety Officer
- Branch committees – all to be elected at the same time, every two years

The reforms took effect on 1 January 2023.

Branch Committees 2022

Birmingham & West Midlands General Branch

Aimee Powell
Gareth Benjamin
Marc Phillips
Neville Cann
Simon Alicoon
Simon Grenville
Stephen Neal
Sunny Dhap
Tonia Daley-Campbell

Birmingham Variety Branch

Alec Powell
Conk the Clown
Edison Wedderburn
Francis Mallon
Jim Townsend
Kerry Frater
Peter King
Shani Moore
Suzie Budd

Blackpool Variety Branch

Dave Brooklyn
Denis Askham
Des Day
June Ascot
Maurice Mallone
Mervyn Francis
Michael Deliso
Michael Thorne Hebson
Nikki Leonard
Siana

Brighton & Sussex General Branch

Carole Bremson
Celia Twining
Johnny Worthy
Kate Dyson
Ken Pollock
Nelson Ward
Sorcha Brooks

Bristol & West General Branch

Ian Harris
Janet Adams
Kim Hicks
Luke John Emmett
Naomi Richards
Saikat Ahamed

Cardiff & South Wales General Branch

Hugh Curtis
Nana St Bartholomew-Brown
Polly
Richard McAndler
Rowan Alexandria

Coventry & Leicester Variety Branch

Annie Gay
Bob Oakley
James Mack Junior
Jimmy Riddle
John Brennan
June Pullon
Mark Del
Nick Golden
Sheila Payne
Trevor Gay

Devon & Cornwall General Branch

David Richey
Katie Bottoms
Michael Terry
Nigel Howells
Sarah McCourt
Stefan Antoniuk
Wanda Mary Blair

Dorset General Branch

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East Anglia Variety Branch

Crazy Corin
Giovanni
Honra Simms
Jake Ace
Joseph Ballard
Norman Fisher
Philip Segon
Razz Emery

East Midlands Variety Branch

Alan Jefferies
Bernie Kayla
Billy Maxwell
Bob Stokes
Clive Bumstead
Dez Colona
Jimmy Willan
Jolly Jingles
Kevin Fletcher
Neil Timothy
Roger Dunn
Roger Kirby
Sally Treble
Sheila Constance
Steve Gentry

East of Scotland General Branch

Ash Alexander
Catherine Baker
Christa Cameron
Michael Mackenzie
Pab Roberts
Seumas Begg
Shirley Young
Torya Winters

Essex General Branch

Andrew Alton-Read
Brian Eastty
Caroline Alexander
Danny Worthington
Dee Mardi
Liz Mullen
Martyn Harrison
Stan Harding
Stephen Moriaty

Glasgow General Branch

Elaine Stirrat
Kate McCall
Kirsty Miller
Natasha Gerson
Zoe Hunter

Greater Manchester & Region General Branch

Amy Drake
Chris Clarkson
Hayley Cartwright
Jamie Byron
Matthew Heywood
Monica Sagar
Roberta Kerr
Sarah Groarke
Victoria Brazier

Home Counties West General Branch

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Humberside Variety Branch

Alistair Richie
Brian Blakey
Bryn Ellis
Cherie Lawrence
Christie Clifford
Chuck Foley
Flo
Honey Jackson
John D Slater
Pauline King
Sara Beasley
Tony Morris

Isle of Man General Branch

Christine Hill
Colyn Ashton-Vickers
Daphne Williams
Hall Caine
Joanne Dainton
John Brimble
Louisa Jane Bawden
Mitch Murray

Kent General Branch

Carrie-Ann Simmonds
Catherine Orton
Jane Pulford
Laure Meloy
Lucille Ferguson
Marie Kelly
Nicholas K Brand
Sian Jones

Leeds & Region General Branch

Alan Troake
Anil Kumar Bharath
Helen Lewis
Lee Saunders
Pete Keal
Sophie Sigston

Liverpool & District General Branch

Billy Blue
Chris Darwin
Edward Donnelly
Flloyd Kennedy
Frances Kapelle
Roy Carruthers

Manchester & District Variety Branch

Andrew Santanna
Carl Paul Mann
Doreen Cockshott
Elaine Heywood
Geremy Phillips
Kenneth C Birch

Branches

Max Monroe
Mike Little
Nathan Birks
Yvonne Joseph

North & East London General Branch

Brig Bennett
Doug Holton
Frances Rifkin
Lorraine Malby
Rebecca Godden
Shenagh Govan

North & West Yorkshire Variety Branch

Alida Jackson
Barry Morrow
Clementina Herrero
Frank Chislett
Godwin
Joel Heyes
Megan James
Paul Delaross Huaut
Paul Harper
Rob St Clair
Sadie Newby
Sandy McMillan
Valerie Jean Mann

North East of England General Branch

Adele Evitt
Charles Doherty
Chris Connel
Christopher Strain
Dolores Porretta-Brown
Matthew Rowan
Rachel Stockdale
Robert Fisher
Viv Wiggins

North East of England Variety Branch

Alexander James Fallon
George G Callander
Jessica Irving
Katie Sue
Lee Hope
Nadine
Stephen McGuire
Terence Dalton

North Wales General Branch

Dewi Rhys
Doc O'Brien
Grey Evans
Gwyn Vaughan-Jones
Hevin Wynne
Lew Freeburn
Martin Gorst
Monty's Double

North West London General Branch

Aline Waites
Anke Sabrina Beermann
Elise Harris
Nim Johnson
Shonni Doulton

Northern Ireland General Branch

Anne Lyttle
Charmaine Carr
Kenny Eden
Mary O'Loan
Megan Keenan
Patsy Montgomery-Hughes
Roxanne James

Online Branch

Maureen Beattie
Helen Fox
George Kardulias
Caron Jane Lyon

Oxfordshire General Branch

Allan Webb
John Grant-Casey
Paul Mead

Scotland Variety Branch

Beano the Clown
Eva Lorraine
Kirk James
Sandra Mcfadden
Sarah MacKeever

Sheffield & Region General Branch

Anthony Blakesley
Blue Merrick
Gerard Fletcher
Liam Gerrard
Rowe David McClelland
Tom Boydell

South & South East London General Branch

Anthony Gopaul
Jonathan Man
Remi Fadare
Rufus Graham
William Simpson

South Wales Variety Branch

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South Yorkshire Variety Branch

Anthony Blakesley
David Charles Denwood
Eddie Twitch

Jimmy Lee-Jones
Jimmy McWilliams
Joy Palmer
Richard Gillett
Steve Meradith
Tia-Anna

Thames Variety Branch

Annie Bright
Clive Greenwood
Kate James-Moore
Keith Pain
Lee Gibbs
Marika Rauscher
Mimi Tizzano
Nicholas K Brand
Nick Putz
Paula Southern
Peggy-Ann Fraser
Rachel Darq
Rhubarb The Clown
Samsara

West & South West London General Branch

Abigail Matthews
Annie Fitzmaurice
Ayvianna Snow
Joseph Hardy
Mimi Tizzano
Peggy-Ann Fraser
Provence Maydew

West of England Variety Branch

Clark Roberts
Clifford Lee Evans
Les Andrew
Martin Clayton-Smith
Mary Lane
Paul Anderson
Stewart Masters
Tank Sherman

Committee Reports

Audio Committee

Proactive Priority	Action Plan	Progress
1. Rates and Agreements in Audio	Audiobooks agreements	Audiobooks – Discussions underway with vendors.
	AI – endeavour to make collective agreements with AI employers	AI – Multiple meetings with employers and agreement in principle for going forward with MURF.
	Radio commercials	Videogames – Voice agreement launched with 1 studio. Discussion with other key vendors and trade bodies about collective bargaining and industry best practice.
	ADR Agreement	
	Videogames Agreement with studios	
	BBC Radio drama campaign	Radio commercials – negotiated with Global and Bauer an 8% average increase on analogue rates, with 11% increase on Bands 1 & 2 (majority of work), ongoing discussions about digital rates. BBC Drama campaign – Met with WGGB to talk about joint BBC campaigns. New and improved Audio rates summary document produced in October 2022, and regularly updated.
2. Inclusive Casting within Audio	Audible partnership	Audible – Diversity Initiative officially launched June 2022 and first round concluded December 2022. Discussion underway about next steps. Feedback survey produced for participants.
	Using Audible model with other employers to improve diversity and inclusion	In discussion with other engagers about replicating the Audible model.

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3. Education / Outreach about Audio issues	Promoting benefits of union membership to the audio industry	Two Audio Open meetings since committee launch.
	Educating members on their rights with A.I. technology and clarify the union's position on this	Committee redrafted and relaunched Audio Guide Launched July 2022.
	Promoting the voiceover contract and educating members using this resource	Committee arranged a talk from SAG-AFTRA about Deepfakes advertised to other committees in May 2022.
	Attending voiceover events	Template contract launched and in use by members. Given to every member that enquires about audio.
	Joint work with other Equity branches and committees	Committee and staff presence at One Voice Conference, May 2022, on a panel at Get Your Game on in June 2022, and VOX Conference November 2022.
	Social media presence	Equity Audio Social media team have had training.
		August 2022 committee are contributing to an Audio Podcast discussing Equity.
		Audio Action Plan and survey launched in October 2022 communicating union audio activity.
		Audio mailing list established in October 2022, 3 newsletters sent between October and December promoting resources and campaigns.
4. Copyright / Legislation	Using performers rights legislation as a means to engage with employers	Engaged with performers rights Academics as well as lawyers for advice regarding current legislation including Equitable Remuneration as a hook to engage with employers.
	Campaigning for improved performers rights within this legislation	Contributed to Equity's responses to various Govt Enquiries.
		Lead role in campaign to stop data mining exemption, including writing to Intellectual Property Minister in October 2022.
		Key role in campaign to strengthen performers rights, as part of Stop AI Stealing the Show campaign.

Committee Reports

Dance Committee

Proactive Priority	Action Plan	Progress
1. Increasing awareness of equity among dancers with the aim of increasing the membership amongst dance artists	Build on our use of social media to raise awareness of issues and Equity's work for dance artists as performers, makers, producers etc.	Ongoing
	Use our social media platforms to engage with members and potential members in conversation and debate	Ongoing
	Work with the Equity Student officer to have DC representation at all dance school visits	Ongoing – invites to be sent as and when visits occur.
	Make direct contact with training institutions where we have connections to arrange visits	Ongoing – Dance Committee facilitated an event at Rambert in December
	Work with NPO's, venues and development agencies to promote and advocate for Equity at their events	Ongoing
	Write articles about the importance of Equity for high profile dance websites, publications and outlets	Ongoing
2. Put equality and stronger demographic representation within dance at the heart of committee actions	Work with Equity to ensure marketing, website and campaign content has language which is inclusive and representative of the dance sector	Ongoing
	Forge, develop and work in partnership with Equity's Deaf & Disabled Committee, LGBT+ Committee, Race Equality Committee, Women's Committee, and Young Members' Committee	Collaborative work with Equity's Deaf & Disabled Committee on casting guide
	Continuing to liaise with and amplify the work of BAID on our networks	BAiD invited regularly to Dance committee meetings and will attend future events with BAiD
	Create and collaborate on events with BAID	
	Sharing information, and spotlighting what needs to be done in collaboration with BAID	
	Start collaboration and join BAID on upcoming presentations to share equity's work at conservatoires and colleges	
Guide to Hiring Deaf & Disabled Dancers: <ul style="list-style-type: none"> Finalise written content of guide Finalise design with Equity team Organise launch event, inviting choreographers, companies, casting people (those who hire dancers) 	Launched in August 2022 – meet to discuss next steps and best ways to ensure guide is widely adopted.	
Support and champion carers and parents to sustain and flourish within dance and choreographer careers, working with PiPA and other committees	Committee to invite PiPA to future meetings	

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<p>3. Decentralising the Union’s work by building better relationships and opportunities across the nations</p>	<p>Move away from London/England centric language in publications and communication from the DC</p>	<p>Ongoing</p>
	<p>Hold committee meetings around the UK in locations more accessible to all committee members</p>	<p>Last meeting was initially scheduled for Birmingham but due to COVID moved to online – future, in person, meetings to be held outside London</p>
	<p>Build a relationship with the Scottish, Welsh and Northern Ireland national committees to increase conversations around dance in their meetings and activities</p>	<p>Ongoing</p>
	<p>Work with the Young Members committee to connect more with dancers nationally</p>	<p>Ongoing</p>
	<p>Map the 4 nations and build a database of independent dance networks, collectives, co-ops and organisations who already have strong local links to dance artists</p>	<p>Ongoing</p>
	<p>Prioritise and establish positive links with independent networks identified on the database who we can have constructive discussions with regarding how we support and feed into the work they are already doing</p>	<p>Ongoing</p>
<p>4. The development of guidance for freelance dance artists who are also employers, to ensure avoidance of peer-to-peer exploitation in the independent sector.</p>	<p>Produce a booklet for new choreographers/makers that is jargon light and highlights fundamental workplace do’s and don’ts. Themes to be agreed by the committee but could include:</p>	<p>Ongoing</p>
	<ul style="list-style-type: none"> • Fair pay / Equity dance rate card and workplace benefits • Reasonable working hours and how to avoid going over schedule • Company members mental well-being - directing readers to Safe Spaces campaign for further reading • Reflection on practice (have you learnt bad practice that you are reproducing in your own process?) • Accessibility – how to make your work as accessible as possible (access costs in funding/ supporting caring responsibilities of dancers etc) 	
	<p>Information should be accessed before applying for funding and promoted through channels to be researched by the committee.</p>	
	<p>Specific effort to me made for the document to reach new makers as well as established companies.</p>	
<p>5. Update the Equity Dancer rate card</p>	<p>Work with Equity to review and update the current card so that it is relevant for 2021-2023.</p>	<p>Working group formed</p>
	<p>Create a printed version of the rate card that can be handed out at events.</p>	

Committee Reports

Deaf and Disabled Members Committee

Proactive Priority	Action Plan	Progress
<p>1. Code of practice on working with neurodivergent artists.</p> <p>This priority is designed to supplement a long-standing committee focus on visible disabilities.</p>	<p>To review the current industry guidance on autistic artists, and seek to broaden this to focus on neurodivergence.</p> <p>To identify changes to existing guidance.</p> <p>To launch edited guidance in 2022.</p>	<p>July 2021 – Launch of first guide on working with autistic artists.</p> <p>October 2021 – This priority formally adopted by the Committee.</p> <p>November 2021 – Commence process of review (to be led by Rachael) and seek to identify additional material to be included in refreshed version of guide</p> <p>January 2022 – Commence process of editing guide</p> <p>May 2022 – Launch of member survey to gain insight to changes to guide</p> <p>June/July 2022 – Editing of guide commences with suggested launch of second version in September.</p> <p>September 2022 – This priority is superseded by the focus on finalising the guide for dancers which was launched at Edinburgh Fringe</p> <p>January 2023 – This priority to be reviewed at first meeting of DDMC with a revised launch date to be discussed.</p>
<p>2. A focus on supporting members with invisible disabilities.</p> <p>This priority is designed to supplement a long-standing committee focus on visible disabilities.</p>	<p>Undertake a survey of members (and allied to priority 3) to identify industrial issues and support and guidance needed.</p> <p>Analyse data and identify member and industry needs.</p> <p>Launch guidance</p>	<p>October 2021 – This priority formally adopted by the Committee.</p> <p>November 2021 – Commence process of drafting survey questions with aim to test and launch for Jan 2022.</p> <p>January 2022 – Launch survey allied to significant media publicity to ensure significant response.</p> <p>June 2022 – Editing of guide commences with suggested launch of second version in September.</p> <p>January 2023 – This priority to be reviewed at first meeting of DDMC.</p>

<p>3. Raising awareness and understanding of the needs and rights of disabled workers</p>	<p>Undertake a survey of members (and allied to priority 2) to identify industrial issues and support and guidance needed.</p> <p>Analyse data and identify member and industry needs. Launch guidance.</p> <p>Undertake launch associated with significant campaign focused on members.</p> <p>Work on the fundamentals with Tanya and around access co-ordinators</p>	<p>October 2021 – This priority formally adopted by the Committee.</p> <p>January 2022 – DDMC agrees to adopt proposal by DI Chriistian for a campaign against crippling-up.</p> <p>March 2022 – Analyse data and commence process of developing associated guidance.</p> <p>June/July 2022 – Work around this priority is undertaken in alliance through two new, allied areas of work:</p> <ol style="list-style-type: none"> 1. The development of access rider contract fundamentals, which have been developed by Tanya Motie and Liz Carr 2. The development of an access co-ordinator model by ScreenSkills and the commencement of pilot training. <p>January 2023 – This priority to be reviewed at first meeting of DDMC.</p>
<p>4. Review the position of existing collective agreements around disability rights. Where weaker, aim to improve these.</p>	<p>To review existing framework of collective agreements.</p> <p>In liaison with relevant industrial officials and committees in RM and LP priorities for improvement</p> <p>To ensure that members are aware of (a) existing rights and (b) improvements</p> <p>Work on the fundamentals with Tanya and around access co-ordinators</p>	<p>October 2021 – This priority formally adopted by the Committee.</p> <p>November 2021 – First stage of review process commences with collective agreements in LP.</p> <p>January 2022 – Identify timescale for implementing identified changes. A rolling programme of liaison with relevant industrial officials and the Stage Committee undertakes work of implementing identified changes.</p> <p>June/July 2022 – Work around this priority is undertaken in alliance through two new, allied areas of work:</p> <ol style="list-style-type: none"> 1. The development of access rider contract fundamentals, which have been developed by Tanya Motie and Liz Carr 2. The development of an access co-ordinator model by ScreenSkills and the commencement of pilot training. <p>January 2023 – This priority to be reviewed at first meeting of DDMC</p>

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5. Access forms submitted via casting directors.

This work reflects key activity already undertaken by the DDMC, and its commitment to improve accessibility of the casting process, and representation more broadly.

Build on the established relationship with the CDG to develop an access form for all members.

Form to issued to all of those attending physical and online auditions.

Work on the fundamentals with Tanya and around access co-ordinators

October 2021 – This priority formally adopted by the Committee.

June 2021 – Equity publishes code of practice on the use of self-tapes and online auditions. This is accompanied by guidance on ensuring reasonable adjustments are understood and afforded.

June/July 2022 – Work around this priority is undertaken in alliance through two new, allied areas of work:

1. The development of access rider contract fundamentals, which have been developed by Tanya Motie and Liz Carr
2. The development of an access co-ordinator model by ScreenSkills and the commencement of pilot training.

January 2023 – This priority to be reviewed at first meeting of DDMC with a revised launch date to be discussed.

Directors & Designers Committee

Proactive Priority	Action Plan	Progress
1. Improving Designer Fees under Equity Collective Agreements	<ol style="list-style-type: none"> 1. 'Explainer' of agreements terms to be created 2. Survey of Equity, ALPD & SBTD members to assess industry standard fees 3. Position paper/claims to be drafted post-survey 4. Position paper/claims to be submitted to SOLT/UK Theatre. 	<ol style="list-style-type: none"> 1. Joint Survey released 2. ZS & LW interviewed in Equity journal 3. Online open meetings on survey held <p>September 2022 Update – Joint Open Meeting held with ALPD, Scene/Change, SBTD and bectu to start claims process. Claim currently being drafted for submission in September 2022.</p>
2. Definitions of Associate/Resident/Assistant Designers & Directors under Equity Collective Agreements	<ol style="list-style-type: none"> 1. Information gathering from existing working groups/Campaigns 2. Roundtable between the committee and working groups/campaigns. 	<ol style="list-style-type: none"> 1. Open meeting on different job roles held 2. Feedback from working groups/campaigns <p>September 2022 Update – Committee members have continued to develop these in conjunction with professional associations. Designer job descriptions approved by committee and ready for release.</p>

<p>3. Increased representation of Directors/Designers within Equity</p>	<ol style="list-style-type: none"> 1. Progress SRC motion 2. Monitor numbers of new entrants/rejoins 3. Open Meetings for directors and designers 4. Monthly newsletter 5. Work with comms team on new creative team materials 	<ol style="list-style-type: none"> 1. Met with comms team 2. Newsletter launched in November 3. Meeting held with membership team 4. Open Meetings held once every two months <p>September 2022 Update: Numbers of new members in director and designer joining categories are up on 2021 and 2020 already and should exceed 2019 figures by the end of the year.</p> <p>Regular open meetings continue.</p> <p>New recruitment materials are in development</p> <p>Monthly newsletter now received by over 1,000 people.</p> <p>Committee social media presence expanded</p> <p>Review of creative team joining process underway – initial comms developed</p>
<p>4. Support efforts to increase representation of marginalised communities on creative teams</p>	<ol style="list-style-type: none"> 1. Establish links with Equality Committees 2. Profile work of external organisations e.g. Stage Sight 	<ol style="list-style-type: none"> 1. Supported REC motion at REC 2. Request committee updates to share in newsletter <p>August 2022 – No action as yet – to be prioritised in second half of committee term</p>

LGBT+ Committee

Proactive Priority	Action Plan	Progress
<p>1. 2021 SRC Motion on casting</p>	<ol style="list-style-type: none"> 1. Complete the second version of the casting guide. 2. Have a working group focus on a launch event for this – focusing on the key themes of the motion. 3. Ally this work to the PMA-CDG forum – and involve others e.g. Spotlight. 4. Hold launch event. Consider Actors Centre as a venue. Livestream event 5. Committee to agree on measures in 22-23 to follow-up. 	<ol style="list-style-type: none"> 1. Second version nearing finalisation. 2. IM to convene a meeting of the working group. To meet in Nov 21. 3. Meeting outcomes informed revision of the second version of the casting guide. 4. Casting guide completed by TB. 5. Planning work taking place with John Barclay to organise launch event focused on recorded media. <p>January 2023 Update – The work led by John Barclay on a joint launch hosted by ITV and the BBC continues. At the January meeting of the Committee it was agreed also to investigate an allied event in the interim.</p>

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2. 2022 ARC Motion on anti-harassment and dignity-at-work	<ol style="list-style-type: none"> 1. Committee to support the drag network with the establishment of guidelines focused on anti-harassment and dignity-at-work policies. 2. Committee to carry out assessment of key issues affecting LGBT+ members and map key stakeholders. 3. Committee to meet with Social Media Coordinator to discuss solidarity messaging for performance modes that deal with trans and non binary topics. 	January 2023 Update – The Committee continues in its support of this priority allied to the Drag Network. It also continues to support the wider, allied work of the TUC in this area.
3. Address the problem of dubbing trans actors and performers.	<ol style="list-style-type: none"> 1. IM to pursue the matter with FIA 2. Seek the technical guidance and input of RR and TB if needed in determining FIA's approach 	<ol style="list-style-type: none"> 1. Liaison with FIA and John Barclay (Head of Recorded Media) established current rights of members working under Equity contract to consultation of dubbing of their work. JB shared the current clause in the Films Agreement. 2. This clause was shared with Rebecca Root who raised the original issue. 3. The outcome of the discussion with FIA and JB was confirmed to the Committee at its meeting in February 2021, and the clause shared also.
This priority is now met.		
4. DBS (and gender markers generally)	<ol style="list-style-type: none"> 1. Ally the support of the Committee to the work of Lib Dem MP Christine Jardine and her Private Members Bill. 2. IM to liaise with Lib Dems to confirm status of Bill, and means of providing support. 3. IM to clarify with TUC work undertaken on allied 2019 conference motion. 	IM spoken with office of Christine Jardine, but Bill not progressing through Parliament.
5. Continue with work to build positive, constructive relations with agents.	<ol style="list-style-type: none"> 1. Ensure PMA-CDG forum is involved in work to support launch of casting guide. 2. Agree on priorities for this forum for 22-23. 	<p>Committee has established forum who are ready to support the launch.</p> <p>January 2023 Update – This work continues on a positive, constructive basis with a further joint meeting planned.</p>
6. LGBT+ Producers onto collective agreements.	<ol style="list-style-type: none"> 7. Prioritise which Pride events and drag venues are the initial priority. 8. IM to co-ordinate with LP performance. 9. Ally to the work of the Drag Network. 	Committee liaised with Rob Lugg regarding support.

Race Equality Committee

Proactive Priority	Action Plan	Progress
<p>1. 2021 SRC Motion on Casting</p> <p>The motion maintains the Committee's focus on the relative weakness in the commissioning and casting process of ensure diverse ethnic portrayal</p>	<p>To be discussed and agreed at Committee meeting on 26 October 2021.</p> <p>Outline plan in motion includes focused work with CDG, but including wider focus on creative team also.</p> <p>NB: 2021 SRC motion incorporated into 2022 ARC motion and work continues on this basis</p>	<p>May 2019 – Completion of TV-specific research on portrayal.</p> <p>September 2021 – Recent data from allied survey by Lenny Henry Centre for Media Diversity.</p> <p>Sept-Oct 2021 – As a feature of this focus the REC have prioritised a significant casting issue for Mary Poppins by Cameron Mackintosh. This has resulted in an acknowledgement of an error. The Committee is currently advocating that CM adopt a formal casting policy to avoid such errors in the future. This work is being led by Hannah Plant, West End official.</p> <p>January 2022 – REC agrees to absorb activity into ARC motion.</p> <p>May 2022 – Motion accepted at ARC</p> <p>July 2022 – Scheduling meeting with Spotlight to action motion</p> <p>January 2023 Update – This work continues and with a specific focus on pantomime.</p>
<p>2. Save as many of our people as possible.</p> <p>This priority relates to the data gathered during the lockdown which identified the specific impact on ethnically diverse artists.</p>	<p>Allied to the SRC motion is a focus on drama schools and their increased attention to drawing in an ethnically diverse student base.</p> <p>Maintain a high-profile on the work of the Committee via social media.</p> <p>In doing so encourage members to raise concerns around casting, racism etc.</p> <p>Allied to workforce monitoring activity undertaken by Policy Officer</p> <p>NB: The most significant activity here now relates to the Audible initiative.</p>	<p>Ongoing – Ensuring that there is a wide, diverse coverage of the data of ethnic impact of the lockdown.</p> <p>October 2021 – This includes coverage in Equity's briefing for the 2021 Spending Review, and the need to maintain arts-based HE funding.</p> <p>October 2021 – High-profile activity and event aligned with Black History Month and Show Racism the Red Card.</p> <p>January 2022 – Details of Audible initiative finalised and agreed.</p> <p>April/May 2022 – Audible initiative promoted to members. First cohort selected with support from the REC.</p> <p>June 2022 – First round of studio session commences</p> <p>July 2022 – Update on progress reported to Audio Committee.</p>

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<p>3. TV Open Letter. Looking at signatory list.</p> <p>This relates to the open letter signed by 5,000 ethnically diverse artists across TV and film demanding change in representation across all roles: https://bit.ly/3Ge7vg5</p>	<p>To date, the primary focus of the Committee's work has been to reciprocate the TV open letter with an open letter to Arts Council England: https://bit.ly/30Pz8vD</p> <p>This work was led by the REC, but published by all the equality committees.</p>	<p>February 2021 – Publication of open letter to Arts Council England.</p>
<p>4. BLM Pledges: Follow-up.</p> <p>This priority relates to those production companies – and allied organisations e.g. drama schools – that had made pledges around anti-racist activity as a result of the BLM resurgence in summer 2020.</p>	<p>A significant aspect of this work has related to priority 2 above, and the maintenance of a high social media profile to ensure members' awareness of this priority.</p> <p>The REC have contributed to the work leading to the creation of an anti-racism touring rider.</p>	<p>April 2021 – An anti-racism touring rider has been developed via consultation with the REC, and is being adopted across UK theatres.</p>
<p>5. Committee newsletter</p> <p>This priority focused on the production of an REC-specific newsletter.</p>	<p>The action plan here rested on the role of Jassa Aluwalhia to create this in alliance with his work to maintain the Committee social media profile.</p>	<p>April 2021 – The work needed to enact this priority will be discussed at the meeting of the REC</p>

Northern Ireland National Committee

Proactive Priority	Action Plan	Progress
<p>1. Developing a closer relationship with PIPA in NI</p>	<p>NIC to engage PIPA to speak at NIC meeting and Branch Secretary to engage for contact with NI General Branch for member awareness and support event</p>	<p>PIPA due to speak at NIC 13 September</p>
<p>2. Focus on Racism and Diversity in the NI industry</p>	<p>NIC to invite members of the Equity Equalities Committees to speak at specific Committee meetings</p> <p>Distribution of Equity campaign materials to employers, Arts Council NI</p> <p>Continue work with Equity/Irish Equity group on event on "Portrayal". Including live performance and recorded media elements. This was discussed pre-Covid and will be picked up again in 2022.</p> <p>NIC target of Equity having a motion and delegate to all ICTU Equalities conferences including Women's and Disabled Workers.</p>	<p>Ian Manborde attended NIC March 2022. Branch Chair to meet with Women's Committee Chair.</p> <p>None at present. However following Sept ICTU Women's Conference can advise further.</p> <p>To discuss at August in-person meeting with Irish Equity</p> <p>2 delegates attending ICTU Women's Conference 2022. No further Conferences announced.</p>

3. Championing a Green agenda	NIC to engage with ICTU on Green campaigning and climate change events	Potential NIC rep at ICTU Global Solidarity Summer School.
	Exploring local government and theatre opportunities for storage, disposal and re-use of sets and materials and footprint of the creative industry in NI	Affiliated to Campaign against Climate Change Trade Union Group. Theatres Green Book uptake via Dance and Theatre NI.
4. Working closely with SIPTU/ Irish Equity	NIC to maintain engagement with Irish SIPTU including annual shared event.	October 2021- SIPTU engaged to second Equity motion at ICTU 2021.
	Enactment of SRC motion into joint work on touring	Feb 2022 - Leaflet on touring NI/Eire online / Brexit
5. Campaigning on Brexit	Continuation of campaigning on Brexit from last NIC term to local government, ICTU and NI Assembly	October 2021- Nat. Official contacted Theatre and Dance NI about postponed Brexit law event.
	Brexit legal advice event in conjunction with Theatre and Dance NI to be held.	May 2022 – Nat. Official met with UK EU Commission in Belfast – ongoing communications on any issues.
	Was originally planned for last term but delayed due to Covid.	Await Theatre and Dance NI feedback on potential event.

Scottish National Committee

Proactive Priority	Action Plan	Progress
1. Aim for greater diversity of representation on the Committee and more generally across the Scottish membership	Development of reps in branch network	Equalities Organiser attended SNC meeting
	SNC to engage Equity Equalities Committee reps to speak at specific Scottish Committee meetings	SNC member attending Culture Counts Scotland Age Discrimination policy workshop
2. Holding a Scottish Parliamentary reception event	Formation of working group	Working group formed at SNC meeting – aiming for 2023 event
	Contacting MSPs from across the 5 major parties	Enquiries made to civil servants re event protocols
	Support for creative industries, freelancers and local casting opportunities for publicly funded productions	Enquiries made by working group to MSPs Policy Officer attended SNC meeting
3. Aim to have an Equity motion and delegate to each of the STUC Equalities conferences.	Development of member representatives	SNC aware of all Equalities Conference dates for 2022
	Development of motions by SNC	<ul style="list-style-type: none"> LGBT+: Achieved Full STUC: Achieved Women's: motion submitted, delegates to attend 31 Oct/1 Nov Young Workers: Not yet achieved Black Worker's: Not yet achieved

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4. Holding an Audio industry event in Scotland	Formation of working group	Working group formed at SNC meeting
	Connect with Equity Audio Committee	Audio Industrial Official attended SNC
	Engage employers and agents around the event	Equity voiceover agreement shared with SNC members
	Focus on payment of Equity rates, use of Equity contracts	Event planned for March 2023 covering Equity rates, recording studio best practice, promotion of vocal, physical and mental wellbeing
	Ensure all Committee members are aware of Equity Audio contracts and rates	
5. Campaigning on climate change issues and Green agenda	Focus on STUC climate change activism	Updates provided to each SNC meeting
	Awareness of COP 26 in Glasgow	Shared STUC COP 26 Campaign information with SNC
	Focus on reuse of theatre sets and engagement with local authorities	Creative Carbon Scotland to attend September SNC meeting to discuss campaigning together. See: https://www.creativecarbonscotland.com/

Screen & New Media Committee

Proactive Priority	Action Plan	Progress
1. Do more to ensure that fledgling directors and producers are aware of and are using Equity's contracts.	Contact screen training institutions to ensure Equity contracts are available. ie. UK films schools and universities. SNMC members to create a email list of institutions and contacts with a view to emailing them.	End of Jan 2022
	Contact screen training organisations to ensure Equity contracts are available. ie. Screenskills, Screen Scotland, Screen Alliance Wales, Northern Ireland Screen, BFI, Film London and other regional screen training organisations. Amalgamated with email list above.	End of Jan 22
	Monitor their outputs to ensure Equity contracts are being publicised and encouraged. SNMC members observe.	Sept 2022
	Monitor their outputs to ensure Equity contracts are being used. SNMC members observe	Sept 2022
	Offer staff and knowledgeable members to talk to fledgling producers and directors concerning the importance of Equity contracts and inclusive casting. Rec media staff to decide if they have resources.	As required if staff available.
	Circulate applicable advice concerning Equity contracts, Equity Covid advice, self taping, inclusive casting, bullying and harassment etc. to said training organisations and institutions. Amalgamated with email list above	End of Jan 2022
	Create and maintain regular contact with said organisations and institutions.	SNMC review progress Nov 22
	Update said organisations and institutions with current best practice and industry guidelines that impact our membership. Incorporate into review above	SNMC review progress Nov 22
	Share and celebrate successful initiatives of said organisations and institutions. Incorporate into review above. Work with advertising campaign.	Ongoing
	Promote and celebrate exemplars in these sectors eg. National Film & TV School. Incorporate into review above. Work with advertising campaign. SNMC members to find exemplars.	Summer 2022

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<p>2. Advertising:</p> <p>Raising awareness of our union and committees and what it involves...</p> <p>Our agreements are misunderstood by many industry insiders, through this visual medium we may be able to raise awareness and educate not only our members but the wider community.</p>	<p>More visual presence on all of the following :</p> <p>The union's creative practitioners, what they do and what they bring to or gain from the union or both?</p> <p>Why the union matters?</p> <p>More visual presence through social media and mainstream media e.g. What we are trying to achieve, campaigns, protests, celebrations etc.</p> <p>Visual explanation of our agreements</p> <p>Regular newsletter alerts to all agents to keep them updated with changes in our agreements</p> <p>Visual explanation of the self-tape code of conduct.</p> <p>The benefits of membership</p> <p>Branding / merchandise e. g. Mugs, t-shirts, leaflets, tote bags, other than the leaflets outlining who we are, these items could be sold to members to bring funds back into the union to help with the deficit?</p> <p>Equity Podcast on the work of SA's and the trials</p> <p>2 Committee meetings during 2022 with the comms dept (updates and completion)</p> <p>I am happy to volunteer some time towards designing or helping with any artwork or media.</p>	<p>December 2021 - SNMC meeting with staff to discuss how these aims will be achieved e.g. Comms department with help from committee or alternatives? Maybe branches produce material too that we could review and if good enough can be used? There would have to be strict control of any media prior to being published via the staff?</p>
<p>3. Monitor and build on self-tape code of practice.</p>	<p>Committee members should use social media, branches, connections etc to promote the code of practice and gather evidence/testimony on its effects – to what extent it is being adhered to, what members' views are on its strengths and weaknesses etc – and to encourage members to report non-adherence to Equity staff and the CDG.</p> <p>Equity staff should report to the committee on what they are hearing from members regarding the effects of the code of practice.</p> <p>If and when the committee decides that it is appropriate, the self-tape working party should be reformed to meet with the CDG, PMA and CPMA to discuss updating the code of practice.</p>	<p>Now and ongoing.</p> <p>At any relevant SNMC meeting.</p> <p>As and when decided.</p>

Singers Committee

Proactive Priority	Action Plan	Progress
1. Organise Open Meeting of Singers	<p>It has been a long-held desire of the committee to organise an Open Meeting of Singers and a date had been set in October 2020 for this to take place.</p> <p>The meeting would be held on London and would be open to members, and non-members, to discuss the priorities of freelance singers and what role Equity has in improving terms and conditions going forward. Also to publicise the important of Equity membership for the areas that we cover, which are not covered by either the MU or ISM.</p> <p>Decision to be made around</p> <ul style="list-style-type: none"> • Host • Guest Speakers • Type of Event • Publicity • Hybrid Access for those outside of London 	<p>August 2022 The Working party have met and formulated a plan for multiple meetings across the UK.</p> <p>The plan has been put on hold pending discussions with the new Singers and Dancers official over their priorities and how these meetings might be beneficial to everyone.</p> <p>The committee hope to meet in September with the new official to prioritise this.</p>
2. Survey Equity Members who identify as 'Singers' within the confines of the industrial remit of the Equity Singers Committee	<p>The last survey of Singers by the committee took place in 2014 before the change in remit to look beyond Concert and Sessions. With the potential of a dedicated Singers Official from 2022 it is vital that we can identify areas of work that are both important to our existing members, but also to potential members to drive our organising in areas currently neglected.</p> <p>Topics to survey – not an exhaustive list – Freelance Opera, Companies not using Equity Opera Agreements, Session Singers (Pop and Classical), Concert Rates, Amateur Choir 'Bumpers', Training Institutions</p>	<p>August 2022 The committee have yet to meet with the new Singers and Dancers Official so the survey has not been discussed.</p> <p>The committee hope to meet in September with the new official to prioritise this.</p>
3. Prepare Industrial Organising Agenda for Small Scale, 'Garden' Opera Companies and existing non-Equity companies (ETO, NI Opera and Scottish Opera)	<p>The committees remit covers freelance singers working in opera who are not covered by the Opera Deputies Committee for the standing companies working on union agreements. There is little or no work done around organising in these companies because of lack of access, and poor membership density. However, there are members who work for these companies regularly who could provide useful insight and knowledge for a body of work to be created in conjunction with the Singers official, and the relevant National and Regional Officials in this area.</p>	<p>August 2022 The committee have yet to meet with the new Singers and Dancers Official to discuss this item.</p> <p>The committee hope to meet in September with the new official to prioritise this.</p>

Committee Reports

4. Develop better strategy for Student Visits in Singing courses.

The committee have long argued that the union should be more visible within the conservatoires and institutions where courses focus on Singing. Every year the course leaders are written to but with limited success in gaining access. In 2019 the list of course leaders was explored by the committee to see if any personal contacts existed to improve this, but again with limited success.

A new strategy is required to promote Equity as the relevant trade union for freelance Singers entering the industry and this needs to start with a new strategy for engaging with the potential student members.

August 2022

The committee have not had the opportunity to meet with the Student organisers to progress this matter.

Stage Committee

Proactive Priority	Action Plan	Progress
1. Covid recovery period and Variation Agreements.	Committee members to be fully aware of the Variation terms, their duration and review dates.	Industrial Reports at Committee meetings have provided full information on the status of the Variation Agreements to enable Committee members.
Oversee review of the various Covid 19 Variation Agreements in place in West End, Commercial and Subsidised Sectors.	Monitor use of these and link into discussions taking place with other relevant Committees such as West End Deputies, Stage Management Committee, Directors and Designers.	Subsidised Rep V/A fallen away and Year 3 financial increased now implemented.
Ensure members are aware of what these are and why they were necessary	Ensure at Branch meetings and other member meetings that Variation Agreements are understood, what they are, why and how long they last and assist with relevant communications	CTA Old V/A fallen away – new one in place following ballot of members. Financial increase of 4% and touring allowance increased from £265 to £300 from April 2022.
		West End V/A predicted to fall away by October 2022.

<p>2. Take forward the SRC Motion concerning negotiations with employers to make the provision of accommodation, along with an out of pocket expense allowance standard practice.</p>	<p>Committee members to be fully aware of the importance of the issue and be able to communicate with other members.</p> <p>Committee to review any pre-claim surveys and communication with members on this issue</p>	<p>Committee members assisted with devising a Survey for members concerning touring allowances and the provision of accommodation completed. Survey completed.</p>
<p>Keep Dignity at Work policies alive in the workplaces and not just words on a page. Take forward the SRC Motion.</p>	<p>Assist with the preparation of a member survey</p> <p>Committee members to be fully aware of the provisions in the collective agreements and that they should be encouraging members if they don't know what the policy is, if they have not had the policy, or if they don't know who to report issues to, to contact Equity staff.</p> <p>Work on messaging to members about this to supplement the work of staff.</p> <p>Help with updated communications to members in the workplaces</p>	<p>Article in Journal.</p> <p>Formal claim for a new Agreement not yet submitted. Informal talks have occurred.</p> <p>Working party in place dedicated to the touring/subsistence issue and the provision of digs/accommodation or improved allowances.</p>
<p>3. Committee members to form nucleus of any working parties to prepare new claims and work with staff to build up groups of activists/networks to support working parties to inform, compile and help negotiate the key national industrial agreements as required.</p>	<p>Committee to help prepare a how negotiations happen/understanding negotiations sheet for Deputies/Networks/Branches and members that can be used to prepare for the various claims in advance of the claims</p> <p>Work with staff to build robust working parties for the three national Agreements</p>	<p>Working parties now created to take forward the national Agreement claims for West End, Commercial and Subsidised Repertory.</p> <p>Committee not yet helped prepare the how negotiations happen/understanding sheet.</p> <p>On the September Agenda in advance of claims being submitted October 2022.</p>
<p>4. Increase take up of Fringe Agreements or House Agreements approved by Equity in the low pay/no pay sector</p>	<p>Work with Branches nationwide to identify producers/venues who may be able to enter into an arrangement approved by Equity.</p> <p>Assist with the development of campaigns/activities to further this aim.</p>	<p>Large increase in the number of House Agreements following the ITC standards. Equity Staff identifying potential targets and achieving excellent results.</p> <p>Survey of members working on ITC contracts completed and now out with members to return to set priorities. Working Party being set up to set claim and commence negotiations with ITC.</p> <p>Committee not been proactive in identifying new fringe companies, report back on September 2022 Agenda.</p>

Committee Reports

3. Maintain links with Equalities Committees to ensure ground has not been lost during Covid 19 in relation to recent achievements in the collective Agreements.	Committee to receive Equalities updates. Staff to contact Employers to see what work has started on increasing opportunities for disabled artist	December 2021 These received with Ian Manborde in attendance for most Committee meetings or providing written updates. Staff to take up issue with Employers. July 2023
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Stage Management Committee

Proactive Priority	Action Plan	Progress
1. To build and improve upon the terms and conditions Stage Managers are engaged on.	<p>Create and maintain shared docs for each agreement to compile points for discussion which can be used by representatives in future negotiations.</p> <p>Create instructional videos for the WE timesheet.</p> <p>Create timesheets (and then vids) for the other sectors.</p>	<p>Completed for West End</p> <p>In progress – script completed Estimated completion by end of committee term</p> <p>Post term. This is a longer term goal.</p>
2. Improve on how the committee and Equity communicates with stage management members and non-members.	<p>Allocate regions to committee members, each member to contact relevant regional rep and branch to establish contact and investigate how some members in that area can be engaged in discussion..</p> <p>Build on engaging members on Twitter and social media.</p>	<p>Complete</p> <p>Focus for this to be once Wet time sheet video is released (by July 2023)</p>
3. Raise awareness of Stage Management as a vital and respected profession with the intention of improving inclusion and diversity.	<p>Co-ordinate with other groups to create a best practice guide for non-traditional entry routes into the industry.</p> <p>Engage with safe spaces campaign to ensure that language in safe spaces statement is expanded to include freedom from abuse and discrimination related to race, disability, gender or sexuality.</p>	<p>Not progressed due to not enough resources in committee.</p> <p>Progressing with potential conference motion setting policy direction and prioritisation of this work by the union.</p>
4. Promote and support the wellbeing of Stage Managers in the workplace.	<p>Link up and regularly engage with groups such as SM wellbeing and Reset Better to monitor feedback from their networks and how it can be incorporated into our work, especially in negotiations.</p> <p>See above re Safe Spaces.</p> <p>Promote resources available to stage managers for support.</p>	<p>Ongoing</p> <p>Ongoing</p>

Variety, Circus and Entertainers Committee

Proactive Priority	Action Plan	Progress
<p>1. Supporting our members and the industry with the safe return to work through the final stages of Covid-19.</p> <p>This should include ensuring workplaces are safe, contracts are fair, fees are not reduced and testing, self-isolation and vaccination requirements are monitored.</p>	<p>Branch newsletters contain an article to ask members to report concerns about workplaces via a 'report back form'. Responses collated by February 2022.</p>	<p>Aug 22. The return to work following Covid-19 was monitored via Variety Branches, networks and the VCEC with few concerns noted about safety but many cancellations around the Christmas and New Year period due to Omicron.</p>
<p>2. Recruitment and Retention</p> <p>Activities shall be resumed by branches, staff and members to recruit performers in workplaces and at events and suitable literature and other resources shall be available to undertake this activity. Communication of news stories via the website, articles in the Journal and any available means should be actively used to increase the profile of the work undertaken.</p>	<p>Variety leaflet to be completed and supplies sent to Variety Branches and activists for use in workplaces and at events.</p> <p>Variety Branches to get involved with promoting 2022 as the year of live entertainment in their areas.</p> <p>Variety Branches to be encouraged to use social media themselves and to submit stories of interest for use in Equity's communications.</p>	<p>Aug 22. The Variety Leaflet was completed in the autumn of 2021 and is widely used. Other resources have been created for specific groups such as drag artistes and storytellers and for Brighton and Edinburgh Fringes. Valerie Jean Mann has also created a leaflet for Variety Branches to use.</p> <p>No progress has been made on social media for Variety Branches as yet.</p>
<p>3. Branches and Networks</p> <p>Variety Branches shall be supported so they are able to function and thrive particularly as they return to in-person and hybrid meetings. Networks should continue to be supported and new networks formed where there is demand.</p>	<p>Ensure Variety Branches are equipped with suitable technology for doing hybrid meetings where preferred.</p> <p>To use the 'portal' for membership details when ready.</p>	<p>Aug 22. There have been improvements made to the portal but still some further issues to iron out. Some individual Variety Branches have been assisted with equipment on a case by case basis.</p>
<p>4. Equality and Welfare</p> <p>Ensure that members are not left behind in the recovery due to any protected characteristic.</p>	<p>Provide resources to assist members' understanding of their rights and around protected characteristics and that members know how to report issues they face.</p> <p>Ensure meeting venues where Variety Branches meet are accessible and are safe spaces.</p>	<p>Aug 22. The VCEC has been kept informed of the union's equalities work but further work needs to be done.</p> <p>Variety Branches are only just returning to face to face meetings and some are having issues finding appropriate venues.</p>

Committee Reports

<p>5. Variety Conference/Events</p> <p>Organise a conference for variety which is expected to be a part of the Coventry City of Culture in 2022 and organise other events as appropriate to increase participation in the Union and development of initiatives/networks.</p>	<p>VCEC Elected Members and Variety Councillors to attend the Variety Conference in 2022 (and other such events) and to facilitate group discussions.</p>	<p>Aug 22. The first Variety Conference took place in April 2022 in the Midlands. A further conference took place in London in November 2022.</p>
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Welsh National Committee

Proactive Priority	Action Plan	Progress
<p>1. Devolved Broadcasting – How would devolution impact the professional employment of our members in Wales?</p>	<p>Equity policy supports broadcasting being a UK Government power so investigating a devolved broadcasting model would be contrary to that policy.</p> <p>However, as S4C is a Welsh language broadcaster, and given there is a current debate, the WNC should examine the appropriate positioning and funding of Welsh language broadcasting provision to fulfil its remit of advising Council on any matters relevant to their professional employment.</p> <ul style="list-style-type: none"> • Form time limited working party. • Survey Members • Hold Open Meeting for members (in person or online) to discuss survey outcome and next steps. • Discuss with other stakeholders including, but not limited to, Cymdeithas yr Iaith and Senedd members. • Produce report for Equity Council and Screen & New Media Committee 	<p>August 2022</p> <p>Events have overtaken the initial progress on this priority due to the co-operation agreement made between Welsh Labour and Plaid Cymru which is specifically looking at Broadcasting and their joint belief that broadcasting and communication powers should be devolved to Wales.</p> <p>WG have set up an Expert Panel on Devolution of Broadcasting to explore the creation of a shadow Broadcasting and Communications Authority for Wales. Through the FEU there is a reserved union seat on this panel which is currently held by BECTU/Prospect. The Equity National Official has been invited to sit the Institute of Welsh Affairs Media and Democracy Panel again with the focus of how devolution of broadcasting would affect the livelihoods of our members living and working in Wales.</p> <p>The WNC will be meeting with the BECTU/Prospect official in September to discuss the work of the panel before looking at how the action plan for this priority will be revised through to June 2023.</p> <p>There is a great deal of enthusiasm for devolution of some elements of broadcasting, but the long term uncertainty of funding and the license fee means that these discussions are mainly hypothetical.</p>

2. Investigate the likely effects on the professional engagement of members of any move towards Welsh Independence or further self-governance through more devolved powers.

With the rise of groups like YesCymru over recent years, recent polls show that almost 40% of people in Wales would vote yes in an independence referendum.

The failure by Plaid Cymru to win a majority in the 2021 Senedd Elections, and the position of Welsh Labour, means that a referendum is unlikely in the lifetime of this Senedd. However the possibility of a push for more devolved powers is possible, and Equity should be prepared with a position on how this will affect its members' employment and as a result whether Equity should be for or against any changes.

- Engage and work with Wales TUC Commission
- Consult with activist members of Yes Cymru and other independence organisations on how they think 'the arts' will be impacted by any move towards an independent Wales.
- Consult with Equity members who are allied with Yes Cymru and other organisations.
- Where possible, consult with politicians of all parties
- Work towards the fullest possible understanding of potential advantages and/or disadvantages.

August 2022

As with devolution of broadcasting events have overtaken the initial plan for this priority. The Welsh Labour/Plaid cooperation plan includes the creation of an Independent Commission on Wales' Constitutional Future which has already held their initial public consultation, and discussions are also continuing through the Wales TUC and their own research work.

Whilst not specifically looking at full devolution the commission has two broad objectives:

1. To consider and develop options for fundamental reform of the constitutional structures of the United Kingdom, in which Wales remains an integral part
2. To consider and develop all progressive principal options to strengthen Welsh democracy and deliver improvements for the people of Wales.

The WNC will continue to engage through the National Official with the ongoing work, and will discuss at future meetings their own responses to future consultation questions. An invitation will be extended to the co-chair of the Commission and the Minister for the Constitution if felt appropriate.

3. Funding Applications to ACW, Creative Wales and Welsh Government – fully inclusive in practice or simply on paper?

The Freelancers Fund was just one recent example where the funding application process exposed some major issues with accessibility being incredibly difficult to access, despite assurances it was in place. The WNC wish to explore the challenges faced, and put together guidance for the sector written by those who face the greatest challenges.

This exercise should also provide a framework for our communications to members to be improved.

- Survey
- Discussions
- Writing
- Publishing

August 2022

The delay in the latest funding round from ACW, and a change in Chief Executive, has allowed ACW to launch a consultation around the Investment review and how their portfolio might be managed going forward. This consultation opened on the 18 July 2022 and closes on the 10 October 2022.

The WNC will discuss at both their September and October meetings their response to this consultation more widely, but also as an action for this priority.

Whilst not specifically what they had put as a framework, the opportunity to feed in to this survey has revised the plan.

Committee Reports

4. Covid Recovery – have the Welsh Government policies made a demonstrable difference to the recovery of the sector compared to the UK Government. Have these policies genuinely protected our members and their work going forward.

- Survey
- Open Meetings
- Report

August 2022

The impact of the pandemic on our members continued through in to early 2022, and could be argued is still impacting their work. The launch of the survey was delayed, not least because the Welsh AGM was not held because of ongoing concerns over the Omicron variant.

Creative Wales have launched a report about the impact of the Cultural Recovery Fund on the sector, and the freelancers fund, which the WNC will discuss. In addition the Culture, Communications, Welsh Language, Sport and International Relations Committee is holding its own inquiry into the creative industries workforce which the WNC will consider. The Committee would like to know:

- What is the current -health of the sector's workforce, including the impacts of the pandemic, Brexit and cost of living crisis? Have workers left the sector, and what impact has this had?
- How financially stable is the sector and how suitable are pay and working conditions?
- How equal, diverse and inclusive is the sector?
- How can this be improved?
- How sufficient are skills and training opportunities? Are there gaps, and how should they be filled?
- What has been the impact of support from public bodies such as the Welsh Government, and is further support needed?

Women's Committee

Proactive Priority	Action Plan	Progress
<p>1. Access, inclusion and play</p> <p>This priority reflects a number of areas of work, including the 2021 SRC motion focus on perimenopause and menopause. It also includes the maintenance of long-standing commitments to champion childcare, the inclusion of the creative team in the focus of the WC and equal pay.</p>	<p>A significant way in which this priority will be addressed in the first instance is in the actioning of the 2021 SRC motion.</p> <p>Additionally, Equity will continue to feed evidence into the on-going, allied inquiry of the Women and Equalities Committee on menopause and the workplace.</p> <p>The motion has led to the launch (on World Menopause Day) of a member survey designed to gain evidence of member workplace experience.</p> <p>Key next steps following the completion of the survey is the production of specific guidance for members and employers.</p>	<p>September 2021 – Evidence contributed to Women and Equalities Committee on the menopause and the workplace</p> <p>October 2021 – The menopause priority formally adopted by the Committee under the theme of access, inclusion and play.</p> <p>October 2021 – Launch of member survey on World Menopause Day. Drafting of guidance for MPs on general debate in Parliament on the inquiry.</p> <p>November 2021 – Survey period ends, process of data analysis starts.</p> <p>January 2022 – Drafting of guidance for members and employers.</p> <p>June 2022 – Meeting with Carolyn Harris co-chair of governmental Menopause Taskforce.</p> <p>January 2023 Update – The Committee meets in February to review progress and schedule a launch event.</p>
<p>2. Safety</p> <p>This priority reflects the Committee's established, long-term commitment to address issues allied to women's safety across the industry, including at drama schools.</p>	<p>Continuity of input of Committee at Safe Spaces review roundtable.</p> <p>Continuity of focus on intimacy co-ordination and direction.</p>	<p>October 2021 – Committee fed-into article by The Stage on women's safety in theatre.</p> <p>November 2021 – This priority was adopted by the Committee. Ongoing priorities have not yet been agreed.</p> <p>January 2022 – Continuity of input of Committee at Safe Spaces review roundtable.</p> <p>March 2022 – Established dedicated body of work (led by Yarit Dore) on ID/IC in education and training establishments.</p> <p>January 2023 Update – The Committee has significant activity around intimacy co-ordination including consultation on Bectu guidance and support for this launch.</p>

Committee Reports

3. Intersectionality

This priority reflects the Committee's established, long-term commitment to work across the equality committees and network to ensure there is a fluid approach to common areas of work.

November 2021 – This priority was adopted by the Committee. Ongoing priorities have not yet been agreed.

4. Engagement and empowerment

This priority reflects a wider, non-industrial, priority of the Committee to focus on the well-being of committee members

To complete, publish and launch the Equity for Women toolkit

Ongoing. The toolkit is a resource initiated and funded by the prior committee. It is currently being refined by Zoe Ellmore, Digital Communications Co-ordinator

November 2021 – This priority was adopted by the Committee. Ongoing priorities have not yet been agreed.

January 2022 – Launch of toolkit.

January 2023 update – Priority has been met and in February there is a Glasgow-based Open Meeting to promote the Toolkit.

5. Representation, portrayal and stereotyping

This priority reflects the Committee's long-standing focus on this, and the support for the completion of the 2019 Making an Appearance report: <https://bit.ly/2Zk7Pc0>

This work includes a focus on physical stereotyping, body image and mental health.

November 2021 – This priority was adopted by the Committee. Ongoing priorities have not yet been agreed.

Young Members Committee

Proactive Priority	Action Plan	Progress
1. Increase outreach to young people, students, and emerging artists, to increase awareness of Equity and the broader Trade Union movement.	Ensure innovative use of social media to raise awareness of issues, opportunities and Equity's work.	TikTok content and other social media to be created
	Continue and develop the YMC podcast, including through collaborating with other podcasts.	See further below
	Set up and participate in FUN and informative events to engage Young members (e.g. screening of Billy Elliot plus Know your Rights)	Ongoing - participation with student officials and part of system for invites
	Work with the Student officer to have YMC representation at all drama school visits (where available)	To be led by officials unless contacting in non-YMC capacity.
	Make direct contact with training institutions where we have connections, in order to arrange visits.	
	Investigate whether it's possible for YMC members to visit training institutions independently – with appropriate Union with training (which would need to be developed). Set up Committee WhatsApp and set standard meeting agenda.	Officials added to WhatsApp group and discussions ongoing – less requirement to lead as it stands and process is better to participate, especially given resources and availability of YMC.
2. Take ownership of the YMC and make it a space that truly belongs to, and speaks to young Arts Workers: A space that is fun, approachable, shaped by its constituents, and committed to advocating for the radical politics that a majority of young people within the Union hold.	Set up an anonymous forum/questionnaire where Young Members can seek advice, report problems at work (in the Arts industry and elsewhere), express opinions on Union work and share their ideas for Union work.	As per earlier update – likely to change to an FAQ so as to avoid GDPR issues and ensure that people go directly for specific support and advice.
	Encourage Equity to take radical public action on important issues such as the Climate Crisis.	COP26 amended SRC motion passed; Working on lobbying for sustainability criteria for public bodies which issue arts funding
	Invite guest speakers and organisations to events in order to work beyond our own areas of expertise and experience. [look at alumni events in addition not students]	To be part of Liverpool event in August/ September 2022; aim to hold more events.
	Work to promote the YMC as the first port of call for a young member in need, and a place for young Arts Workers to connect - whether its Union related or not.	Linked to survey

Committee Reports

<p>3. Promote and campaign for sustainable production in all performance sectors, and insist that Equity make the Climate Crisis a priority.</p>	<p>Work with, collaborate, and support Equity4GND on campaigns and activities.</p> <p>Promote COP26 action.</p> <p>Campaign for government and public body funding to have clear sustainability criteria.</p> <p>Set up and participate in events linked to the Climate Crisis/sustainability, both worker focussed and industry focussed.</p>	<p>Ongoing and aligned working</p> <p>Motion passed and now Equity policy.</p> <p>Working with Equity 4 GND on this.</p>
<p>4. Support stronger representation of marginalised performers and creative practitioners.</p>	<p>Connect with the Race Equality Committee with the possibility of continuing the work started with the ICRE, to provide events and safe spaces for young members who experience racism.</p> <p>Support and promote the work of Equity's Equalities Committees.</p> <p>Make sure that all YMC output is accessible and welcoming to all (eg access and BSL at in-person events, making podcasts available in video format with subtitles.)</p>	<p>Committee to be invited to next meetings.</p> <p>Ongoing</p> <p>Ongoing Videos to be captioned.</p>
<p>5. Insist that Equity better supports its young members, both in their arts work, and in their 'resting' work, which often makes up the majority of income and is often in poor working conditions.</p>	<p>Investigate what Equity can do to support members in resting jobs, and make sure the offer of support of support is communicated to members.</p> <p>If possible, work with Equity to create and implement a 'best practice' guide for employers advertising work to and for actors.</p> <p>Explore options for collaboration with other unions to best represent the interest of Equity members in 'resting' work.</p> <p>Make sure there is a YMC representative on the new Self-Tape Working Party.</p> <p>Promote Equity's work in Low and No Pay sectors (such as TIE -theatre in education and Open Air Theatre)</p>	<p>Put together a survey to get views to shape charters. Survey completed.</p> <p>YMC to develop a charter and best practice guide for performance practitioner friendly 'resting' work. Launch event to be planned.</p> <p>Completed</p> <p>YMC to contribute towards – working groups to meet in September with view for charter to have 1st draft completed in October 2022 and launch in November 2022</p>

Equity President, Council, Specialist Seats, National and Area Seats and Standing Orders Committee Elections 2022

(TRADE UNION AND LABOUR RELATIONS (CONSOLIDATION) ACT 1992 AS AMENDED)

This report is issued in accordance with the Trades Union and Labour Relations (Consolidation) Act 1992 as amended.

Result of votes cast

The total number of ballot papers received and dispatched is common to each election.

Ballot papers sent in original mailing	45,199	
Supplementary ballot papers sent – duplicated	154	
Supplementary ballot papers sent – change of address	95	
New members	131	
Returned as Gone Away by Royal Mail	233	
Total eligible members to vote	45,330	
Total ballot papers received	3,359	7.4%

PRESIDENT – 1 to be elected

ADAM BURNS	875	
LYNDA ROOKE	2,307	ELECTED
Spoilt ballot papers	8	
Spoilt ballot papers no vote	169	

EQUITY COUNCIL GENERAL LIST – 12 to be elected

JASSA AHLUWALIA	1,493	ELECTED
JENNI BARBIERI	738	
SEAN BIGGERSTAFF	1,636	ELECTED
JACKIE CLUNE	2,255	ELECTED
DAN EDGE	1,320	ELECTED
NICK FLETCHER	1,694	ELECTED
PEGGY-ANN FRASER	1,256	
DAVID GANLY	1,189	
SHENAGH GOVAN	1,516	ELECTED
GRAHAM HAMILTON	1,355	ELECTED
MAUREEN HIBBERT	1,671	ELECTED
DAWN HOPE	1,284	
MARCUS HUTTON	962	
KIRSTY MILLER	667	
CHRISTOPHER PAINTER	461	

Elections

LYNDA ROOKE	2,086	ELECTED PRESIDENT
SAM SWANN	1,786	ELECTED
PAUL VALENTINE	1,451	ELECTED
ANNIE WALLACE	1,445	ELECTED
FIONA WHITELAW	1,190	
JACK WILKINSON	1,596	ELECTED
Spoilt ballot papers	9	
Spoilt ballot papers no vote	129	

SINGERS – 1 to be elected

EVA LORRAINE	1,320	ELECTED
JOHN MICHAEL MULROY	1,126	
Spoilt ballot papers	1	
Spoilt ballot papers no vote	912	

STAGE MANAGEMENT – 1 to be elected

ADAM BURNS	1,082	
LIZZIE COOPER	1,563	ELECTED
Spoilt ballot papers	0	
Spoilt ballot papers no vote	714	

VARIETY, CIRCUS AND ENTERTAINERS – 4 to be elected

JOSEPH BALLARD	1,061	ELECTED
BEANO THE CLOWN	1,039	
DAN DE LA MOTTE	1,476	ELECTED
MARY LANE	1,436	ELECTED
ZIGGY LEIGHTON-BURNETT	912	
HELEN MONKS	1,722	ELECTED
BOB OAKLEY	397	
TANK SHERMAN	538	
Spoilt ballot papers	14	
Spoilt ballot papers no vote	790	

MIDLANDS AREA – 1 to be elected

TONIA DALEY-CAMPBELL	1,621	ELECTED
SALLY TREBLE	600	

Spoilt ballot papers	0
Spoilt ballot papers no vote	1,138

NORTH WEST AREA - 1 to be elected

VICTORIA BRAZIER	1,896	ELECTED
DAVE EAGER	394	
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1,069	

WALES - 1 to be elected

JULIA CARSON SIMS	1,322	ELECTED
DOC O'BRIEN	758	
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1,279	

APPEALS COMMITTEE - 5 to be elected

TIGGER BLAIZE	1,612	ELECTED
JOHN CARNEGIE	1,545	ELECTED
JULIE CHEUNG-INHIN	2,078	ELECTED
DAVID COCKAYNE	1,074	
SU GILROY	1,761	ELECTED
NANA ST BARTHOLOMEW-BROWN	1,818	ELECTED
TERRY VICTOR	921	
Spoilt ballot papers	0	
Spoilt ballot papers no vote	532	

STANDING ORDERS COMMITTEE - 5 to be elected

IAN BARRITT	1,672	ELECTED
JOAN BEVERIDGE	895	
LAURENCE BOUVARD	1,522	ELECTED
JOHN CARNEGIE	1,121	
BRYN EVANS	1,177	
NATASHA GERSON	1,030	
SU GILROY	1,206	ELECTED
ISABELLA JARRETT	1,441	ELECTED

Elections

NANA ST BARTHOLOMEW-BROWN	1,221	ELECTED
TERRY VICTOR	664	
Spoilt ballot papers	12	
Spoilt ballot papers no vote	441	

Uncontested elections

The following members have been ELECTED UNOPPOSED.

AUDIO ARTISTS	DAVID JOHN
CREATIVE TEAM	KERRY KYRIACOS MICHAEL
CREATIVE TEAM	LOUIE WHITEMORE
DANCERS	GENEVIEVE SAY
DEAF AND DISABLED MEMBERS	DI CHRISTIAN
RACE EQUALITY	ZAINAB HASAN
YOUNG MEMBERS	LEILA MIMMACK
NORTH EAST, YORKSHIRE & HUMBERSIDE AREA	TREVOR FOX
NORTHERN IRELAND	LOUIS ROLSTON
SCOTLAND	JO CAMERON BROWN
SOUTH EAST AREA	HYWEL MORGAN
SOUTH WEST AREA	RACHAEL FAGAN

In accordance with Section 53 and Equity Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election'. The number of members nominated in the Constituencies as listed above did not exceed the number to be elected, and a ballot for these positions was therefore not required. Where the number of nominations did exceed the number to be elected in a constituency, an election was held.

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.

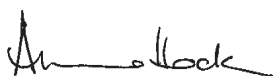
I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

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 JL Print Services as an Independent Person under Section 51A of the Act for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of JL Print Services and Document Dispatch Ltd.

Yours sincerely



Anne Hock
Managing Director
8 July 2022

Equity Rule Change Referendum 2022

Total members entitled to vote:	4,6175	
Total voted by post:	1,774	39%
Total voted on web:	2,813	61%
Total ballot returns:	4,587	10%

Result of votes cast

QUESTION

Do you approve the new Rulebook for Equity, to take effect as per the timings outlined in the Summary of Substantive Changes?

YES	3,464	76%
NO	1,107	
Spoilt/no vote	15	
Spoilt/ballot number removed	1	
Total received	4,587	

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.

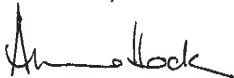
I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose 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 Document Dispatch as an Independent Person for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of Document Dispatch.

Certified by:



Anne Hock
Independent Scrutineer

2 December 2022

In Memoriam

This is a list of those who we were informed in 2022 had died.

In some cases, it is possible that a member may use the same or a similar name subsequent to the passing of the below members.

Teddy Alexander
Virginia Annand
Bernard Atha
Ginni Barlow
Michael Barnacoat
Lynda Baron
June Barry
Joyce Bate
Richard Beaumont
Ann Beverley
Michael Bevis
Jane Blackburn
Graham Blockey
David Blyth
Colin G Bower
Peter Bowles
Richard Bradshaw
Chris Brailsford
Patricia Brake
June Brown
Phoebe Frances Brown
Alan Byers
Kris Byrd
Sonny Caldinez
Wyn Calvin
Douglas Cameron
Geoffrey Chater
Cherlisa
Jeremy Child
Charlie Chuckles
Rufus Clark
Melanie Clark Pullen
James Colclough
Robbie Coltrane
Steve Condor
Sally Cordell
Martin Cox
Robert Cox
Enid Crowe
Desmond Cunningham
Terence Dalton
Damian Davey
Ann Davies
Pamela Ann Davy
Sheila Dawson
DJ Ged Deegan
John Delaney
Zulema Dene

Freya Dominic
Maggie Don
Alex Donoghue
Gwen Doran
Joe D'Orazio
Steve Douglas
Patrick Duggan
Joe Dunne
Anita Elias
Anneliese Emmans Dean
Sybil Ewbank
Peter Faulkner
Leonard Fenton
Ann Flint
Maggie Fox
Marnie Francis
John Frankau
Sam Gannon
Sylvie Gatrill
Peter Geeves
Crispin Gillbard
Mercia Glossop
Daniel Godward
Eddie Goodall
David Goodhart
Angela Graham-Jones
Kathleen Gray
Nick Gray
Kathryn Greenaway
Stephen Greif
Rita Gueningault
Mike (Michael) Hall
Walter Hall
Mona Hammond
Bill Hanley
Stephen Harper
Leila Hart
Pearl Hawkes
Felicity Susan Hayman
Jack Hedley
Tom Hegarty
Colin Heggie
Martha Henry
Margaret Heritage
Louise Higgins
Eddi Hill
Gerald Home
Christopher Honer
Martin Howard
Sally Ann Howes
Karen Hubbard
Adam Hudson
John Hudson
Fiona D Hunter
Jonathan Hunter
Veronica Hurst
Brian Jackson
Shirley Jaffe

Valerie James
Simon Jamieson
Lena Jason
Leonie Jessel
David H Johnson
Jill Johnson
Patricia Kane
Anna Karen
Beryl Karney
Tom Karol
Tracy Kashi
Kristyna K'Ashvili
Peter Kay
Arthur Kincaid
Roger Kirby
Valerie Kirkbright
David Kitchen
Keith Ladd
Harry Landis
Sheila Latimer
Jean Lawson
Margot Lawson
Claude Le Saché
Christopher Leonard-Thomas
Affolake Lewis
Audrey Leybourne
Gabriella Licudi
Leon Lissek
George Little
Mirain Llwyd Owen
Al Logan
Terry Lynch
Karin MacCarthy
Ruth Madoc
Marcello Magni
Ronald Mann
Tony Mansell
Vivienne Martin
Piero Mattei
William Maxwell
Tina May
Robin McCallum
Nick McCluskey
Danny McGowan
David McKail
Donald McLeish
Desmond McNamara
Kay Mellor
Ruth Meyers
Wally Michaels
Alexander Milaw
Dave Mobley
Fernand Monast
Bruce Montague
Glenys Moore
Malcolm Morgan
Renate Morley
Ivor Morris

Daniel Moynihan
Michael Munn
Roger Nott
Gwen Overton
Tom Owen
Larry Parker
Richard C Parker
Robin Parkinson
Paddi Parnell
Hilary Paterson
David Peart
Ron Pember
Gordon Peters
Patricia Peters
Leslie Samuel Phillips
Roger Phillips-Davis
Linda Porter-Robinson
Gwyneth Powell
Will Power
Johnny Prenton
Arwel Price
Mark Raffles
Ron Rainbow
Barbara Ray
Martyn Read
Kay Renner
Larry Rew
Ralph Riach
Craig Richard
Gwyn Richards
Thelma Robinson
Malcolm Rogers
Margaret Rogers
James Roose-Evans
Grace Rorke
Clifford Rose
Vanessa Rosenthal
Mark Rowlinson
Ricky Ryland
Iain S S McGlashan
Alaknanda Samarth
Malcolm Seymour
Antony Sher
Joyce Sims
Graham Skidmore
Jack Smethurst
Simon Snellings
Glen South
Andy Spiegel
Barrie Stacey
John Stahl
Michael Stainton
Geoffrey Stanfield
Colin Starkey
Jane Stevens
Keith Stewart
Keith Stitchman
Clive Stock

Pauline Stroud
Lynda Styan
Stephen Sylvester
Michael Taylor
Josephine Tewson
Ian Jacob Thompson
James Tomlinson
Pauline Tooth
Bill Treacher
Uncle Alf
Bobby Velvet
Vercoe
Clem Vickery
John D. Vincent
Gary Waldhorn
Tony Walsh
Marjorie Ward
Charles West
Keith Witall
David Wilder
Frank Williams
Jennifer Wilson
Sydna Withington
Bridget Wood
Jeni Wood
Henry Woolf
Roger Wooster
Tony Wright
Abigail Zatouroff
Matt Zimmerman

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EQUITY