

EQUITY ANNUAL REPORT 2020



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CHAPTER 1: GENERAL

A. ANNUAL REPRESENTATIVE CONFERENCE

The 2020 Annual Representative Conference was cancelled, due to the global Covid-19 pandemic. In its place, a Special Representative Conference was held on 30 November, fully online. The conference dealt with a limited number of motions. In attendance were 24 Councillors and 91 Representatives from Branches and Committees. Two members were awarded Honorary Life Membership (the highest honour the union can bestow): Fiona H Mott and Stephen Spence (previously, the outgoing General Secretary Christine Payne had also been awarded Honorary Life Membership, upon her retirement in October 2020). For full minutes of the Conference, see Appendix 1.

B. ELECTIONS AND REFERENDUMS

Equity President, Council, Appeals Committee and Standing Orders Committee Elections took place in 2020, for full results see appendix 2. No referendums were held in 2020.

C. Lobbying Activity

In 2020 Equity was engaged in a huge amount of campaigning and lobbying activity to highlight the impact of the coronavirus pandemic on Equity members. At the onset of the crisis Equity called for the Government to introduce a basic income guarantee for creative workers. Following the announcement of the furlough scheme and a number of high level meetings with the Chancellor Equity was able to push for the creation of the Self Employed Income Support Scheme. When it became clear in the detail of the SEISS that up to 40% of creatives could be excluded from the Scheme Equity undertook substantial lobbying alongside sister unions, the TUC and Excluded UK to try to improve its terms. Some concessions such as amendments to how the scheme worked for parents and new starters were eventually secured but too many workers were excluded, leading to Equity's broader campaign for social security reform and a basic income guarantee for creative workers akin to that achieved by Irish Equity.

F. Clarence Derwent Awards

First awarded in 1948, these are for the best supporting male and female performances on a London stage. The awards are presented in one year in recognition of work during the preceding 12 months. The 2019 awards were given out in February 2020 and went to Hammed Animashaun and Lucy Briers.

Industrial and Organising

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

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

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

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

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

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

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

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

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

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

The Arts and Campaigning Working Party report, 'Performance For All', was advanced as Equity's arts policy manifesto in

the 2019 election campaign. Work on developing a national campaign network continues.

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

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

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

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

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

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

GENERAL

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(ii) Overseas Touring

Due to the Covid-19 pandemic, there were no overseas tours.

Overseas Touring rates remained as per the 2019 Annual Report.

If the relevant rate can't be found, the correct percentage of the FCO rates can be used for budgeting purposes, 75% of the B rate if accommodation plus breakfast is provided.

	Per Diem	Accommodation only provided - 90% per diem due	Accommodation & breakfast provided - 75% per diem due
China (yuan)	426.67	384	320
Europe (€)	60	54	45
Russia (€)	72	65	54
Tokyo (yen)	10,666.50	9600	8,000
Rest of Japan (yen)	9,333	8400	7,000
Singapore (Singapore\$)	97.33	87.6	73
South Korea (WON)	Rate not agreed	Rate not agreed	70,000 Rate not agreed
Hong Kong (HK\$)	520	468	390
Perth & Sydney (AUS\$)	80	72	60
Rest of Australia (AUS\$)	73	65.50	55
New Zealand (NZ\$)	66.50	60	50
India - New Delhi, Mumbai, Chennai, Kolkatta, Bangalore (INR)	2666	2400	2000
India - Ahmedabad, Baroda, Bhopal, Bhuvaneshwar, Chandigarh, Cochin, Gauhati, Goa, Hyderabad, Jaipur, Jamshedpur, Lucknow, Nagpur, Patna, Pune, Surat, Trivandrum (INR)	1774	1597	1330
Rest of India (INR)	1307	1176	980

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

USA

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

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

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

TRAVEL TIME PAYMENTS

Number of hours Payment
 For 8 to 12 hours £20.00
 For 12 to 20 hours £48.00
 For over 20 hours £64.00

The South Korea rate is still contested and a rate should be agreed with Equity. The Promoters believe 50,000 won is sufficient.

PER DIEMS FOR REPUBLIC OF IRELAND

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

The Full Irish Equity rate as of January 2019:

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

Rates have been frozen due to the pandemic

B LONDON THEATRE

The new West End Agreement which commenced April 2019, was effectively frozen by the onset of the Covid-19 pandemic when a decision was taken on March 16th 2020 to close the Theatres in advance of the Government lockdown on March 23rd. During March negotiations commenced with SOLT to avert the application of force-majeure and the termination of members contracts and a holding Agreement was entered into which paid casts 2.5 weeks of rehearsal or performance salary to effectively hold them under contract for a four week period.

During this period as the crisis deepened Equity entered negotiations to suspend the contracts for a further period. Individual meetings took place with all of the individual West End casts to gain consent for their contracts being frozen. Some casts received £5,000 as an additional payment but not all. When these agreements were negotiated it was envisaged by Producers that the pandemic would be over by September 2020 and the industry return to normal business.

As the prospect of re-opening and normal business returning receded further negotiations took place with SOLT over the summer to put a new Variation Agreement in place which would facilitate the earliest possible return to work when it was envisaged that re-opening could take place with at least socially distanced audiences. The full text of the Variation Agreement was voted on by the casts and members who have worked on West End contracts in the last three years and the Agreement was passed by

a large majority.

The full text is below:

SOLT/Equity West End Theatre Agreement – COVID-19 Variation Re-building the Industry SOLT and Equity have worked together to agree a COVID-19 Variation to the current SOLT/Equity Agreement for West End Theatre Artists (the Agreement). Both SOLT and Equity strongly support it as the best way forward for the industry (of which we are all part) to give the West End the chance to recover and rebuild in these unprecedented times. The Parties agree that their foremost shared objective is to ensure that Artists may continue to be contracted by Managers. They recognise that the current situation necessitates that this must be done on terms that balance some of the risks of production between Managers and Artists. The Parties seek to ensure that the process for achieving this joint aim is clearly set out to their respective members. The Parties confirm their ongoing commitment to the SOLT/Equity Agreement and to retaining its integrity beyond the COVID-19 period. The COVID-19 Variation will operate until the sector is able to operate at 'Pre-Covid-19' levels, which will be assessed through the process set out in the attached document. Other than stated below, all other terms and conditions remain as set out in the SOLT Equity Agreement. The following variations to the SOLT/Equity Agreement for West End Theatre Artists shall operate until the sector is able to operate at 'Pre-Covid-19' levels. 1. The following variations to the SOLT/Equity Agreement shall operate until at least January 2022 and thereafter shall be reviewed in accordance with the Review Mechanism as set out at Appendix 1, other than as provided for under Clause 6 below regarding Sunday payments. 2. All salaries and allowances to remain fixed until the end of the variation agreement as per the mechanism. 3. Salaries will be pro-rated according to the number of rehearsals/performances undertaken, subject to a minimum payment of 5 rehearsals/performances, other than there shall be a floor in Category C theatres of £400, in Category B theatres of £420.00, and in Category A Theatres of £445.45. Such a floor in each Category Theatre shall be calculated exclusive of understudy responsibility payments and other additional payments (Swing, Dance Captain payments). Understudy responsibility payments and additional payments cannot be pro-rated in a pro-rated week. 4. Where less than 8 rehearsals/performances are scheduled, weekly hours shall be prorated subject to a minimum of 5 rehearsals/performances. In a pro-rated week, where a rehearsal is scheduled on a day where there is no performance, Artists will be due a payment of 1/6 of the minimum rehearsal salary. The hours worked on a day where there is no performance shall be included in the total pro-rated weekly hours for the purposes of calculating overtime. It is not the intention of either party that the pro-rating of salaries should take place for long periods of time during the variation agreement. SOLT/Equity will jointly review how the pro-rating is working at three monthly periods following the implementation of the Variation Agreement. Managers will seek to give as much notice of rehearsal days as is reasonably practicable and where practicable, will schedule on consistent days. 5. Where less than 8 performances are scheduled, holiday entitlement may be utilised at the request of either the Manager or the Artist for the day(s) on which there is no performance or rehearsal, provided holiday entitlement is due. A portion of

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holiday entitlement will be reserved for the Artist to take as holiday in the normal way, dependant on the length of the contract. For contracts longer than 6 months, two periods of 6 consecutive days of holiday would be reserved. For contracts from 3 to 6 months, one period of 6 consecutive days of holiday would be reserved. For contracts with a period less than 3 months, no holiday days would be reserved. Managers will give a minimum of 4 weeks' notice other than when Covid-19 related emergencies arise. 6. The Sunday performance payment will not be due until the end of January 2022, other than where a show opens after 1 February 2021, where a period of up to 12 months (52 weeks) from the first performance will apply, but in any event, this period will end no later than and including Sunday 3 April 2022. At the end of January 2022, or the end of the 12-month (52 week) period (being no later than and including Sunday 3 April 2022), the Sunday performance payment will be payable at the 2019/2020 rate. All other provisions under Clause 2.5 Sunday Performances will remain suspended for the duration of the Variation Agreement. 7. If Performers or Stage Management are called early for a Covid-19 test, or their call is extended due to an emergency on the day, there would be no payment for the first 60 minutes or part thereof subject in any event to a maximum of 60 minutes in any single call. This time will not count towards weekly hours when calculating overtime. 8. Where an existing show reopens, Managers will pay travel fares on the production of receipts, up to a maximum payment of £100. For the avoidance of doubt, if there is a further lockdown resulting in further re-openings, the payment will not be due again. 9. The Manager may make such changes to the performance schedule as may be required to accommodate the needs of the production subject to giving a minimum 4 weeks' notice where practicable. It is agreed that Covid-19 related emergencies may mean that less notice may be given. 10. Failure to Produce: If the Manager cancels the production before the opening night, the following shall apply in final settlement of all claims that the Artist may have against the manager under the Contract; Period of Notice of Cancellation Weeks payment at relevant minimum performance salary according to category of theatre More than 4 weeks None 2 – 4 weeks 1 week Less than 2 weeks 2 weeks 11. For the avoidance of doubt, it is confirmed that Clause 2.2.7 – Force Majeure will apply where, through any reason related to Covid-19, the Production is unable to proceed at any time. A production may be suspended for up to 12 weeks without any salary being payable. The Manager may then choose to adopt principles of the SOLT/Equity COVID-19 Variation Agreement or continue to adhere to the terms of the SOLT/Equity West End Theatre Agreement and bring the contract to an end. The Agreement is subject to four monthly reviews but will not terminate before January 22.

Before Christmas a number of West End shows were reactivated to perform to socially distanced audiences

Rates have been frozen at the Year 1 rates April 2019 to April 2020 as below.

Performer/ASM minimum rates

	Cat A	Cat B	Cat C
Year 1	712.73	648.34	583.38
Year 2	726.98	661.31	595.05
Year 3	741.52	674.53	606.95
Year 4*	756.35	688.02	619.09
% total	8.9%	8.9%	8.9%

Deputy Manager Minimum Rates

	Cat A	Cat B	Cat C
Year 1	777.73	713.34	648.38
Year 2	791.98	726.31	660.05
Year 3	806.52	739.53	671.95
Year 4*	821.35	753.02	684.09
% total	8.8%	8.8%	8.8%

Stage Manager Minimum Rates

	Cat A	Cat B	Cat C
Year 1	842.73	778.34	713.38
Year 2	856.98	791.31	725.05
Year 3	871.52	804.53	736.95
Year 4*	886.35	818.02	749.09

Understudy responsibility and performance payment

	Leading Role	Supporting Role
Year 1	28	18.25
Year 2	30	19.25
Year 3	32	21
Year 4	35	22

Swing Payment

Year 1	69
Year 2	75
Year 3	82
Year 4	90

Live Performance

Dance Captain Payment

Year 1	98
Year 2	105
Year 3	112
Year 4	120

Important work that Equity had agreed with SOLT should take place once the new Agreement was in place has not gone ahead and the joint work on the five day week in the initial rehearsal period suspended, together with the working party designed to set up a new system for fairly dealing with ensemble-led theatre.

A review of the Dignity at Work provisions in the new Agreement commenced during the year.

B (ii) West End Choreographers Agreement

A new Covid-19 Agreement was made for Choreographers which changed the quantum of the payments from the traditional thirds. This was to allow for more money to be triggered on the various green lights given the uncertainty of the planning for productions to take place during the Covid-19 period.

Rates are as follows:

Choreographers

	2 October 2019 – 6 April 2020		7 April 2020 – 5 April 2021	
Choreographers	Fee - Musicals	Fee - Plays	Fee - Musicals	Fee - Plays
Category A	£4,870.50	£2,848.00	£4,992.50	£2,919.00
Category B	£4,658.50	£2,724.00	£4,775.50	£2,792.00
Category C	£4,236.50	£2,477.50	£4,342.50	£2,539.50

(iii) West End Directors.

The Equity/SOLT Agreement for Theatre Directors entered the third year of a four year settlement and minimum rates for 2020/21 increased by 5% across all grades.

% Uplift each Year: 5%	1 August 2018 to March 2019	1 April 2019 to 31 March 2020	1 April 2020 to 31 March 2021	1 April 2021 to 31 March 2022
MINIMUM FEES				
Tier A	£4,984	£5,233	£5,495	£5,770
Tier B	£4,334	£4,551	£4,779	£5,018
Tier C	£3,941	£4,138	£4,345	£4,562

Temporary Covid Variation to the Equity/SOLT Agreement for Theatre Directors

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre directors. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

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	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin prep work	12.5%	
On first day of rehearsals	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

(iv) SOLT Theatre Designers

Negotiations concluded in early 2020 delivering an improved package of terms and conditions for theatre Designers working in the West End. Equity worked alongside The ALD and SBTD to submit a comprehensive claim, which sought to improve fees by breaking down the design elements into three phases; design concept, design realisation and design usage. In addition the claim sought to improve expenses and costs associated with model boxes, including the costs of assistant designers. The agreed terms delivered a 5.25% increase in all rates and guaranteed all costs associated with Model Box expenses.

	2 October 2019 - 6 April 2020			7 April 2020 - 5 April 2021		
MINIMUM FEES	Category A	Category B	Category C	Category A	Category B	Category C
Sets						
Major Musicals	£7,143	£6,832	£6,211	£7,321	£7,003	£6,367
Musicals	£5,560	£5,318	£4,834	£5,699	£5,451	£4,955
Straight Plays/Small Musicals	£4,130	£3,950	£3,591	£4,233	£4,049	£3,681
Weekly Fee	£214	£205	£186	£219	£210	£191
Costumes						
Major Musicals	£4,767	£4,559	£4,145	£4,886	£4,673	£4,249
Musicals	£3,734	£3,572	£3,247	£3,827	£3,661	£3,328
Straight Plays/Small Musicals	£2,779	£2,658	£2,417	£2,849	£2,725	£2,477
Weekly Fee	£165	£158	£144	£170	£162	£147
Lighting						
Major Musicals	£3,579	£3,424	£3,112	£3,669	£3,509	£3,190
Musicals	£2,779	£2,658	£2,417	£2,849	£2,725	£2,477
Straight Plays/Small Musicals	£2,067	£1,977	£1,797	£2,118	£2,026	£1,842
Weekly Fee	£130	£124	£113	£133	£127	£116
Expenses						
per day	£63.50	£60.74	£55.22	£65.09	£62.26	£56.60
overnight	£142.91	£136.69	£124.27	£146.48	£140.11	£127.37

Live Performance

Temporary Covid Variation to the Equity/SOLT Agreement for Theatre Designers

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre designers. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

Set and Costume Designers

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin concept work (ie meetings, research, parameters etc)	10%	
On White Card deadline	15%	
On Final Design Deadline	15%	
On the earliest of approval of the design/first day of rehearsal	10% (75%)	1/3 (66.66%)
On press night	25%	1/3

Lighting Designers

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin design work	12.5%	
On approval of the design	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

Assistant Directors

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

C. COMMERCIAL AND SUBSIDISED THEATRE

COMMERCIAL THEATRE – EQUITY/UK THEATRE COMMERCIAL THEATRE AGREEMENT FOR PERFORMERS AND STAGE MANAGEMENT

Rates of pay

2020 should have seen the Equity/UK Theatre Commercial Theatre Agreement move into the second year of a three year pay settlement, however increases were adjusted or suspended in accordance with the variation agreement detailed below.

Covid-19 and its impact

On 16th March 2020, following the announcement by the Prime Minister that the public should avoid going to the theatre, both rehearsals and performances were suspended indefinitely. The force majeure provisions of the Commercial Theatre had the effect of suspending contracts without pay, until such a time the contracts

were terminated through frustration, leaving members under contract losing their jobs overnight, without pay. Consequently, Equity entered a period of negotiation with UK Theatre seeking to negotiate payments to recognise that the force majeure provisions were largely designed to deal with a local suspension, for example because of flood or fire as opposed a national shutdown for an indefinite period of time. This led an agreement in principle where UK Theatre members would be advised to pay the equivalent to two weeks' wages at the relevant minimum. While this was not contractually enforceable, payments were made to 35 of the 36 companies that were under contract on 16th March. This model was also adopted by a number of theatre producers who do not use the terms of the Equity/UK Theatre Commercial Theatre Agreement. It is estimated that this arrangement delivered in excess of £1 million to performers and stage management under contract at the time.

Producers were afforded the opportunity to pick up the suspend and extend arrangements under the SOLT Variation, but only 4 productions took this option and by the end on 2020 only two

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such arrangements remained in place – The Book of Mormon and The Lion King Tours.

In May Equity received an approach from the Commercial Theatre Managers' section of UK Theatre, seeking a temporary variation to the Commercial Theatre Agreement to mitigate against some of the economic and practical implications of the crisis. In consultation with the 30+ Commercial Theatre Deputies who were working when the crisis hit, the Equity Stage Committee and the Equity Stage Management Committee, the Union sought to balance this risk, with the need to protect the financial interests of members with the aim of bringing productions back to the stage as soon as it was safe to do so. To that end the Union agreed the temporary variation detailed below, in May 2020. The variation will be reviewed at six monthly intervals and when the need for it falls away, the agreement will revert to the rates and terms agreed in 2019.

UK Theatre and Equity Commercial Theatre Agreement - COVID-19 Variation Agreement

UK Theatre and Equity (the "Parties") have worked together to build on the joint work undertaken to provide a framework for recovery by entering into a COVID-19 Variation (the "Variation") to the current UK Theatre/Equity Commercial Theatre Agreement (the "CTA"). There are a raft of problems to resolve, particularly relating to touring, before producing can continue. This Variation recognises the additional difficulties of dealing with regional responses to COVID-19 with each venue being affected in multiple different ways as a result of venue, government or local restrictions. This makes planning and producing a consistent tour over a number of guaranteed weeks extraordinarily difficult.

The Parties are committed to working together to make touring and other commercial theatre outside the West End a possibility, so that work can be offered to performers and stage management and Managers can produce at the earliest possible opportunity. Both the Union and Management Association strongly support it as the best way forward for the industry (of which we are all part) to give the commercial theatre sector outside the West End the chance to recover and rebuild in these unprecedented times. It is acknowledged that the alternative would be that productions cease indefinitely until the country is entirely clear of the current crisis.

The Parties agree that their foremost shared objective is to ensure that Artists may continue to be contracted by Managers. They recognise that the current situation necessitates that this must be done on terms that balance some of the risks of production between Manager and Artists. The Parties seek to ensure that the process for achieving this joint aim is clearly set out to their respective members. The Parties confirm their ongoing commitment to the Commercial Theatre Agreement and to retaining its integrity beyond the COVID-19 period. UK Theatre and Equity therefore affirm that COVID-19 has impacted the normal application of the CTA and, as such, the Variation has been agreed to deal with the unprecedented situation.

As soon as a vaccine or other permanent solution is found which allows the sector to operate normally, these variations will fall away for all subsequent productions. At that point, the full terms and conditions of the April 2019 to April 2022 CTA would be reinstated. Accordingly, the Parties will meet every six months to assess if the industry has returned to normal.

The Managers will continue to have due regard for their responsibilities as engagers and employers in relation to the health and safety of Artists and all those in their employ.

The Minimum Terms Contract Variation Agreement

Provisions for those Artists who were under contract on March 16, 2020

The Manager may use the terms of the SOLT/Equity Variation Agreement.

Financial Provisions

2019/2020 rates to be frozen until April 2022 except touring allowance and subsistence which will be fixed at £265 and £172 per week respectively from 1 April 2020.

Variation of dates

The dates entered in the Contract between a Manager and the Artist may be varied by the Manager by:

- bringing the commencement date forward by one week; or
- postponing the commencement date by one week; or
- postponing the commencement date by a number of weeks not exceeding 25% of the total length of the contract.

Weeks Out

A maximum of one third of the total weeks (rounded up to the nearest week) within a contractual period may be designated as Weeks Out.

- Under the following circumstances, the Weeks Out can be unpaid:
 - Weeks declared in writing at the point of contract.
 - Weeks declared subsequent to point of contract and at no less than four weeks' notice, capped at one sixth of the total contractual weeks.
- For weeks above one sixth of the total contractual weeks and declared subsequent to point of contract and at no less than four weeks' notice, half the applicable rehearsal minimum will be paid (such sum to be inclusive of any holiday entitlement applicable to this amount). During Weeks Out, the Artist may take other paid work and does not have to remain available to the Manager. The Manager will be responsible for travel costs to and from the

Live Performance

Artist's home address at the beginning and end of a Weeks Out period. When Weeks Out are declared after the engagement has commenced, reasonably incurred non-refundable receipted expenses (capped at the value of weekly touring allowance) will be reimbursed by the Manager. In the event of the contract being terminated at two weeks' notice or under Force Majeure, the number of Weeks Out that have taken place as a proportion of the total playing weeks shall not be retrospectively recalculated. For the avoidance of doubt, separately and in addition to the provisions for Weeks Out, the Manager may also schedule certain weeks of the contract as Holiday Weeks during which accrued holiday pay only will be payable in the usual way as set out in Clause 6.5.14.

Failure to Produce

If the Manager cancels the production before the opening night, the following shall apply in final settlement of all claims that the Artist may have against the Manager under the Contract.

Period of Notice of Cancellation	Weeks payment at relevant minimum performance salary
More than 4 weeks	None
2 - 4 weeks	1 week
Less than 2 weeks	2 weeks

Force Majeure

If at any time, the Manager's business is interrupted by royal demise, national mourning, war, fire, strikes, lockouts, order of a licensing or public authority or any other cause beyond the Manager's reasonable control then, unless the Manager suffers no financial loss as a result, no salary or other payments shall be due to the Artist under the Contract in respect of performances and/or rehearsals affected.

Force Majeure may, at the Manager's discretion, include any performances which have been cancelled after the date of the Artist's contract following a reduction in seating capacity by order of government, local authority or theatre management for COVID-19 reasons.

Force Majeure may, at the Manager's discretion, be applied at any time to the entire remainder of a contract where more than 20% of scheduled performances have been cancelled under Force Majeure.

Performance Salaries on a reduced schedule (8 performance engagement)

If the engagement is for up to 8 performances per week, performance salaries shall be pro-rated to the actual number of performances performed under 8 subject to a minimum payment equivalent of 66% of the weekly salary.

Salary Tier A, B, & C

A third performance may be scheduled on one day of a 8, 9, or 10 show week, provided that the break provisions of the standard Agreement are observed.

In the event of a reduced schedule three performances may be scheduled on any one day, provided that the break provisions of the standard Agreement are observed. If three performances are scheduled on one day, there will be no pro-rating applied to the performance salary for the week.

Other than stated below, all other terms and conditions remain as set out in the CTA.

Despite the ongoing Government restrictions, the touring sector remained dormant throughout 2020 and the variation agreement has had limited application in venue based Commercial Theatre.

Theatre Choreographers Agreement UK Theatre/Equity Choreographers Agreement.

In line with all the other creative Agreements, a new Covid-19 structure was agreed for the payments of fees as described below for Directors.

Rates remain frozen at the April 2020 levels and have not increased.

MINIMUM FEES	
Commercial Theatre	
Tours and Seasons	£1,408
Exceptional Minimum	£756
Subsidised Repertory	
MRS� Grade 1	£1,358
MRS� Grade 2	£1,188
MRS� Grade 3	£1,094
ADDITIONAL WEEKS	
Commercial Theatre	
Tours and Seasons	£482
Exceptional Minimum	£317
Subsidised Repertory	
MRS� Grade 1	£543
MRS� Grade 2	£475
MRS� Grade 3	£438
DAILY ENGAGEMENTS	
Commercial Theatre	
Tours and Seasons	£217
Exceptional Minimum	£126
Subsidised Repertory	
MRS� Grade 1	£213

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MRS� Grade 2	£213
MRS� Grade 3	£162
ADDITIONAL DAYS	
Commercial Theatre	
Tours and Seasons	£146
Exceptional Minimum	£93
Subsidised Repertory	
MRS� Grade 1	£144
MRS� Grade 2	£144
MRS� Grade 3	£130

THEATRE DIRECTORS – EQUITY/UK THEATRE COMMERCIAL THEATRE AGREEMENT

The Equity/SOLT Agreement for Theatre Directors entered the third year of a four year settlement, which will see rates increase 22.7% across the period. In the year 2020/21 all rates increased by 5%.

% Uplift Each Year: Commercial 6% in Year 1 and 5% Thereafter	YEAR 1	YEAR 2	YEAR 3	YEAR 4
	1 August 2018 - 31 March 2019	1 April 2019 - 31 March 2020	1 April 2020 -31 March 2021	1 April 2021 - 31 March 2022
COMMERCIAL TOURS & SEASONS				
Normal Minimum	Director's fee	Director's fee	Director's fee	Director's fee
Short Run	£2,626	£2,757	£2,895	£3,040
Long Run	£4,376	£4,595	£4,825	£5,066
Exceptional Minimum				
Short Run	£1,970	£2,069	£2,172	£2,281
Long Run	£2,955	£3,103	£3,258	£3,421
Minimum Weekly Fees	Weekly Fee/ Daily Fee	Weekly Fee/ Daily Fee	Weekly Fee/ Daily Fee	Weekly Fee/ Daily Fee
Normal Minimum (Short Run)	£525	£551	£579	£608
	£88	£92	£97	£102
Exceptional Minimum (Short Run)	£394	£414	£435	£457
	£66	£69	£72	£76

Temporary Covid Variation to the Equity/UK Theatre Agreement for Theatre Directors

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre directors. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin prep work	12.5%	
On first day of rehearsals	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

Live Performance

THEATRE DESIGNERS – EQUITY/UK THEATRE COMMERCIAL THEATRE AGREEMENT

Negotiations concluded in early 2020 delivering an improved package of terms and conditions for theatre Designers working in Commercial Theatre. Equity worked alongside The ALD and SBTD to submit a comprehensive claim, which sought to improve fees by breaking down the design elements into three phases; design concept, design realisation and design usage. In addition the claim sought to improve expenses and costs associated with model boxes, including the costs of assistant designers. The agreed terms delivered a 5.25% increase in all rates and guaranteed all costs associated with Model Box expenses, including Assistant Designer costs.

Set and Costume Designers

	2 October 2019 - 6 April 2020	7 April 2020 - 5 April 2021
Commercial Theatre		
Higher Minimum Tour / Season / Musical	£3,748	£3,842
Straight Play	£3,014	£3,089
Exceptional Minimum Tour / Season / Commercial Rep	£1,622	£1,663

Lighting Designers

	2 October 2019 - 6 April 2020	7 April 2020 - 5 April 2021
Commercial Theatre		
Higher Minimum Tour / Season / Musical	£2,368	£2,428
Straight Play	£1,321	£1,354
Exceptional Minimum Tour / Season / Commercial Rep	£633	£649

Temporary Covid Variation to the Equity/UK Theatre Agreement for Theatre Designers

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre designers. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

Rates for Set and Costume Designers:

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin concept work (ie meetings, research, parameters etc)	10%	
On White Card deadline	15%	
On Final Design Deadline	15%	
On the earliest of approval of the design/first day of rehearsal	10% (75%)	1/3 (66.66%)
On press night	25%	1/3

Chapter 3

Rates for Lighting Designers:

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin design work	12.5%	
On approval of the design	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

Managers are committed to a full financial review from April 2021. Some gains were made to the Agreement including a new Clause concerning construction costs with direct reference to meeting the costs of an Assistant Designer. A new Expenses Clause has been agreed and there will be a new standard form of engagement/contract inserted into the Agreement.

SUBSIDISED THEATRE - EQUITY/UK THEATRE SUBSIDISED MANAGERS' AGREEMENT FOR PERFORMERS AND STAGE MANAGEMENT

Rates of pay

2020 saw the Equity/UK Theatre Subsidised Managers' Agreement move into the second year of a three year pay settlement, bringing 1% increase to both the minimum rates of pay and Middle Range Salary Levels, alongside an increase of 4.1% increase in subsistence and touring allowance from April 2020.

MINIMUM RATES FOR SUBSIDISED AGREEMENT			
	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2022
PERFORMERS	+ 0%	+ 1%	+ 1%
Minimum Salary			
MRS� Grade 1, 2 & 3 theatres	£450.00	£454.50	£459.05
MRSL Grades			
MRS� Grade 1 theatres	£550.00	£555.50	561.06
MRS� Grade 2 theatres	£485.00	£489.85	£494.75
MRS� Grade 3 theatres	£450.00	£454.50	£459.05
Minimum Salary			
ASM			
MRS� Grade 1, 2 & 3 theatres	£450.00	£454.50	£459.05
DSM			
Grade 1 theatres	£500.00	£505.00	£510.05
Grade 2 theatres	£468.00	£472.68	£477.41
Grade 3 theatres	£459.00	£463.59	£468.23
CSM			
Grade 1 theatres	£594.00	£599.94	£605.94
Grade 2 theatres	£524.00	£529.24	£534.53
Grade 3 theatres	£486.00	£490.86	£495.77

Live Performance

OTHER PAYMENTS	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2022
Understudy / Swing responsibility payment per week	£21.30	£25.00	£25.00
Additional roles per week	£7.31	£10.00	£10.00
Understudy Performance Payment			
Leading role - per performance	£25.96	£26.83	£27.64
Other roles - per performance	£15.75	£16.10	£16.58
Flying per week	£43.50	£48.00	£48.00
Dance Captain	£32.24	£36.00	£36.00

SUBSISTENCE AND TRAVEL	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2022
Relocation Allowance 71% of touring allowance	£173.95	£181.05	£188.15
Commuting Allowance 61% of touring allowance	£149.45	£155.55	£161.65
Touring Allowance	£245.00	£255.00	£265.00
Daily Touring Allowance	£40.83	£42.50	£44.17
Out of pocket expenses / Meal Allowance	£12.82	Pending RPI	Pending RPI
Mileage Allowance	0.44p per mile		

SUNDAYS			
One performance in every 4 weeks (or part thereof)	No payment		
For each additional performance in the same 4 week period (or	£35 per perf	£37.50 per perf	£40 per perf
Work non-performance related	Double time for minimum 4-hour call		

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ACTOR -MUSICIANS SUBSIDISED AGREEMENT	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2022
	+ 0%	+ 1%	+ 1%
MRSL 1 Theatres			
Rehearsal	£558.65	£564.24	569.88
Playing up to 2 instruments	£563.67	£569.31	£575.00
3 or more instruments	£620.04	£626.24	£632.50
MRSL 2 Theatres			
Rehearsal	£491.48	£496.39	£501.35
Playing up to 2 instruments	£494.95	£499.90	£504.90
3 or more instruments	£544.45	£549.89	£555.39
MRSL 3 Theatres			
Rehearsal	£454.58	£459.13	£463.72
Playing up to 2 instruments	£460.15	£464.75	£469.40
3 or more instruments	£506.17	£511.23	£516.34

ACTOR-MUSICIAN UNDERSTUDYING	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2021
Where an Artist is paid as an Actor but covers an Actor-Musician:			
Responsibility payment (Paid per Role, per week) Calculated as 4% of performer	£18.00	£18.18	£18.36
Performance payment: cannot be less than the difference between the cover's basic pro-rated per			
Where an Actor-Musician is covering another Actor-Musician:			
Actor understudy payments apply (other than incidental and minor covering)			

Covid-19 and its impact

On 16th March 2020, following the announcement by the Prime Minister that the public should avoid going to the theatre, both rehearsals and performances were suspended indefinitely. The effect of an indefinite closure in the subsidised sector, where contracts tend to be between five and twelve weeks, led to the widespread termination of contracts of performers and stage management engaged on a freelance basis. Equity Organisers in each of the nations and regions, worked with Equity Deputies and theatre managers to ensure that performers and stage management, received their contractual entitlement either under the force majeure provisions or the failure to produce clauses. Stage Management who were on permanent contracts migrated to the Government's furlough scheme.

In lieu of any live productions being possible Equity began to

receive approaches from theatre managers, seeking to make available online, digital recordings of previously performed productions. The approach adopted by the Union sought to recognise the need for theatre managers to find alternative revenue streams to replace ticket income and the need to maintain a relationship with their audiences, at the same time as ensuring that appropriate payments were made to Equity members. To that end, Equity Organisers across the UK undertook negotiations with subsidised managers to deliver payment models, which included upfront fees, shares in donations and royalties in sales.

In April Equity received an approach from the Subsidised Managers' section of UK Theatre, seeking a temporary variation to the Subsidised Managers' Agreement and in particular the

failure to produce/cancellation clauses. UK Theatre claimed that existing provisions, which were largely upheld during the initial closure, were preventing subsidised producers from planning and contracting work in an environment where there was a high risk of short notice closures and cancellations. In consultation with the Equity Stage Committee and the Equity Stage Management Committee, the Union sought to balance this risk, with the need to protect the financial interests of members and to ensure that productions returned to the stage as soon as it was safe to do so. To that end the Union agreed the temporary variation detailed below, in May 2020.

Variation Agreement 1

COVID-19 Provisions

UK Theatre/Equity Subsidised Agreement

Due to the unprecedented circumstances, and the ongoing future consequences brought about by COVID-19, UK Theatre and Equity have agreed that the following revised provisions will apply to the terms of the UK Theatre/Equity Subsidised Agreement.

For the period up to 31st May 2020

- Performers and Stage Managers whose contracts had, or would have started during this period but have or will be cancelled by the manager because of circumstances brought about by COVID 19, will be entitled to receive a minimum payment equivalent to 3 weeks at 80% of the applicable MRSL.

For the period from 1st June 2020 to 6th April 2021

- Where Performers and Stage Managers whose contracts would have started during this period are cancelled by the manager because of circumstances brought about by COVID 19, the following will apply:
 - At least 4 weeks' notice of cancellation is given; no payment is due.
 - 2 - 4 weeks' notice of cancellation is given; a minimum payment equivalent to 1 week at the applicable MRSL will be made.
 - Less than 2 weeks' notice of cancellation; a minimum payment equivalent to the lesser of 2 weeks at the applicable MRSL, or the applicable MRSL rate for the remaining duration of the contract, will be made.

As restrictions gradually lifted during the summer, modest levels of activity began to take place across the UK in the subsidised, although the longevity of the crisis had led to a much more cautious approach on the part of the producers than had been hoped. Where productions had taken place UK Theatre members were seeking ways mitigate the impact of producing on a socially distanced model and increasingly sought to incorporate a digital offer to their audiences. In the autumn, UK Theatre approached

the Union seeking a further temporary variation to the agreement, which looked to codify a hybrid model of presenting productions, which would enable digital sales to take place in the event that social distancing was in place, or that a local or national lockdown prevented live productions from being presented. In addition UK Theatre members wanted the option of providing Covid secure accommodation, without having to pay the out of pocket expenses payment due under the agreement. The full text of the variation, which can be seen below, was put to ballot to members who had worked on the agreement since April 2016 and was endorsed by 91% of those taking part in the ballot.

Variation Agreement 2

COVID-19 Variation Agreement

UK Theatre and Equity ("the Parties") have worked together to build a COVID-19 Variation Agreement to the current UK Theatre/Equity Subsidised Theatre Agreement ('the Subsidised Agreement').

COVID-19 has impacted the normal application of the Subsidised Agreement and the Variation Agreement recognises the additional difficulties of dealing with regional responses to COVID-19 with each venue being affected in multiple different ways as a result of venue, government or local restrictions. The Parties believe that this agreement provides a way forward for the subsidised theatre sector to recover and rebuild in these exceptionally difficult times.

The Parties agree that the COVID-19 Variation will be in place until our industry is fully operating at pre COVID-19 levels. The agreement will run until the end of April 2022. In January 2022, the Parties will commence a joint review to assess whether our industry is operating at pre COVID-19 levels and to determine arrangements beyond the end of April 2022.

The Parties will meet every six months to monitor the operation of the agreement.

The Managers will continue to have due regard for their responsibilities as engagers and employers in relation to the health and safety of Artists and all those in their employ.

Other than stated below, all other terms and conditions would remain as set out in the Subsidised Agreement.

UK Theatre/Equity Subsidised - The Minimum Terms Contract Variation Agreement Financial Provisions

2020/2021 minimum rates to be maintained until April 2022. In accordance with the joint review process commencing in January 2022 UK Theatre will, subject to prevailing economic and business circumstances, seek to revise rates to the previously agreed April 2021/2022 rates with effect from April 2022.

Where the manager provides accommodation for the Artist as an alternative to the payment of allowances, no payments in respect of Out of Pocket expenses will be made (amends Clause 17.5).

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Whilst the Artist may decline the accommodation provided by the manager in favour of their own arrangements and receive Subsistence/Touring Allowance as appropriate, the Artist undertakes that such accommodation shall be in accordance with prevailing Government/Public Authority Covid-19 regulations and/or guidance, and will provide reasonable information to the manager in that regard.

Variation of dates (amends Clause 4.1)

The dates entered in the Contract between a Manager and the Artist may be varied by the manager by postponing the dates entered in the contract by 2 weeks. 4 weeks' notice should be given of any variation but it is acknowledged that in Covid-19 related emergencies, less notice may be given.

Weeks Out (amends Clause 4.2)

For productions performing at more than one subsidised theatre, a maximum of one third of the total weeks (rounded up to the nearest week) within a contractual period may be designated as Weeks Out.

- Where no less than four weeks' notice is given the Weeks Out will be unpaid, subject to a cap of one sixth of the total contractual weeks.
- For weeks above one sixth of the total contractual weeks and declared at no less than four weeks' notice, half of the relevant Minimum Weekly Salary (such sum to be inclusive of any holiday entitlement applicable to this amount).
- Any Weeks Out declared at less than four weeks' notice should be paid at the relevant Minimum Weekly Salary.
- For the avoidance of doubt, separately and in addition to the provisions for Weeks Out, the Manager may also schedule certain weeks of the contract as Holiday Weeks during which accrued holiday pay only will be payable in the usual way as set out in Clause 14 Annual Holiday.

During unpaid Weeks Out, the Artist may take other paid work and does not have to remain available to the Manager. During a paid Week Out the Manager may require the Artist's services either to perform or rehearse, and in such circumstances, shall top up the Artist's Basic Performance Salary on a pro-rata basis for each day the Artist is called to work.

The Manager will be responsible for travel costs to and from the Artist's home address at the beginning and end of a Weeks Out period.

Reasonably incurred non-refundable receipted expenses (capped at the value of weekly touring allowance) will be reimbursed by the Manager.

In the event of the contract being terminated at two weeks' notice or under Force Majeure, the number of Weeks Out that have taken place as a proportion of the total playing weeks shall not be retrospectively recalculated.

Force Majeure (amends Clause 13)

Clause 13 Force Majeure shall be amended as follows:

The Manager shall not be obliged to pay more than one-sixth of the relevant Minimum Weekly Salary for any rehearsal and one-eighth of the relevant Minimum Weekly Salary for any performance for which the engagement is suspended by reason of royal demise, national mourning, war, fire, strikes, lockouts, or order of any public or licensing authority, or any case beyond the control of the Manager.

At any time when rehearsals/performances are so suspended for reasons related to Covid-19, the Manager may cancel the production as set out in the clause below and any payments made under force majeure will be offset against any payments due as a result of cancellation.

Failure to Produce or Cancellation of production (amends Clause 25)

If the Manager cancels the production for Covid-19 related reasons, the following payments shall be made in full and final settlement of all claims that the Artist may have against the Manager under the Contract. For the avoidance of doubt, any payments made in respect of force majeure will be offset against the payments below.

For contracts of more than 6 weeks, the following will apply:

Period of Notice of Cancellation	Weeks payment at the applicable MRSL
More than 4 weeks before the First Rehearsal	1 week
Less than 2 weeks before the First Rehearsal or at any time thereafter including during the run of the production	A maximum of 2 weeks or the remaining length of the contract, whichever is the lesser.

For contracts of 6 weeks or less, the following will apply:

Period of Notice of Cancellation	Weeks payment at the applicable MRSL
More than 4 weeks before the First Rehearsal	None
Less than 4 weeks before the First Rehearsal or at any time thereafter including during the run of the production	A maximum of 1 week or the remaining length of the contract, whichever is the lesser.

Live Performance

Performance Salaries on a reduced schedule

Performance salaries shall be pro-rated to the actual number of performances performed, subject to a minimum payment equivalent of the current Minimum Weekly Salary for the relevant role according to the applicable MRSL Grade (eg £454.50 for performers/ASMs in a Grade 1, 2 or 3 theatre, £505 for DSMs in a Grade 1 theatre etc). Minimum understudy responsibility payments and other additional payments (ie Swing, Dance Captain payments) must be paid in addition and cannot be pro-rated. For the avoidance of doubt, additional understudy performance payments can be pro-rated.

Performance Schedule

The Manager may make such changes to the performance schedule as may be required to accommodate the needs of the production, subject to giving a minimum of 4 weeks' notice where practicable. It is agreed that Covid-19 related emergencies may mean that less notice may be given.

Third Performance (amends Clause 10)

Any performance schedule may include a third performance scheduled on one day of any week without additional payment, provided that the running time does not exceed 2 hours and the break provisions of Clause 10.1 of the UK Theatre/Equity Subsidised Agreement are observed.

In the event of a reduced schedule, if three performances are scheduled on one day there will be no pro-rating applied to the performance salary for the week. For the avoidance of doubt, for each additional performance over the amount for which the Artist is contracted, payment will be as per Clauses 10.2.1 or 10.2.2.

Overtime (amends Clause 12 and Clause 7)

If performers or stage management are called early for a Covid-19 test, or their call is extended due to an emergency on the day, there will be no payment for the first 60 minutes or part thereof subject in any event, to a maximum of 60 minutes in any single call.

Additionally, this time will not count towards weekly hours when calculating weekly hours for overtime purposes except where, under Clause 7.2.5, the maximum working week is 46 hours. In such circumstances, a maximum of 3 hours will be disregarded when calculating weekly hours for overtime purposes.

Live Streaming and/or streaming of a previously recorded live performance of the current production

In any of the following circumstances:

- The seating capacity of the venue is reduced due to Covid-19 related social distancing requirements;
- The venue is forced to close to the public due to Covid-19 related national or local lockdown or isolation measures;

- The scheduled performance is unable to proceed due to the unavailability of members of the company because of Covid-19 or required isolation due to Covid-19; the Manager may sell tickets to a live stream of a performance and/or a recorded live performance. Such streaming would be made available to a closed audience for viewing during the run of the production.

The total number of seats sold plus the total number of tickets sold to an online stream/recording must not exceed the normal total seating capacity of the theatre auditorium, as aggregated across the entire run of the production.

The stream will be hosted on a secure platform and will only be shown during the run of the production, and no permanent recording will remain online.

In such circumstances, the Artist's performance salary would continue to be paid as normal and no additional payment would be due. Any use of recorded work outside these terms would be subject to separate negotiation.

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THEATRE DIRECTORS – EQUITY/UK THEATRE SUBSIDISED MANAGERS’ AGREEMENT

The Equity/SOLT Agreement for Theatre Directors entered the third year of a four year settlement, which will see rates increase 21.6% across the period. In the year 2020/21 all rates increased by 5%.

% Uplift Each Year: Subsidised 5%	YEAR 1	YEAR 2	YEAR 3	YEAR 4
	1 August 2018 - 31 March 2019	1 April 2019 - 31 March 2020	1 April 2020 -31 March 2021	1 April 2021 - 31 March 2022
SUBSIDISED REPERTORY				
Freelance Directors	Director’s fee	Director’s fee	Director’s fee	Director’s fee
MRS� Grade 1	£3,332	£3,499	£3,674	£3,858
MRS� Grade 2	£2,910	£3,056	£3,209	£3,370
MRS� Grade 3	£2,745	£2,882	£3,026	£3,177
Any week/s over 4 weeks are payable at 20% of Directors Fee. Daily fee is 1/6th of Weekly Fee.				
Artistic Directors	Weekly Fee	Weekly Fee	Weekly Fee	Weekly Fee
MRS� Grade 1	£762	800	£840	£882
MRS� Grade 2/3	£677	£711	£747	£784
Resident Directors				
MRS� Grade 1	£632	£664	£697	£732
MRS� Grade 2	£581	£610	£641	£673
MRS� Grade 3	£539	£566	£594	£624
Assistant Directors (All Grades)	£465	£488	£512	£538

Temporary Covid Variation to the Equity/SOLT Agreement for Theatre Directors

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre directors. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

	VARIATION	CURRENT
On signature	25%	1/3
On ‘go ahead’ to begin prep work	12.5%	
On first day of rehearsals	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

THEATRE DESIGNERS – EQUITY/UK THEATRE SUBSIDISED MANAGERS’ AGREEMENT

Negotiations concluded in early 2020 delivering an improved package of terms and conditions for theatre Designers working in Subsidised Theatre. Equity worked alongside The ALD and SBTĐ to submit a comprehensive claim, which sought to improve fees by breaking down the design elements into three phases; design concept, design realisation and design usage. In addition the claim sought to improve expenses and costs associated with model boxes, including the costs of assistant designers. The agreed terms delivered a 5.25% increase in all rates and guaranteed all costs associated with Model Box expenses, including Assistant Designer costs.

Live Performance

Rates for Set and Costume Designers:

	2 October 2019 - 6 April 2020	7 April 2020 - 5 April 2021
Subsidised Theatre		
MRS L 1	£3,874	£3,971
Studio / Workshop	£1,647	£1,688
MRS L 2 / 3	£2,838	£2,909
Studio / Workshop	£1,368	£1,402

Rates for Lighting Designers:

	2 October 2019 - 6 April 2020	7 April 2020 - 5 April 2021
Subsidised Theatre		
MRS L 1	£1,447	£1,483
Tour	£2,015	£2,065
Studio / Workshop	£693	£710
MRS L 2 / 3	£789	£809
Studio / Workshop	£630	£646

Temporary Covid Variation to the Equity/UK Theatre Agreement for Theatre Designers

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre designers. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

Rates for Set and Costume Designers:

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin concept work (ie meetings, research, parameters etc)	10%	
On White Card deadline	15%	
On Final Design Deadline	15%	
On the earliest of approval of the design/first day of rehearsal	10% (75%)	1/3 (66.66%)
On press night	25%	1/3

Rates for Lighting Designers:

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin design work	12.5%	
On approval of the design	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

Chapter 3

F. ITC Creative Team Rates

The rates have been frozen and not increased during 2020 due to the pandemic and remain as at April 2019.

ITC/Equity: Directors	
Preparatory Fee Full length play	£1579.50
Preparatory Fee Short play	£1093.00
Rehearsals: Weekly payment	£483.00
Artistic/Resident Directors: Weekly pay for all duties	£587.00
ITC/Equity: Designers	
Design fee	£2646.50
Making: Weekly fee for building set and other duties	£518.50
ITC/Equity: Choreographers	
Preparation & up to 2 weeks' rehearsal: Minimum Fee	£1951.50
More than 2 weeks' rehearsal: Weekly Fee	£483.00
More than 2 weeks' rehearsal: Daily Rate	£157.00
Session Rate (max. 3 hours)	£101.00
ITC/Equity Fight Directors: Session rate	
	£90.75

G Opera Agreement for Opera Singers

The rates were increased by 2%.

The Opera Singers rate increased to £401.88 until September 2020 and then to £409.92

(i) Guest Artists

Minimum rates under this Agreement were increased by 2% as follows from October 2019 and from October 2020

Rehearsal Salary	£342 per week	£348.01
Session Fee	£76	£79.07 three hour session
Performance Fee	£276	£281.43
Cover Fee	£97	£98.84
Cut off	£1,149	£1,171.49
Subsistence	£98	TBC

(ii) Opera and Ballet Stage Management

In line with the above, rates were increased by 2% from 1 October 2019 to October 2020 and from October 2020 as follows:

ASM	£357	£364.14
DSM	£382	£389.11
SM	£417	£424.48
CSM	£458	£466.62
Subsistence	£ 98	TBC
In costume	£17.24	£17.58
Dress allowance	£11.49	

Agreement for Opera Directors 2006

An Agreement was made to update the rates by 2% from 1 October 2019 and from October 2020 as follows:

Royal Opera House/English National Opera

Main House	£10,382	£10,589
Studio	£5,884	£6001

Glyndebourne, Scottish, Welsh National Opera,

Opera North	-	£7,337	£7,483
Main House			
Studio		£4,207	£4,290
All other companies		£7,337	£7,483

(iii) Opera Singers Pension Scheme

The Defined Benefit element of the Scheme had closed in 2019.

Opera and Ballet Touring Allowances

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

Weekly rate	£367.81
Single performance rate	£61.30

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

Weekly rate	£459.76
Single performance rate	£76.62

Live Performance

And by 33% for London

Weekly rate:	£490.28
Single performance rate	£81.72

During 2020 due to Covid-19 and the suspension of all touring the rates were not increased

(iv) English National Opera
a) Chorus

Covid 19 caused the cancellation of the latter part of the 2019/20 season and the Chorus were placed on furlough, on and off throughout the year, although the 80% was made up to full pay until the end of the 19/20 season. The ENO did manage to put on a drive in Opera at the Alexander Palace in the Summer but the winter production of Mozart Requiem was cancelled although a recording took place of the concert and was relayed on BBC2. The Company survived intact largely through the help of the furlough scheme.

During the year negotiations took place to make some small amendments to the Chorus Agreement intended to aid the ENO to recover following the shut down in March 2020. To allow the Chorus work to be more fully integrated into all the work of the ENO outside of the main stage opera it was agreed that more sessions could be utilised for work with Bayliss and Development and in order to allow greater flexibility for the scheduling of such work it was agreed that the number of four-week periods where sessions can be increased by 2 to 38 be increased from the 3 currently permitted to 5. It was also agreed that the Sunday payment would be removed and that there can be 6 Sundays scheduled in a season but with a limit of two consecutive double session Sundays. Other smaller changes were agreed but the request to annualise hours was successfully resisted and other smaller requests. The Media fee was absorbed into salary together with the points system as was the Media Premium payment.

Chorus pay did not increase and remains as below for the seasonal contract.

Salary	£36,158 (including consolidated pension)
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Overtime

Single time rate per hour	£23.75
T ½ per hour	£35.62

Rehearsal Part Fees

Principal/Chorus	£61.74 (2/3 £41.16)
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Extra Chorus

The rate remained frozen at £97.66 plus holiday pay.

Stage Management

Stage Managers were furloughed for much of the year in line with the Chorus. Rates remain at August 2019 but there were no changes to the Agreement.

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

Actors/Dancers

Covid-19 meant that there were no Actors/Dancers engaged.

(i) Glyndebourne
a) Chorus

The Covid-19 pandemic hit at the very start of the Glyndebourne season. At first there was a question as to whether the seasonal permanent Chorus would be able to access furlough monies but as they were PAYE they were able to do so from March 23rd and were put on 80% of pay. Given the seasonal Chorus could not be covered by furlough they had to rely on the SEISS and Glyndebourne set up a fund to help those who could not access this by asking for ticket refunds for the cancelled productions to be donated to this fund. Although Glyndebourne hoped to remount productions in July 2020 the productions had to be cancelled. Some concerts were mounted in November and members came off furlough to do this, but unfortunately these were cancelled in accordance with the new Government lockdown announcement. A meeting was held by Zoom in November to discuss whether furlough could be extended amongst other matters, but this was impossible to do and therefore they were taken off furlough at the end of their contract. No pay claim was submitted and in the dire financial circumstances the consolidation of the travel allowance was abandoned. Glyndebourne did not give a cost of living increase for 2021 and the Chorus weekly rate remains at £503.50 plus £142.70 travel allowance.

b) Stage Management

The Stage Management were also placed on furlough and rates frozen.

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

Appearance in costume rate £26.01 per performance and £39.80 for Directed Appearances.

Chapter 3

Actors and Dancers

Rates frozen at
 Actor rate - £375
 The Dancers rate - £460

(ii) Royal Opera House

a) General

The Royal Opera House was hit hard by the Covid-19 pandemic and the cancellation of all productions on the 16th of March. Initially the ROH suspended performances until 19th April and hoped to resume from that date. They initially tried to pay in full all the freelance contracts they had already issued for the season but then following the announcement of the furlough scheme and particularly the SEISS scheme rolled back on their commitments to the freelance workers, paid furlough monies topped up until 4th May and then readjusted depending on earnings. The ROH then conducted an entire review of their business model as they believed that the reliance on almost 100% box office was unsustainable going forward and that the cancellation of the season had damaged their financial stability to such an extent they could not continue as they had. They announced that they had to make overall savings of up to 20%. All of the Unions were effected with a combination of redundancies and worsening of terms presented as necessary economies and the Union entered into negotiations around redundancies and alteration of the agreements for all of the Equity groups.

Chorus

The Chorus were placed on furlough as from 17th March and up to 19th April received 100% of salary. Compulsory leave was given until 3rd May and paid as normal and then from 4th May the Chorus were placed on 80% of full pay. During this time the Chorus created a Covid-19 recovery group which comprised of the Chorus Committee joined by three of the previous Chorus Deputies to ensure that negotiations could be conducted with the strongest possible group. After some time, during the summer it became clear that the ROH were seeking to reduce Chorus pay to £35,000 and make four redundancies to reduce the permanent Chorus size to 44 from 46 and include the separate media payment into the £35,000. These proposals met considerable resistance although more than four Choristers opted for voluntary redundancy and the ROH allowed all of those who had applied to take redundancy temporarily reducing the Chorus size to 39. The ROH rationale for reducing pay was to reduce the number of annual hours by reducing the weekly hours by four per week, although this in reality would have meant that the Chorus did exactly the same work and could be scheduled in exactly the same way for 30% less pay. The Covid-19 Group met frequently and successfully resisted much of the ROH demands in terms of the overall pay reduction. There were some other small changes requested by the ROH, the option for Sunday rehearsals, a four hour piano dress rehearsal, option for other work on a long opera day, an option for a dressing time extension and the removal of credit for the unworked bank holiday

all of which were discussed by the Chorus.

In the Autumn, negotiations were concluded and a number of substantial changes agreed with the Chorus voting almost unanimously to agree.

The annual salary for the Chorus from September 2020 is reduced to £42,274.10 which includes the media payment. Contractual hours were reduced to 1976 with 190 hours of holiday and 50 hours of costume fittings. Weekly hours are reduced to 38 from 40 and the number of 10 week sessions increased from 4 to 6 weeks. The numbers of Sundays on which work can be scheduled was increased to 15.

Thanks are recorded to the Covid-19 Recovery Group and the Deputies Rebecca Lodge and John Mulroy for all their work on behalf of the Chorus through this difficult period.

Extra Chorus

Following the cancellation of the productions on March 16th, Extra Chorus contracts that had been issued were cancelled in April and the ROH paid out 20% of the value of these contracts until the end of the Season, expecting Choristers to apply to the SEISS. Unfortunately not all were able to access Government support and those that could not were advised to apply for the ROH charitable funds. Negotiations took place following the end of negotiations with the Chorus. Changes were agreed with the Extra Chorus contract to reflect the new Agreement with the regular Chorus. The media payment and revised terms were incorporated into the contract and the numbers of Sundays increased to 15. Thanks are recorded to Simon Preece for his work as Deputy and keeping in touch with the Extra Choristers throughout this extremely difficult period.

Rehearsal Session	£122.82
Opera Performance Session	£171.95
1st Night Performance	£147.39

Concert rates are as follows:

Concert day payment	£177.43
Rehearsal rate	£88.71

b) Stage Management

In line with all groups at the ROH the Stage Management were presented with a new contract and a restructure that fitted them within the new pay Grades that were being agreed with BECTU. A Covid-19 Stage Management Recovery Group was convened in order to take negotiations forward. There were two compulsory redundancies amongst the ASM Grades. Negotiations were intense throughout September and October and resulted in a new Agreement which reduced the hours of work from 48 per week to 42.5 hours annualised over a 52 week period. This significantly

Live Performance

reduced the earning of the SSM and SM's but increased the rates for DSMs and ASM's would benefit from the skills payments. It was agreed that there would be no non stage evening rehearsals save for in an emergency. The new contract reflected the changes in the grading structure for the BECTU staff with skills premium payments introduced for the first time. The changes were unanimously agreed by the Department. Thanks are recorded to the Deputy Jonathan Harden and all the Recovery Group for their work on behalf of all the Stage Management.

Senior Stage Manager	£51,000
Stage Manager	£46,750
Deputy Stage Manager	£42,400 - £44,400
Assistant Stage Manager	£38,999 - £40,900

c) Actors and Dancers

Following the cancellation of productions on March 16th, the Actors and Dancers who were under contract were first told that their contracts would be honoured in full. Following the introduction of the SEISS the ROH revised their position and advised the Actors/Dancers that they would only be eligible for 20% of the contract worth in line with the rest of the freelance contracts. Pressure was placed on the ROH to make an exception for this group due to their low pay status and finally the ROH agree to make a payment of 40% of the contract worth. Negotiations stalled on the implementation of a new Agreement for them, given our opposition to the inclusion of the media payment for no additional money.

Rates for the Actors was increased slightly in 2020 but the others frozen at 2019 levels.

Actors:	£425.70
Dancers:	£487.72

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

Dancers per performance lower rate - £26.53 to £79.59

Ballet rates increased by a further 2.5% from September 2019

Rehearsal	£70.29 per three hour session
Performance	£70.29

These rates are inclusive of holiday pay

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

I Ballet and Dance

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

The minimum weekly rate was increased to £408 from October 2020.

Dancer's Pension Scheme

The final meeting to wind up the Scheme did not take place during 2020 but all of the outstanding issues were resolved. The final meeting of the Trustees was set for January 2021 to dissolve the company.

Dancers Career Development

Equity continued to support the work of DCD by the Assistant General Secretary remaining on the Board with Dance Councillor Nick Keegan remaining on the Grants Committee.

English National Ballet

a) Dancers

English National Ballet suffered from the cancellation of all scheduled performances from March 2020 due to the Covid-19 pandemic. ENB furloughed the dancers and relied on pre-existing digital content to keep audiences engaged with Equity's consent on the ENB at Home website. The organisation was plunged into financial crisis. Dancers earning less than £30,000 were kept on full pay with those above on a sliding scale from 18th April at 80% of pay with the Government furlough scheme being used to support the company. Dancers were brought back to do filming work at City Island which was made Covid-19 secure. The vast majority of live performance was cancelled during 2020. ENB applied to the Arts Council Emergency Fund and was successful in obtaining funding of £1.3 million which was used to support the company and enabled them to film productions. There were no compulsory redundancies made but a number of dancers took up the opportunity to leave on enhanced terms under a mutually agreed resignation scheme. Thanks are recorded to the out going Deputies James Forbat and Barry Drummond, both of whom left under the MARS scheme at the end of the season.

Salaries remained at the 2019 rates.

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

Chapter 3

Thanks are recorded to the Deputies, both of whom left ENB at the end of the Season. Three new Deputies were appointed.

a) Stage Management

In line with the Dancers Stage Management were furloughed and were moved to 80% of pay. Pay remained at the 2019 rates.

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

(viii) Rambert Dance Company

In line with the other Dance Companies Rambert was hit badly by the Covid-19 pandemic with all of the live productions cancelled from March 2020 and all UK Touring and International Touring cancelled. The Dancers were placed on the furlough scheme with Rambert topping up to 100%. Three of the dancers were unfurloughed in rotation to create online artistic content and to teach classes. Dancers were then brought back to create content for the Rambert Home Studio, with four productions being filmed for on line streaming with the help of additional funding from the Arts Council. Dancers suffered a 10% pay cut for a few months, before pay was restored to the full 2019/20 levels. Thanks are recorded to Liam Francis, and Kym Alexander who remained as Equity Deputies

	2019/20
Dancer 0	£25,116.00
Dancer 1	£30,618.00
Dancer 2	£35,500.00

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

(ix) Royal Ballet

Following the cancellation of productions, the Royal Ballet dancers were placed on furlough and were advised that the Royal Ballet needed to make significant structural changes to pay and terms to meet the savings required across the ROH. A Covid-19 Recovery Group was set up to look at the managements proposals and negotiate an outcome. The Dancers were not threatened with compulsory redundancies although a couple left with the voluntary package. The Covid-19 Recovery led negotiations and made good progress with many of the changes put forward. The changes were put to a ballot of the dancers in October and of 93 who voted 94.5% were in favour of the outcome of the negotiations. Key changes agreed were the incorporation of the media agreement and payment into the base salary and then a 10% pay cut was applied. The dancers also agreed that there may be two short performances within one 3-hour performance call for a twelve-month period. The ROH agreed to set up a working party with the dancers to look at social media and other media issues

with the Head of Creative so that the dancers could input directly. The ROH also agreed to continue to make the 2.5% payments to DCD. Thanks are recorded to all the Covid-19 recovery group for their hard work in obtaining a successful outcome in disastrous circumstances but particular thanks to the Equity Deputies Thomas Whitehead and Kristen McNally.

New rates were agreed as follows:

Principal Character Artist	56,008.61
First Soloist	56,008.61
Soloist 9+	52,564.27
Soloist	47,496.80
1st Art 10+	42,324.04
1st Art 9th	41,866.66
1st Art 8th	41,407.66
1st Artist	40,948.98
8th Year+	38,657.33
7th Year	38,330.41
6th Year	38,013.86
5th Year	37,698.83
4th Year	36,432.85
3rd Year	35,168.60
2nd Year	33,902.52
1st Year	32,005.01
Aud Jebesen programme dancers	27,898.50

New Adventures/Equity Agreement for Performers and Stage Managers

The Covid-19 pandemic resulted in the cancellation and postponement of all New Adventures work and plans for new productions shelved until the Autumn of 2021. In advance of work re-commencing negotiations commenced to bring in a new Agreement before the old Agreement expired in September 2021. New Adventures also needed a Variation Agreement to apply while the pandemic continued in line with the CTV Variation Agreement. Salary rates remained frozen due to the Variation Agreement at the 2019/20 rates until 3rd October 21 except touring allowance and subsistence which were fixed at £265 and £172 from 1st April 2020.

Salary rates are as follows:

Rehearsal salary	£479.16
Performance salary for first contract	£550.66
Employed but new to production	£592.74

For those returning to Production	£613.83
Swing	£31.52
Performance fee (principal)	£47.23
Performance fee (sub)	£36.42
UK touring allowance	£260

Rates were agreed for a new four year Agreement commencing from 1st October 2021 until 30th September 2025

15. The Theatre Safety Committee

The Theatre Safety Committee comprising of industry bodies, the employers representatives and the unions, met virtually during the year to discuss in the main Covid-19 safety issues and developments during the progress of the pandemic. Four working parties had been set up to feed directly into the DCMS on managing venues, touring, audiences and supporting the workforce through the pandemic which was meeting weekly and reports were given to the Committee. The Committee discussed ventilation, testing, Covid training and the provision of guidance and the adoption of rigorous Safety protocols.

19. Opera Deputies Committee

The Committee met once during 2020 in February, before the Covid-19 closed the Opera Companies and the Deputies were furloughed. The Committee did not put forward an ARC Motion. The Chair Debbie Davison resigned due to taking a sabbatical and the Vice Chair Rebecca Lodge also resigned on leaving the ROH. Plans are being put in place to revitalise the Committee once the pandemic ends with John Mulroy, Chorus Deputy at the ROH acting as Chair.

10 D (8)

The Stage Management Committee

The Stage Management Specialist Committee met 5 times during 2020.

The committee, through the Chair, Lisa Mellor has been represented on the Stage Committee.

The Committee's work has been impacted by the Covid-19 crisis, which has paused some of the ongoing aims of the committee, like the development of the Buy-Out tracker and job descriptions. The committee has continued to meet digitally and has played an active role in shaping and improving the different variation agreements reached with SOLT and UK Theatre. In addition, the committee has participated on an Equity Working Group looking into increasing diversity in Stage Management.

Jamie Byron was elected as the Stage Management Councillor in July and duly resigned from his position on the committee. Fi Mott

embarked upon a career change and resigned from the committee in May. Fi Mott was given Honorary Life Membership at the October Special Representative Conference in recognition of her many years' service as Stage Management Councillor, Committee member and Chair of the Stage Management Committee.

Brian Perkins and Chris Peterson were invited to join the Committee as the next successful candidates in the 2019 Committee election.

Members of the committee from July 2019 are Lisa Mellor (Chair) Jamie Byron (Vice-Chair (until July 2020), Sarah Alford-Smith, Linda Balfour, Lizzie Cooper, Ben Delfont, Sophia Horrocks, Claire Kennard, Fiona H Mott (until May 2020), Brian Perkins (from July 2020) and Chris Peterson (from July 2020).

10 d (9)

Directors and Designers' Committee

The Directors and Designers Committee met five times in 2020.

In early 2020 negotiations concluded on the SOLT and UK Theatre Agreements for Theatre Designers 2020, which secured a much clearer committee on the part of UK Theatre and SOLT members to pay for model box expenses in full, including the costs of Assistant Designers. Minimum fees increased by a total of 5.25% (2.75 from October 2019 and a further 2.5% in April 2020), with a commitment from SOLT/UK Theatre to conduct further negotiations during 2020, looking only at the issue of minimum fees. This work remains a priority, but progress was frustrated by the Covid-19 crisis.

The committee also took part in the negotiation of a temporary variation to the agreements for Directors and Designers with both SOLT and UK Theatre;

In addition and despite the pandemic the focus of its work has been about building the organisation of directors and designers.

Both Director and Designer members of the committee have worked alongside, The Society of British Theatre Designers, The ALD, Stage Directors UK on the creation of a fringe agreement for creative team members and work has continued on the preparation for submitting revisions to the ITC Agreements.

The Following motion was passed to go the ARC, which was subsequently cancelled;

This ARC notes the recent growth in membership and organisation of Theatre Designers within the Union and the positive relationships with the ALD and SBTD. This ARC asks Council to build on this momentum by launching a Fair Fees campaign, aimed ending the culture of low pay and the exploitation of Designers, through securing significant increases in current minimum fees in Equity's Agreements for Designers with SOLT and UK Theatre.

Chapter 3

During 2020 members of the committee were Robbie Butler (Until June 2020), Barry Evans (Chair from August 2020) Max Jones, Zoe Spurr (co-opted), Maddy Girling (co-opted), Charlotte Peters (co-opted) Robert-Shaw (until August 2020), Robyn Winfield-Smith, Phil Stafford, Phillip D'Orleans (co-opted)

3. Stage Committee

Nick Fletcher remained as Chair with the Vice Chair Hywel Morgan. Other elected members are as follows: Jonathan Broadbent, Jackie Clune, Rosie Hilal, Dawn Hope, Emma Manton, Vivianne Parry, Adam Pettigrew, Kirsty Rider, Madeleine Worrall, Tameka Mortimer

The Committee met physically once in January and thereafter four further times by Zoom during 2020 and at each meeting discussed the five key industrial areas, West End, Commercial Theatre, Subsidised Theatre, ITC and Low and No Pay. The Committee considered Motions that had been referred to them by Council and the General Secretary.

The specific objectives that had been set for the Committees term were significantly disrupted due to the pandemic where existing plans were disrupted by the closure of the industry on March 16th. Very little normal work under the National Agreements occurred during 2020 but the Stage Committee reviewed all the various Variation Agreements that were made both as an initial response to the pandemic and onwards throughout the year as the pandemic progressed. All of the National Theatre Agreements were varied through negotiation to reflect the effects of the pandemic and members of the Committee formed the nucleus of working parties in the various negotiations. The Committee were additionally heavily involved in the communications surrounding the final West End Variation Agreement that was put to ballot of the members, including making videos encouraging members to support the Union's recommendation. The Committee approved the extended Variation Agreement for Subsidised Theatre at an emergency meeting held in November.

The Stage Committees objectives for the 2019 – 21 term are as below.

Overall aim

To secure, by all means possible, the best possible terms and conditions for members working in theatre throughout the UK. In line with Equity's "Organising for Success" policy to engage members working with staff, in active participation on agreed agendas in support of Live Performance Department's industrial, organising and servicing objectives in the five key industrial areas: West End, Commercial Theatre, and Subsidised Theatre, Independent Theatre and Low and No pay.

As follows:

1. Form the nucleus of all working parties set up in the Committees term to work with Live Performance staff to

prepare and progress the claims and negotiations for the key industrial agreement for performers and stage managers.

Specifically during this term:

- A new ITC/Equity Agreement for Performers and Stage Managers
 - In conjunction with Directors work on achieving family friendly 5 day rehearsal weeks to be incorporated into Industrial Agreements
 - Prepare claims and negotiate new Agreements for Devised works/Workshops for SOLT
 - Establish Subsidised Theatre Working party to take forward strategy
 - Negotiate variation on the SOLT/Equity contract for ensemble/company theatre to be adopted when agreed
 - Publicise changes to the Agreements on Code of Conduct for Auditions/Manifesto for change
 - In Commercial Theatre work to introduce separate new arrangements for Young Peoples Theatre
 - Negotiate Puppeteers Appendix for the Industrial Agreements
1. Work with staff to build up groups of activists/networks to support and include as members of the above working parties to inform, compile and help negotiate the key national industrial agreements and appendices thereto.
 2. Work with staff to ensure that the new Agreements when concluded are promulgated and communicated to members.
 3. Ensure that the industrial work of the Specialist Committees and any industrial claims are fit for purpose and within Council Policy and that any resulting new Agreements can be endorsed by the Stage Committee.
 4. To consider and as appropriate take forward any Motions that have been referred by Council to the Stage Committee as falling within the Committee's remit.
 5. Wherever appropriate help take forward those parts of the equality agenda that fall within the Committee's brief, and work closely with the Equalities Officer and Committees to ensure the delivery of the inclusive casting policy and Casting Manifesto. Work wherever possible with other campaigning organisations such as PIPA.
 6. To assist wherever possible the Unions Professionally Made, Professionally Paid campaign assisting staff to reach out to companies and organisations that may be in a position to adopt one of the standard agreements covered by the stage committee.
 7. Wherever appropriate assist with the Union's work, including the working group enquiry into sexual harassment and take forward health and safety/mental health issues, including supporting any campaigns and initiatives wherever possible.

Live Performance

8. Ensure the Committee is aware of technological advances in the way live performance is recorded for further use and liaise with the Screen and New Media Committee as appropriate.
9. Ensure link up with the Unions other Committees, Branches and other democratic structures such as the Deputies Networks.
10. Identify campaigning issues within the remit of the Stage Committee and support campaigns as appropriate
11. Work on building communication with the constituencies of each individual member and improve communication
12. To offer assistance to support the Live Performance recruitment initiatives in the five key areas ensuring member density is high across all industrial areas

CDMT

Equity continued to support the work of the CDMT under the Directorship of Glyn Jones with Hilary Hadley, Assistant General Secretary as the Equity representative on the Board. CDMT comprised 32 Accredited schools and 18 Validated awards Association. CDMT ensures the provision of high quality professional dance, drama and musical theatre training, through the accreditation of full time performing arts schools, colleges and conservatoires. Accreditation is only awarded to those providers that have successfully undertaken a thorough and comprehensive institutional level review by a panel of nominated industry experts. CDMT also validates many of the world's leading awarding organisations offering graded vocational and diploma examinations in dance, drama, musical theatre and the related performing arts, ensuring excellence in examination provision by carrying out quality insurance inspections and annual comparability studies of assessment standards. CDMT holds a Career Conference and produces a UK Guide as the primary source of up to date information on high quality provision. They produce newsletters, publications, leaflets and social media platforms and organise annual showcase performances.

In the first part of 2020, CDMT disseminated a steady stream of government and industry guidance to members addressing the Covid-19 conditions; hosted numerous Zoom meetings to facilitate the sharing of information and approaches to the common difficulties faced (including introduction of online discussion forums); produced electronic booklets and submissions to highlight the impact of Covid-19 on the sector, particularly addressing ministers and the authorities; and issued joint public statements with other industry bodies.

The AGM was held by Zoom on 14th October.

One Dance UK

Equity continued to support the work of One Dance UK. Andrew

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

Royal National Theatre

The Covid-19 pandemic caused the cancellation of all performances from March 2020. The National paid all of the Performers contracts in full. At the beginning of the lockdown an agreement was made with consent that the NT could stream four NT Live Productions to a digital audience. Given these were successful a retrospective payment of £200 was made to the performers and stage management involved. The NT also launched NT at Home using archive and NT Live productions with an upfront payment of £300 plus a share of the royalty pool in the same proportion as for the NT Live recordings. The trial for the five day working week during rehearsals was disrupted due to the lack of performances in the auditoria.

Performer Minimum Rates – RNT – 2019/20

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

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

Overtime	2 ½% of basic salary per half hour 5% of basic salary per hour
Overtime – long technical days	More than 10/12 hours – 5% of basic salary per half hour 10% of basic salary per hour 20% of basic salary per hour after 11.30 pm
(Sunday Performances	15% of basic salary plus £40)
Public Holiday Rehearsals	12 ½% of basic salary
Public Holiday Performances	12 ½% of basic salary Minimum - £57.61 Maximum - £71.46

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Sunday or Public Holiday Travel	12 ½% of basic salary Minimum - £57.61 Maximum - £71.46
Travel/Subsistence	Actors living between 25 and 49 miles from NT: £36 per week for any rehearsal period* during the engagement Actors living 50+ miles from NT and commuting: £92 per week for any rehearsal period* during the engagement Actors living 50+ miles from the NT and relocating: £184 per week for the entire engagement
	*or six weeks, whichever is the longer

Royal National Theatre - Stage Management

Ben Donoghue remained as Deputy for the group.

The NT Staff Management were placed on furlough for much of 2020. During 2020 a pay reduction was agreed as follows:

1 November 2020 until 31 March 2021.

Under £25,000 p.a. - no pay cut

£25,000 to £29,999 – 2.5%

£30,000 to £34,999 – 3%

£35,000 to £39,999 – 3.5%

£40,000 to £44,999 – 4%

£45,000 to £49,999 – 4.5%

£50,000 to £54,999 - 5%

£55,000 to £59,999 – 5.5%

£60,000 to £64,999 – 6%

£65,000 to £69,999 – 6.5%

£70,000 to £74,999 – 7%

£75,000 to £79,999 – 7.5%

£80,000 to £84,999 – 8%

£85,000 to £89,999 – 8.5%

£90,000 to £94,999 – 9%

£95,000 to £99,999 – 9.5%

In addition, the NT proceeded to require redundancies across permanent staff and three members of the Stage Management team were sought to take voluntary redundancy to avoid compulsory redundancies. This was achieved through negotiation and settlements made for three members of the permanent staff to leave employment at the National Theatre.

Live Performance

West End Directors Annual Report 2020

The Equity/SOLT Agreement for Theatre Directors entered the third year of a four year settlement and minimum rates for 2020/21 increased by 5% across all grades.

% Uplift each Year: 5%	1 August 2018 to March 2019	1 April 2019 to 31 March 2020	1 April 2020 to 31 March 2021	1 April 2021 to 31 March 2022
MINIMUM FEES				
Tier A	£4,984	£5,233	£5,495	£5,770
Tier B	£4,334	£4,551	£4,779	£5,018
Tier C	£3,941	£4,138	£4,345	£4,562

Temporary Covid Variation to the Equity/SOLT Agreement for Theatre Directors

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre directors. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin prep work	12.5%	
On first day of rehearsals	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

SOLT Theatre Designers

Negotiations concluded in early 2020 delivering an improved package of terms and conditions for theatre Designers working in the West End. Equity worked alongside The ALD and SBTd to submit a comprehensive claim, which sought to improve fees by breaking down the design elements into three phases; design concept, design realisation and design usage. In addition the claim sought to improve expenses and costs associated with model boxes, including the costs of assistant designers. The agreed terms delivered a 5.25% increase in all rates and guaranteed all costs associated with Model Box expenses.

MINIMUM FEES	2 October 2019 - 6 April 2020			7 April 2020 - 5 April 2021		
	Category A	Category B	Category C	Category A	Category B	Category C
Sets						
Major Musicals	£7,143	£6,832	£6,211	£7,321	£7,003	£6,367
Musicals	£5,560	£5,318	£4,834	£5,699	£5,451	£4,955
Straight Plays/Small Musicals	£4,130	£3,950	£3,591	£4,233	£4,049	£3,681
Weekly Fee	£214	£205	£186	£219	£210	£191
Costumes						
Major Musicals	£4,767	£4,559	£4,145	£4,886	£4,673	£4,249
Musicals	£3,734	£3,572	£3,247	£3,827	£3,661	£3,328
Straight Plays/Small Musicals	£2,779	£2,658	£2,417	£2,849	£2,725	£2,477
Weekly Fee	£165	£158	£144	£170	£162	£147

Chapter 3

Lighting						
Major Musicals	£3,579	£3,424	£3,112	£3,669	£3,509	£3,190
Musicals	£2,779	£2,658	£2,417	£2,849	£2,725	£2,477
Straight Plays/Small Musicals	£2,067	£1,977	£1,797	£2,118	£2,026	£1,842
Weekly Fee	£130	£124	£113	£133	£127	£116
Expenses						
per day	£63.50	£60.74	£55.22	£65.09	£62.26	£56.60
overnight	£142.91	£136.69	£124.27	£146.48	£140.11	£127.37

Temporary Covid Variation to the Equity/SOLT Agreement for Theatre Designers

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre designers. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

Set and Costume Designers

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin concept work (ie meetings, research, parameters etc)	10%	
On White Card deadline	15%	
On Final Design Deadline	15%	
On the earliest of approval of the design/first day of rehearsal	10% (75%)	1/3 (66.66%)
On press night	25%	1/3

Lighting Designers

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin design work	12.5%	
On approval of the design	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

Commercial Theatre - Equity/UK Theatre Commercial Theatre Agreement For Performers and Stage Management

Rates of pay

2020 should have seen the Equity/UK Theatre Commercial Theatre Agreement move into the second year of a three year pay settlement, however increases were adjusted or suspended in accordance with the variation agreement detailed below.

Covid-19 and its impact

On 16th March 2020, following the announcement by the Prime Minister that the public should avoid going to the theatre, both rehearsals and performances were suspended indefinitely. The force majeure provisions of the Commercial Theatre had the effect of suspending contracts without pay, until such a time the contracts were terminated through frustration, leaving members under contract losing their jobs overnight, without pay. Consequently, Equity entered a period of negotiation with UK Theatre seeking to negotiate payments to recognise that the force majeure provisions were largely designed to deal with a local suspension, for example because of flood or fire as opposed a national shutdown for an indefinite period of time. This led an agreement in principle where UK Theatre members would be advised to pay the equivalent to two weeks' wages at the relevant minimum. While this was not contractually enforceable, payments were made to 35 of the 36 companies that were under contract on 16th March. This model was also adopted by a number of theatre producers who do not use the terms of the Equity/UK Theatre Commercial Theatre Agreement. It is estimated that this arrangement delivered in excess of £1 million to performers and stage management under contract at the time.

Producers were afforded the opportunity to pick up the suspend and extend arrangements under the SOLT Variation, but only 4 productions took this option and by the end on 2020 only two such arrangements remained in place – The Book of Mormon and The Lion King Tours.

In May Equity received an approach from the Commercial Theatre Managers' section of UK Theatre, seeking a temporary variation to the Commercial Theatre Agreement to mitigate against some of the economic and practical implications of the crisis. In consultation with the 30+ Commercial Theatre Deputies who were working when the crisis hit, the Equity Stage Committee and the Equity Stage Management Committee, the Union sought to balance this risk, with the need to protect the financial interests of members with the aim of bringing productions back to the stage as soon as it was safe to do so. To that end the Union agreed the temporary variation detailed below, in May 2020. The variation will be reviewed at six monthly intervals and when the need for it falls away, the agreement will revert to the rates and terms agreed in 2019.

UK Theatre and Equity Commercial Theatre Agreement - COVID-19 Variation Agreement

UK Theatre and Equity (the "Parties") have worked together to build on the joint work undertaken to provide a framework for recovery by entering into a COVID-19 Variation (the "Variation") to the current UK Theatre/Equity Commercial Theatre Agreement (the "CTA"). There are a raft of problems to resolve, particularly relating to touring, before producing can continue. This Variation recognises the additional difficulties of dealing with regional responses to COVID-19 with each venue being affected in multiple different ways as a result of venue, government or local restrictions. This makes planning and producing a consistent tour over a number of guaranteed weeks extraordinarily difficult. The Parties are committed to working together to make touring and other commercial theatre outside the West End a possibility, so that work can be offered to performers and stage management and Managers can produce at the earliest possible opportunity. Both the Union and Management Association strongly support it as the best way forward for the industry (of which we are all part) to give the commercial theatre sector outside the West End the chance to recover and rebuild in these unprecedented times. It is acknowledged that the alternative would be that productions cease indefinitely until the country is entirely clear of the current crisis.

The Parties agree that their foremost shared objective is to ensure that Artists may continue to be contracted by Managers. They recognise that the current situation necessitates that this must be done on terms that balance some of the risks of production between Manager and Artists. The Parties seek to ensure that the process for achieving this joint aim is clearly set out to their respective members. The Parties confirm their ongoing commitment to the Commercial Theatre Agreement and to retaining its integrity beyond the COVID-19 period. UK Theatre and Equity therefore affirm that COVID-19 has impacted the normal application of the CTA and, as such, the Variation has been agreed to deal with the unprecedented situation.

As soon as a vaccine or other permanent solution is found which allows the sector to operate normally, these variations will fall away for all subsequent productions. At that point, the full terms and conditions of the April 2019 to April 2022 CTA would be reinstated. Accordingly, the Parties will meet every six months to assess if the industry has returned to normal.

The Managers will continue to have due regard for their responsibilities as engagers and employers in relation to the health and safety of Artists and all those in their employ.

Chapter 3

The Minimum Terms Contract Variation Agreement

Provisions for those Artists who were under contract on March 16, 2020

The Manager may use the terms of the SOLT/Equity Variation Agreement.

Financial Provisions

2019/2020 rates to be frozen until April 2022 except touring allowance and subsistence which will be fixed at £265 and £172 per week respectively from 1 April 2020.

Variation of dates

The dates entered in the Contract between a Manager and the Artist may be varied by the Manager by:

- bringing the commencement date forward by one week; or
- postponing the commencement date by one week; or
- postponing the commencement date by a number of weeks not exceeding 25% of the total length of the contract.

Weeks Out

A maximum of one third of the total weeks (rounded up to the nearest week) within a contractual period may be designated as Weeks Out.

- Under the following circumstances, the Weeks Out can be unpaid:
 - o Weeks declared in writing at the point of contract.
 - o Weeks declared subsequent to point of contract and at no less than four weeks' notice, capped at one sixth of the total contractual weeks.
 - For weeks above one sixth of the total contractual weeks and declared subsequent to point of contract and at no less than four weeks' notice, half the applicable rehearsal minimum will be paid (such sum to be inclusive of any holiday entitlement applicable to this amount).

During Weeks Out, the Artist may take other paid work and does not have to remain available to the Manager.

The Manager will be responsible for travel costs to and from the Artist's home address at the beginning and end of a Weeks Out period.

When Weeks Out are declared after the engagement has commenced, reasonably incurred non-refundable receipted expenses (capped at the value of weekly touring allowance) will be reimbursed by the Manager.

In the event of the contract being terminated at two weeks' notice or under Force Majeure, the number of Weeks Out that have taken place as a proportion of the total playing weeks shall not be retrospectively recalculated. For the avoidance of doubt, separately and in addition to the provisions for Weeks Out, the Manager may also schedule certain weeks of the contract as Holiday Weeks during which accrued holiday pay only will be payable in the usual way as set out in Clause 6.5.14.

Failure to Produce

If the Manager cancels the production before the opening night, the following shall apply in final settlement of all claims that the Artist may have against the Manager under the Contract.

Period of Notice of Cancellation	Weeks payment at relevant minimum performance salary
More than 4 weeks	None
2 - 4 weeks	1 week
Less than 2 weeks	2 weeks

Force Majeure

If at any time, the Manager's business is interrupted by royal demise, national mourning, war, fire, strikes, lockouts, order of a licensing or public authority or any other cause beyond the Manager's reasonable control then, unless the Manager suffers no financial loss as a result, no salary or other payments shall be due to the Artist under the Contract in respect of performances and/or rehearsals affected.

Force Majeure may, at the Manager's discretion, include any performances which have been cancelled after the date of the Artist's contract following a reduction in seating capacity by order of government, local authority or theatre management for COVID-19 reasons.

Force Majeure may, at the Manager's discretion, be applied at any time to the entire remainder of a contract where more than 20% of scheduled performances have been cancelled under Force Majeure.

Performance Salaries on a reduced schedule (8 performance engagement)

If the engagement is for up to 8 performances per week, performance salaries shall be pro-rated to the actual number of performances performed under 8 subject to a minimum payment equivalent of 66% of the weekly salary.

Live Performance

Salary Tier A, B, & C

A third performance may be scheduled on one day of a 8, 9, or 10 show week, provided that the break provisions of the standard Agreement are observed.

In the event of a reduced schedule three performances may be scheduled on any one day, provided that the break provisions of the standard Agreement are observed. If three performances are scheduled on one day, there will be no pro-rating applied to the performance salary for the week.

Other than stated below, all other terms and conditions remain as set out in the CTA.

Despite the ongoing Government restrictions, the touring sector remained dormant throughout 2020 and the variation agreement has had limited application in venue based Commercial Theatre.

THEATRE DIRECTORS – EQUITY/UK THEATRE COMMERCIAL THEATRE AGREEMENT

The Equity/SOLT Agreement for Theatre Directors entered the third year of a four year settlement, which will see rates increase 22.7% across the period. In the year 2020/21 all rates increased by 5%.

% Uplift Each Year: Commercial 6% in Year 1 and 5% Thereafter	YEAR 1	YEAR 2	YEAR 3	YEAR 4
	1 August 2018 - 31 March 2019	1 April 2019 - 31 March 2020	1 April 2020 -31 March 2021	1 April 2021 - 31 March 2022
COMMERCIAL TOURS & SEASONS				
Normal Minimum	Director's fee	Director's fee	Director's fee	Director's fee
Short Run	£2,626	£2,757	£2,895	£3,040
Long Run	£4,376	£4,595	£4,825	£5,066
Exceptional Minimum				
Short Run	£1,970	£2,069	£2,172	£2,281
Long Run	£2,955	£3,103	£3,258	£3,421
Minimum Weekly Fees	Weekly Fee/ Daily Fee	Weekly Fee/ Daily Fee	Weekly Fee/ Daily Fee	Weekly Fee/ Daily Fee
Normal Minimum (Short Run)	£525	£551	£579	£608
	£88	£92	£97	£102
Exceptional Minimum (Short Run)	£394	£414	£435	£457
	£66	£69	£72	£76

Temporary Covid Variation to the Equity/UK Theatre Agreement for Theatre Directors

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre directors. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin prep work	12.5%	
On first day of rehearsals	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

Chapter 3

THEATRE DESIGNERS – EQUITY/UK THEATRE COMMERCIAL THEATRE AGREEMENT

Negotiations concluded in early 2020 delivering an improved package of terms and conditions for theatre Designers working in Commercial Theatre. Equity worked alongside The ALD and SBTB to submit a comprehensive claim, which sought to improve fees by breaking down the design elements into three phases; design concept, design realisation and design usage. In addition the claim sought to improve expenses and costs associated with model boxes, including the costs of assistant designers. The agreed terms delivered a 5.25% increase in all rates and guaranteed all costs associated with Model Box expenses, including Assistant Designer costs.

Set and Costume Designers

	2 October 2019 - 6 April 2020	7 April 2020 - 5 April 2021
Commercial Theatre		
Higher Minimum Tour / Season / Musical	£3,748	£3,842
Straight Play	£3,014	£3,089
Exceptional Minimum Tour / Season / Commercial Rep	£1,622	£1,663

Lighting Designers

	2 October 2019 - 6 April 2020	7 April 2020 - 5 April 2021
Commercial Theatre		
Higher Minimum Tour / Season / Musical	£2,368	£2,428
Straight Play	£1,321	£1,354
Exceptional Minimum Tour / Season / Commercial Rep	£633	£649

Temporary Covid Variation to the Equity/UK Theatre Agreement for Theatre Designers

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre designers. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

Rates for Set and Costume Designers:

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin concept work (ie meetings, research, parameters etc)	10%	
On White Card deadline	15%	
On Final Design Deadline	15%	
On the earliest of approval of the design/first day of rehearsal	10% (75%)	1/3 (66.66%)
On press night	25%	1/3

Live Performance

Rates for Lighting Designers:

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin design work	12.5%	
On approval of the design	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

RSC Annual Report

Like all Theatre in 2020, the RSC's Season was interrupted by the Covid-19 Pandemic. In March 2020 both the Swan Company and the Royal Shakespeare Theatre Company were both suspended on full pay, however as the crisis deepened the decision was taken to serve six weeks' notice to the Swan Company bringing their contracts to an end in June 2020. The RST Company remained under contract, while their contracts were suspended and continued to receive pay at the relevant minimum weekly rate under the House Agreement. The RST Company was used to present some outdoor performances in the summer of 2020, but Government restrictions meant that neither of their main productions, A Winter's Tale or A Comedy of Errors were presented to a public audience in 2020. Agreement had been reached to perform, record and broadcast A Winter's Tale on BBC4 in 2021. More broadly, as part of the RSC's Covid recovery plans the decision was taken to temporarily close both The Other Place and The Swan Theatre for a period until March 2022.

Rates were frozen at 2019/20 levels, although in the context of a RSC policy position on pay restraint/pay freezes. It has been made clear that pay restraint for freelancers will be an inevitable consequence of producing less work and that Equity would still seek to bargain to improve the minimum terms of the House Agreement.

EQUITY/RSC AGREEMENT

Minimum rates of weekly pay from 1st April 2019 are as follows	2019/20
Performer's Minimum Salary	£463.40
Stage Management Minimum Salaries	
<u>Basic Rates</u>	
Assistant Stage Manager	£517.88
Deputy Stage Manager	£604.21
Stage Manager	£690.52
Company Stage Manager	£759.59
<u>Higher Rates</u>	
Assistant Stage Manager	£546.65
Deputy Stage Manager	£637.79
Stage Manager	£728.89
Company Stage Manager	£801.80

Chapter 3

Assistant Director Minimum Salaries	
New starter	£541.79
Standard	£593.86
Additional experience	£624.00
London Commuting Allowances	
<u>25-40 miles from</u> London	£48.83
<u>Between 40 and 55 miles from London (in place of Subsistence Allowance)</u>	£133.59
Subsistence Allowances	
Stratford (over 25 miles)	£234.03
London (first four weeks)	£382.88
London (per week thereafter)	£306.62
Touring Allowance	
Weekly Rate	£477.75
Daily Rate	£68.25
<i>(all touring allowances should be rounded up to nearest 25p)</i>	

Live Performance

Other Payments	
US per diem rate – refer to UK Theatre website (as Equity/UK Theatre agreement April 1st, 2014)	
Recording Rate	£130
(from cast album agreement which is amended each year in Nov/Dec)	
Dance Captain/ Fight Captain	£51.13
(for every week in which production is performed and when required, rehearsed)	
Understudy performance payment	
Protagonist's role	1/5 minimum
Other role	1/10 minimum
Additional minimum responsibilities	1/40 minimum
Movement of Scenery & Props	£3.61
Online Digital Payment (<i>paid pro-rata rounded up to nearest £25</i>)	£346.67

Chapter 3

SUBSIDISED THEATRE – EQUITY/UK THEATRE SUBSIDISED MANAGERS’ AGREEMENT FOR PERFORMERS AND STAGE MANAGEMENT

Rates of pay

2020 saw the Equity/UK Theatre Subsidised Managers’ Agreement move into the second year of a three year pay settlement, bringing 1% increase to both the minimum rates of pay and Middle Range Salary Levels, alongside an increase of 4.1% increase in subsistence and touring allowance from April 2020.

MINIMUM RATES FOR SUBSIDISED AGREEMENT			
	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2022
PERFORMERS	+ 0%	+ 1%	+ 1%
Minimum Salary			
MRS� Grade 1, 2 & 3 theatres	£450.00	£454.50	£459.05
MRS� Grades			
MRS� Grade 1 theatres	£550.00	£555.50	561.06
MRS� Grade 2 theatres	£485.00	£489.85	£494.75
MRS� Grade 3 theatres	£450.00	£454.50	£459.05
Minimum Salary			
ASM			
MRS� Grade 1, 2 & 3 theatres	£450.00	£454.50	£459.05
DSM			
Grade 1 theatres	£500.00	£505.00	£510.05
Grade 2 theatres	£468.00	£472.68	£477.41
Grade 3 theatres	£459.00	£463.59	£468.23
SM			
Grade 1 theatres	£561.00	£566.61	£572.28
Grade 2 theatres	£495.00	£499.95	£504.95
Grade 3 theatres	£464.00	£468.64	£473.33
CSM			
Grade 1 theatres	£594.00	£599.94	£605.94
Grade 2 theatres	£524.00	£529.24	£534.53
Grade 3 theatres	£486.00	£490.86	£495.77

OTHER PAYMENTS	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2022
Understudy / Swing responsibility payment per week	£21.30	£25.00	£25.00
Additional roles per week	£7.31	£10.00	£10.00
Understudy Performance Payment			

Live Performance

Leading role - per performance	£25.96	£26.83	£27.64
Other roles - per performance	£15.75	£16.10	£16.58
Flying per week	£43.50	£48.00	£48.00
Dance Captain	£32.24	£36.00	£36.00

SUBSISTENCE AND TRAVEL	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2022
Relocation Allowance 71% of touring allowance	£173.95	£181.05	£188.15
Commuting Allowance 61% of touring allowance	£149.45	£155.55	£161.65
Touring Allowance	£245.00	£255.00	£265.00
Daily Touring Allowance	£40.83	£42.50	£44.17
Out of pocket expenses / Meal Allowance	£12.82	Pending RPI	Pending RPI
Mileage Allowance	0.44p per mile		

SUNDAYS			
One performance in every 4 weeks (or part thereof)	No payment		
For each additional performance in the same 4 week period (or part thereof)	£35 per perf	£37.50 per perf	£40 per perf
Work non-performance related	Double time for minimum 4-hour call		

ACTOR -MUSICIANS SUBSIDISED AGREEMENT	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2022
	+ 0%	+ 1%	+ 1%
MRSL 1 Theatres			
Rehearsal	£558.65	£564.24	£569.88
Playing up to 2 instruments	£563.67	£569.31	£575.00
3 or more instruments	£620.04	£626.24	£632.50
MRSL 2 Theatres			
Rehearsal	£491.48	£496.39	£501.35
Playing up to 2 instruments	£494.95	£499.90	£504.90
3 or more instruments	£544.45	£549.89	£555.39
MRSL 3 Theatres			
Rehearsal	£454.58	£459.13	£463.72
Playing up to 2 instruments	£460.15	£464.75	£469.40
3 or more instruments	£506.17	£511.23	£516.34

Chapter 3

ACTOR-MUSICIAN UNDERSTUDYING	8 April 2019 - 5 April 2020	6 April 2020 - 4 April 2021	5 April 2021 - 3 April 2021
Where an Artist is paid as an Actor but covers an Actor-Musician:			
Responsibility payment (Paid per Role, per week) Calculated as 4% of performer	£18.00	£18.18	£18.36
Performance payment: cannot be less than the difference between the cover's basic pro-rated per			
Where an Actor-Musician is covering another Actor-Musician:			
Actor understudy payments apply (other than incidental and minor covering)			

Covid-19 and its impact

On 16th March 2020, following the announcement by the Prime Minister that the public should avoid going to the theatre, both rehearsals and performances were suspended indefinitely. The effect of an indefinite closure in the subsidised sector, where contracts tend to be between five and twelve weeks, led to the widespread termination of contracts of performers and stage management engaged on a freelance basis. Equity Organisers in each of the nations and regions, worked with Equity Deputies and theatre managers to ensure that performers and stage management, received their contractual entitlement either under the force majeure provisions or the failure to produce clauses. Stage Management who were on permanent contracts migrated to the Government's furlough scheme.

In lieu of any live productions being possible Equity began to receive approaches from theatre managers, seeking to make available online, digital recordings of previously performed productions. The approach adopted by the Union sought recognise the need for theatre managers to find alternative revenue streams to replace ticket income and the need to maintain a relationship with their audiences, at the same time as ensuring that appropriate payments were made to Equity members. To that end, Equity Organisers across the UK undertook negotiations with subsidised managers to deliver payment models, which included upfront fees, shares in donations and royalties in sales.

In April Equity received an approach from the Subsidised Managers' section of UK Theatre, seeking a temporary variation to the Subsidised Managers' Agreement and in particular the failure to produce/cancellation clauses. UK Theatre claimed that existing provisions, which were largely upheld during the initial closure, were preventing subsidised producers from planning and contracting work in an environment where there was a high risk of short notice closures and cancellations. In consultation with the Equity Stage Committee and the Equity Stage Management Committee, the Union sought to balance this risk, with the need to protect the financial interests of members and to ensure that productions returned to the stage as soon as it was safe to do so. To that end the Union agreed the temporary variation detailed below, in May 2020.

Variation Agreement 1

COVID-19 Provisions

UK Theatre/Equity Subsidised Agreement

Due to the unprecedented circumstances, and the ongoing future consequences brought about by COVID-19, UK Theatre and Equity have agreed that the following revised provisions will apply to the terms of the UK Theatre/Equity Subsidised Agreement.

For the period up to 31st May 2020

- Performers and Stage Managers whose contracts had, or would have started during this period but have or will be cancelled by the manager because of circumstances brought about by COVID 19, will be entitled to receive a minimum payment equivalent to 3 weeks at 80% of the applicable MRSL.

For the period from 1st June 2020 to 6th April 2021

- Where Performers and Stage Managers whose contracts would have started during this period are cancelled by the manager because of circumstances brought about by COVID 19, the following will apply:
 - At least 4 weeks' notice of cancellation is given; no payment is due.
 - 2 - 4 weeks' notice of cancellation is given; a minimum payment equivalent to 1 week at the applicable MRSL will be made.
 - Less than 2 weeks' notice of cancellation; a minimum payment equivalent to the lesser of 2 weeks at the applicable MRSL, or the applicable MRSL rate for the remaining duration of the contract, will be made.

As restrictions gradually lifted during the summer, modest levels of activity began to take place across the UK in the subsidised, although the longevity of the crisis had led to a much more cautious approach on the part of the producers than had been hoped. Where productions had taken place UK Theatre members were seeking ways mitigate the impact of producing on a socially distanced model and increasingly sought to incorporate a digital offer to their audiences. In the autumn, UK Theatre approached the Union seeking a further temporary variation to the agreement, which looked to codify a hybrid model of presenting productions, which would enable digital sales to take place in the event that social distancing was in place, or that a local or national lockdown prevented live productions from being presented. In addition UK Theatre members wanted the option of providing Covid secure accommodation, without having to pay the out of pocket expenses payment due under the agreement. The full text of the variation, which can be seen below, was put to ballot to members who had worked on the agreement since April 2016 and was endorsed by 91% of those taking part in the ballot.

Variation Agreement 2

COVID-19 Variation Agreement

UK Theatre and Equity ("the Parties") have worked together to build a COVID-19 Variation Agreement to the current UK Theatre/Equity Subsidised Theatre Agreement ('the Subsidised Agreement').

COVID-19 has impacted the normal application of the Subsidised Agreement and the Variation Agreement recognises the additional difficulties of dealing with regional responses to COVID-19 with each venue being affected in multiple different ways as a result of venue, government or local restrictions. The Parties believe that this agreement provides a way forward for the subsidised theatre sector to recover and rebuild in these exceptionally difficult times.

The Parties agree that the COVID-19 Variation will be in place until our industry is fully operating at pre COVID-19 levels. The agreement will run until the end of April 2022. In January 2022, the Parties will commence a joint review to assess whether our industry is operating at pre COVID-19 levels and to determine arrangements beyond the end of April 2022.

The Parties will meet every six months to monitor the operation of the agreement.

The Managers will continue to have due regard for their responsibilities as engagers and employers in relation to the health and safety of Artists and all those in their employ.

Other than stated below, all other terms and conditions would remain as set out in the Subsidised Agreement.

UK Theatre/Equity Subsidised - The Minimum Terms Contract Variation Agreement

Financial Provisions

2020/2021 minimum rates to be maintained until April 2022. In accordance with the joint review process commencing in January 2022 UK Theatre will, subject to prevailing economic and business circumstances, seek to revise rates to the previously agreed April 2021/2022 rates with effect from April 2022.

Where the manager provides accommodation for the Artist as an alternative to the payment of allowances, no payments in respect of Out of Pocket expenses will be made (amends Clause 17.5).

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Whilst the Artist may decline the accommodation provided by the manager in favour of their own arrangements and receive Subsistence/Touring Allowance as appropriate, the Artist undertakes that such accommodation shall be in accordance with prevailing Government/Public Authority Covid-19 regulations and/or guidance, and will provide reasonable information to the manager in that regard.

Variation of dates (amends Clause 4.1)

The dates entered in the Contract between a Manager and the Artist may be varied by the Manager by postponing the dates entered in the contract by 2 weeks. 4 weeks' notice should be given of any variation but it is acknowledged that in Covid-19 related emergencies, less notice may be given.

Weeks Out (amends Clause 4.2)

For productions performing at more than one subsidised theatre, a maximum of one third of the total weeks (rounded up to the nearest week) within a contractual period may be designated as Weeks Out.

- Where no less than four weeks' notice is given the Weeks Out will be unpaid, subject to a cap of one sixth of the total contractual weeks.
- For weeks above one sixth of the total contractual weeks and declared at no less than four weeks' notice, half of the relevant Minimum Weekly Salary (such sum to be inclusive of any holiday entitlement applicable to this amount).
- Any Weeks Out declared at less than four weeks' notice should be paid at the relevant Minimum Weekly Salary.
- For the avoidance of doubt, separately and in addition to the provisions for Weeks Out, the Manager may also schedule certain weeks of the contract as Holiday Weeks during which accrued holiday pay only will be payable in the usual way as set out in Clause 14 Annual Holiday.

During unpaid Weeks Out, the Artist may take other paid work and does not have to remain available to the Manager. During a paid Week Out the Manager may require the Artist's services either to perform or rehearse, and in such circumstances, shall top up the Artist's Basic Performance Salary on a pro-rata basis for each day the Artist is called to work.

The Manager will be responsible for travel costs to and from the Artist's home address at the beginning and end of a Weeks Out period.

Reasonably incurred non-refundable receipted expenses (capped at the value of weekly touring allowance) will be reimbursed by the Manager.

In the event of the contract being terminated at two weeks' notice or under Force Majeure, the number of Weeks Out that have taken place as a proportion of the total playing weeks shall not be retrospectively recalculated.

Force Majeure (amends Clause 13)

Clause 13 Force Majeure shall be amended as follows:

The Manager shall not be obliged to pay more than *one-sixth of the relevant Minimum Weekly Salary for any rehearsal and one-eighth of the relevant Minimum Weekly Salary for any performance for which ~~the engagement~~* is suspended by reason of royal demise, national mourning, war, fire, strikes, lockouts, or order of any public or licensing authority, or any case beyond the control of the Manager.

At any time when rehearsals/performances are so suspended for reasons related to Covid-19, the Manager may cancel the production as set out in the clause below and any payments made under force majeure will be offset against any payments due as a result of cancellation.

Failure to Produce or Cancellation of production (amends Clause 25)

If the Manager cancels the production for Covid-19 related reasons, the following payments shall be made in full and final settlement of all claims that the Artist may have against the Manager under the Contract. For the avoidance of doubt, any payments made in respect of force majeure will be offset against the payments below.

For contracts of more than 6 weeks, the following will apply:

Live Performance

For contracts of more than 6 weeks, the following will apply:

Period of Notice of Cancellation	Weeks payment at the applicable MRSL
More than 4 weeks before the First Rehearsal	None
2 - 4 weeks before the First Rehearsal	1 week
Less than 2 weeks before the First Rehearsal or at any time thereafter including during the run of the production	A maximum of 2 weeks or the remaining length of the contract, whichever is the lesser.

For contracts of 6 weeks or less, the following will apply:

Period of Notice of Cancellation	Weeks payment at the applicable MRSL
More than 4 weeks before the First Rehearsal	None
Less than 4 weeks before the First Rehearsal or at any time thereafter including during the run of the production	A maximum of 1 week or the remaining length of the contract, whichever is the lesser.

Performance Salaries on a reduced schedule

Performance salaries shall be pro-rated to the actual number of performances performed, subject to a minimum payment equivalent of the current Minimum Weekly Salary for the relevant role according to the applicable MRSL Grade (eg £454.50 for performers/ASMs in a Grade 1, 2 or 3 theatre, £505 for DSMs in a Grade 1 theatre etc). Minimum understudy responsibility payments and other additional payments (ie Swing, Dance Captain payments) must be paid in addition and cannot be pro-rated. For the avoidance of doubt, additional understudy performance payments can be pro-rated.

Performance Schedule

The Manager may make such changes to the performance schedule as may be required to accommodate the needs of the production, subject to giving a minimum of 4 weeks' notice where practicable. It is agreed that Covid-19 related emergencies may mean that less notice may be given.

Third Performance (amends Clause 10)

Any performance schedule may include a third performance scheduled on one day of any week without additional payment, provided that the running time does not exceed 2 hours and the break provisions of Clause 10.1 of the UK Theatre/Equity Subsidised Agreement are observed.

In the event of a reduced schedule, if three performances are scheduled on one day there will be no pro-rating applied to the performance salary for the week.

For the avoidance of doubt, for each additional performance over the amount for which the Artist is contracted, payment will be as per Clauses 10.2.1 or 10.2.2.

Overtime (amends Clause 12 and Clause 7)

If performers or stage management are called early for a Covid-19 test, or their call is extended due to an emergency on the day, there will be no payment for the first 60 minutes or part thereof subject in any event, to a maximum of 60 minutes in any single call.

Additionally, this time will not count towards weekly hours when calculating weekly hours for overtime purposes except where, under Clause 7.2.5, the maximum working week is 46 hours. In such circumstances, a maximum of 3 hours will be disregarded when calculating weekly hours for overtime purposes.

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Live Streaming and/or streaming of a previously recorded live performance of the current production

In any of the following circumstances:

- The seating capacity of the venue is reduced due to Covid-19 related social distancing requirements;
- The venue is forced to close to the public due to Covid-19 related national or local lockdown or isolation measures;
- The scheduled performance is unable to proceed due to the unavailability of members of the company because of Covid-19 or required isolation due to Covid-19;

the Manager may sell tickets to a live stream of a performance and/or a recorded live performance. Such streaming would be made available to a closed audience for viewing during the run of the production.

The total number of seats sold plus the total number of tickets sold to an online stream/recording must not exceed the normal total seating capacity of the theatre auditorium, as aggregated across the entire run of the production.

The stream will be hosted on a secure platform and will only be shown during the run of the production, and no permanent recording will remain online.

In such circumstances, the Artist's performance salary would continue to be paid as normal and no additional payment would be due. Any use of recorded work outside these terms would be subject to separate negotiation.

THEATRE DIRECTORS – EQUITY/UK THEATRE SUBSIDISED MANAGERS' AGREEMENT

The Equity/SOLT Agreement for Theatre Directors entered the third year of a four year settlement, which will see rates increase 21.6% across the period. In the year 2020/21 all rates increased by 5%.

% Uplift Each Year: Subsidised 5%	YEAR 1	YEAR 2	YEAR 3	YEAR 4
	1 August 2018 - 31 March 2019	1 April 2019 - 31 March 2020	1 April 2020 -31 March 2021	1 April 2021 - 31 March 2022
SUBSIDISED REPERTORY				
Freelance Directors	Director's fee	Director's fee	Director's fee	Director's fee
MRSL Grade 1	£3,332	£3,499	£3,674	£3,858
MRSL Grade 2	£2,910	£3,056	£3,209	£3,370
MRSL Grade 3	£2,745	£2,882	£3,026	£3,177
Any week/s over 4 weeks are payable at 20% of Directors Fee. Daily fee is 1/6th of Weekly Fee.				
Artistic Directors	Weekly Fee	Weekly Fee	Weekly Fee	Weekly Fee
MRSL Grade 1	£762	£800	£840	£882
MRSL Grade 2/3	£677	£711	£747	£784
Resident Directors				
MRSL Grade 1	£632	£664	£697	£732
MRSL Grade 2	£581	£610	£641	£673
MRSL Grade 3	£539	£566	£594	£624
Assistant Directors (All Grades)	£465	£488	£512	£538

Live Performance

Temporary Covid Variation to the Equity/SOLT Agreement for Theatre Directors

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre directors. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin prep work	12.5%	
On first day of rehearsals	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

THEATRE DESIGNERS – EQUITY/UK THEATRE SUBSIDISED MANAGERS' AGREEMENT

Negotiations concluded in early 2020 delivering an improved package of terms and conditions for theatre Designers working in Subsidised Theatre. Equity worked alongside The ALD and SBTD to submit a comprehensive claim, which sought to improve fees by breaking down the design elements into three phases; design concept, design realisation and design usage. In addition the claim sought to improve expenses and costs associated with model boxes, including the costs of assistant designers. The agreed terms delivered a 5.25% increase in all rates and guaranteed all costs associated with Model Box expenses, including Assistant Designer costs.

Rates for Set and Costume Designers:

	2 October 2019 - 6 April 2020	7 April 2020 - 5 April 2021
Subsidised Theatre		
MRSL 1	£3,874	£3,971
Studio / Workshop	£1,647	£1,688
MRSL 2 / 3	£2,838	£2,909
Studio / Workshop	£1,368	£1,402

Rates for Lighting Designers:

	2 October 2019 - 6 April 2020	7 April 2020 - 5 April 2021
Subsidised Theatre		
MRSL 1	£1,447	£1,483
Tour	£2,015	£2,065
Studio / Workshop	£693	£710
MRSL 2 / 3	£789	£809
Studio / Workshop	£630	£646

Temporary Covid Variation to the Equity/UK Theatre Agreement for Theatre Designers

As with the other theatre agreements, Equity reached temporary variations to the terms for theatre designers. Minimum rates were protected, but temporary failure to produce clauses were agreed, where the automatic payment of the next 1/3rd of the fee was replaced by a structure which broke down the fee into four payments, with 60% of the next instalment due in the event of a cancellation.

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Rates for Set and Costume Designers:

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin concept work (ie meetings, research, parameters etc)	10%	
On White Card deadline	15%	
On Final Design Deadline	15%	
On the earliest of approval of the design/first day of rehearsal	10% (75%)	1/3 (66.66%)
On press night	25%	1/3

Rates for Lighting Designers:

	VARIATION	CURRENT
On signature	25%	1/3
On 'go ahead' to begin design work	12.5%	
On approval of the design	27.5% (65%)	1/3 (66.66%)
On press night	35%	1/3

Ballet and Dance

Birmingham Royal Ballet

The Birmingham Royal Ballet continues to produce and perform a wide range of world class productions.

After the lockdown the dancers were furloughed

Due to the pandemic it was agreed to freeze the rates of pay at the 2019 levels.

BRB Dancer Salaries 1st April 2020

Further to a request from the company the dancers agreed to a pay freeze and the 2019 rates of pay were maintained.

Apprentice	£19,099.98
First/second year corps	£23,852.33
Third year corps	£25,819.83
Fourth year corps	£27,510.07
Fifth year corps	£29,476.38
First Artist	£32,300.35
Soloist	£38,476.25
First Soloist	£46,349.03
Principal basic rate	£50,565.94

Independent Theatre

Equity and the Independent Theatre Council continued our joint work to promote the Ethical Manager Membership scheme to existing ITC members and regularly funded companies not in ITC membership.

A series of focus groups were held on improvements to the ITC Ethical Manager Director and Designer Agreements in January 2020, but this work was subsequently interrupted by the pandemic. A claim on updated agreements for Directors and Designers will be submitted in 2021.

The claim submitted in 2019 resulted in a modest uplift in fees and rates, and saw the introduction of a collectively bargained day rate for the first time. Equity and ITC had agreed a series of working groups to discuss updates to the Ethical Manager Agreement for Performers and Stage Managers, but we could not proceed with this work in light of the pandemic.

No variation agreements we negotiated in light of the pandemic, and each Ethical Manager request for covid specific contract clauses we handled case by case. In March 2020, every ITC Ethical Manager forced to cancel a production paid performers and stage managers at least three weeks full pay on notice of closure, and creative team members received the next fee instalment due to them.

As part of the Live Performance department's Dignity at Work industrial audit, a series of workshops for ITC members have been delivered by Equity officials advising on the creation and implementation of these policies. This work will continue into 2021.

Rates of pay for 2020/2021 are frozen, and will also apply to 2021/22.

ITC / Equity Performers & Stage Managers:

2020/22	
Minimum Weekly Salary	£494.00
Minimum Day Rate (3 days or less, 4-6 days paid at weekly salary)	£100
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
Relocation: This is the maximum weekly allowance/ reimbursement for those living 25+ miles from home, when working at company base for up to first 16 weeks of the engagement	In London £129.00 Outside London £104.80
Recommended allowances on tour, The Manager has the option to: provide accommodation/meals; reimburse costs actually incurred; or pay the allowances below.	
Accommodation: Daily where Company Member arranges hotel/B&B	£40.90
Accommodation: Daily where Company Member stays with friends etc. (not own home)	£12.90
2020/22	
Meals: Daily where breakfast is provided	£18.20
Meals: Daily 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

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ITC / Equity Directors:

	2019/20
Preparatory Fee: Full length play	£1614.30
Preparatory Fee: Short play	£1117.00
Rehearsals: Weekly payment	£494.00
Artistic/ Resident Directors: Weekly pay for all duties	£599.00

ITC / Equity Designers:

	2019/20
Design fee	£2,704.70
Making: Weekly fee for building set and other duties	£529.90

ITC / Equity Choreographers:

	2019/20
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

Live Performance

Welsh National Opera

b) Chorus

The Spring 2020 tour was interrupted by the first lockdown and the company did not perform in public for the remainder of 2020. The chorus spent much of the year on furlough but started to put together digital projects in the first instance recording from home but then later at St David's Hall and the Wales Millennium Centre when restrictions lifted. The chorus agreed to waive certain rights within the media agreement, and with their main agreement, to allow more flexibility because of the different ways of pandemic working required.

Because of financial uncertainty there was no pay award in September 2020.

The rates therefore remained at

Grade 1	Up to 2 years service	£28,101.12
Grade 2	2-4 years service	£28,778.44
Grade 3	4-8 years service	£29,116.31
Grade 4	8-10 years service	£29,455.23
Grade 5	10-15 years service	£29,793.10
Grade 6	over 15 years service	£30,132.55

There was no wider discussion on the House Agreement during 2020.

b) Extra Chorus

As in previous years there continues to be no progress made on an Extra Chorus deal and the rates remained unchanged.

c) Stage Management

The company shutdown during the first lockdown meant the Stage Management team spent most of 2020 on furlough. Many returned as Covid Monitors when the company resumed in person rehearsals and recording projects.

As no pay award was made in September 2020 the Stage Management rates remained:-

DSM 6	£30,228.89
DSM 5	£29,635.12
DSM 4	£28,893.88
DSM 3	£28,152.63
DSM 2	£27,683.94
DSM 1	£26,935.35
ASM 5	£26,112.13
ASM 4	£25,459.16
ASM 3	£24,806.18

ASM 2	£24,153.20
ASM 1	£23,501.38

Variety, Circus and Entertainment

General

The year started normally with Organising staff attending events such as the Leicester Comedy Festival and Blackpool Magic Convention in February and liaising with circuses to recruit new members as the circus season was about to start. Networks and branches were continuing to meet as plans were being made for the year ahead. It soon became apparent that the industry was about to face considerable challenges in the months ahead with many countries going into various forms of lockdown.

Overseas and cruise work was the first to be affected and many members were forced to cancel overseas tours and with cruises unable to continue, many performers were stranded in ships all over the world.

In the UK, the first lockdown started in March when entertainment venues were forced to close, so many members lost their work for Easter and the May bank holidays. Circuses couldn't start their tours and many of their performers had travelled from overseas ready to start and were unable to do so or return home. The Equity Benevolent Fund was able to provide assistance to some of these stranded circus members.

Some members who had started their seasons in holiday camps were able to be furloughed and so had their income and jobs protected so that they could return later in the season when such businesses were able to reopen. This only applied to a relatively small number. The vast majority of performers in this field are freelance and were booked for one-off dates at pubs, clubs and restaurants as well as private parties in homes and effectively lost their work. Mostly this amounted to 'frustration' of contracts or force majeure if their contracts were worded to cover this and their hirers were not liable to pay their fees and deposits legally had to be returned.

At the start of July pubs and restaurants were able to reopen but were not able to have entertainment indoors. Outdoor performance was allowed from mid-July and following a campaign by the circus industry, and lobbying by Equity, circuses were classified as outdoor venues and allowed to open. Indoor socially distanced performances were allowed from mid-August but unfortunately the tier system introduced in October and the second lockdown starting in November closed most entertainment venues indoors again. Some members were able to continue limited work outdoors throughout most of the summer and autumn doing private parties in gardens, including at care homes, under the performing arts guidelines and doing 'doorstep entertainment' and the like. Street performance was also able to carry on for most of the year but with vastly reduced footfall in formerly busy areas was less viable. The 'Rule of 6', which preceded the tier system, limited who could attend any performance – usually to a single household. The introduction of Tier 4 in England in December, which ultimately led into the third lockdown, was the final blow to live entertainment in 2020.

Throughout this time Equity staff provided advice to members to

Chapter 3

help them navigate the restrictions to enable them to work safely when this was allowed and provide workshops for working online.

Membership

Equity's overall membership dropped by just over 3% during the year due to the pandemic whereas it would have been expected to increase by around 5 - 6% which had been the trend in previous years. The number registered on Equity's Variety Branches showed a similar fall. New membership in variety and circus was also similarly affected by the pandemic with limited opportunities for entertainers to work or for Equity's organising staff to meet potential new members.

In 2020 Equity attended the Blackpool Magicians' Club Convention and the Leicester Comedy Festival in February but the planned programme of events throughout the rest of the year were mostly cancelled or held online.

Branches

Equity has 15 Variety Branches around the UK including Scotland and Wales. Variety branches are required to meet at least four times a year including an Annual General Meeting although most meet more regularly than this, often using a regular pattern such as second Monday in the month.

Branches are part of the democratic structure of the union and can have a say on union policy by sending motions to Council and the Annual Representative Conference and can also send representatives to the ARC. They provide a forum for members to discuss developments in the industry and within the union and they can meet staff and their fellow professionals to get advice on work matters and participate in campaigns and activities. Branches receive some funds from the union centrally, depending on their registered numbers, for use with campaigning, organising and educational projects.

From March, branches were unable to meet in person so had to set up systems for meeting remotely and were assisted by Equity staff where needed. Zoom and other such platforms enabled branches to keep in touch with members and conduct their general business. By this means branches were able to have industry guest speakers attend meetings but were not able to carry out activities such as workshops or showcases in person or to have a presence at events to recruit and retain members as they would normally have done. Branches also send out electronic newsletters and some have their own social media outlets such as Facebook, Twitter and Instagram. Branch Secretaries can also be a resource to members who need assistance when Equity staff may be unavailable and may also receive job information from local employers which they can advertise to members.

Data protection legislation under the GDPR had prevented full information about branch members being passed onto branch secretaries and this had not been helpful. A 'portal' system was developed and tested during 2020 so that secretaries can have access to basic membership details and more extensive information if the member consents. This was due for full rollout in 2021.

Variety Branch Secretaries met as a group with staff in June and also with the Variety, Circus and Entertainers Committee in November via Zoom as part of the usual pattern and also at a special meeting early in the first lockdown.

A list of Variety Branch Chairs and Branch Secretaries can be found in Appendix ?

Variety, Circus and Entertainers Committee
See Chapter ? : National, Area, Industrial & Specialist Committees

Variety and Light Entertainment Council

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

The Joint Secretaries of the VLEC are Michael Vine of the Entertainment Agents' Association and Paul W Fleming of Equity having taken over from Christine Payne as General Secretary in November. They are responsible for the general administration of the Council and the day-to-day running of the organisation. Meetings would normally rotate between the offices of Equity, the Musicians' Union, the Entertainment Agents' Association and UK Theatre with the chairmanship alternating between the Joint Secretaries. In 2020 there was one physical meeting at the SOLT / UK Theatre offices but the remainder were held remotely. Meetings were held more frequently than usual during the pandemic. Equity is represented at meetings by its elected four Variety, Circus and Entertainment councillors along with chair and vice chair of the VLEC.

The principal function of the VLEC is to ensure good practice in the variety and light entertainment industry, by providing appropriate contracts covering every type of engagement in the field and a mechanism for dispute resolution, through formal or informal means. There were no formal dispute hearings in 2020.

The VLEC met five times during 2020 mainly discussing issues relating to the pandemic and the return to work and also Brexit as the deadline for concluding a deal loomed with the implications for visas for working in the EU.

VLEC Contracts

There were no amendments made to any of the terms of the contract terms during 2020. It was also agreed not to increase the rates on the Floorshow and Choreographers' contracts which was in line with other negotiations in live performance due to coronavirus.

(a) VLEC Act As Known Contract

This contract continues to be the benchmark for booking acts

particularly for one-off performances or short runs. The contract is available in paper and electronic formats.

(b) VLEC Floorshow Contract

The rates on this contract were frozen at the previous year's rates. These rates are now in place from 1st November 2020 to 31st October 2021 and are as follows:-

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

Photocalls	£34.20
Public Holiday Performances	£83.70
Illness Payment Ceiling	£83.70

(c) Choreographers' Contract

The Choreographers' Contract is in place until January 2022. The contract is for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows and Trade Shows.

Although the agreement allowed for the rates to increase annually by RPI + 1% in January it was agreed not to implement this rise from January 2021 and to freeze the rates at the January 2020 level.

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

From 2nd January 2020 until January 2022	
Cruise Ship	£3,991
Holiday Camp / Theme Park	£2,990

Floorshow	£2,990
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For any work in excess of the 3 weeks an additional fee of not less than £947 per week or part thereof will be paid. Where the work in excess of 3 weeks is on a cruise ship engagement and takes place on board ship this rate shall be increased to £1,340.

Daily Rate £302

(d) Circus Contract

This contract for the booking of individual acts and troupes continues to be used by members of the Association of Circus Proprietors. It does not contain any minimum rates and has a disputes procedure similar to the other VLEC contracts. There were no changes to the contract in 2020.

Legal Claims

Equity's legal claims service is an important benefit of membership to members working in the variety field. A majority of engagements in this sector are for one-off dates or short-term bookings for the member to perform their own act. The most common issues are cancellations and non-payments. Although there are standard contracts available in electronic and hard copy format for members to use many choose more informal ways of booking work such as email, SMS and through social media and using booking apps. These systems, while convenient, can lead to difficulties further down the line if essential information is not obtained from the booker. Equity's Guide to Contracts explains best practice in making agreements that will stand up legally if anything goes awry.

Resolution of claims works on a geographical basis with the respective Regional, National or London-based Specialist Variety Official taking forward the claim depending on where the engager is based. Should a solution not be found by negotiation with the engager, most claims can be resolved using the County Court's system for money claims. If appropriate, claims can be referred for mediation through the County Court and this has been successful with cases where there is a possible compromise. Most of the claims handled by Organisers will be allocated to the Small Claims Track as they will be below the £10,000 limit. In the case of late payments for work completed, charges are normally applied in accordance with the Late Payment of Commercial Debts (Interest) Act 1998 at the point when the matter goes to court.

Equity covers the court fees when such cases are taken forward and these will be added to the claim to be recovered from the other party if the claim is successful. If enforcement is required, then Equity will also take this forward using appropriate means including through the High Court if the claim value is above £600. When judgments are obtained the debtors can be added to Equity's Court Judgments List which is on the Members' Area of the Equity website to warn other members about working with that company or individual.

When the Covid-19 pandemic started in March 2020 members experienced a high volume of their work for the spring, and

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later some of the summer, cancelled. There was a brief respite in summer and autumn before another lockdown in winter. Members needed assistance with this cancelled work and advice on the return of deposits and how to enter into contracts that were suitably flexible for the future.

For the longer term, seasonal engagements with holiday camps, visitor attractions and theme parks some of these had started whereas others were about to start. Many of the workers engaged for this type of work were furloughed when the lockdown started. Some were able to start later in the season as restrictions were eased.

The typical sort of disputes that normally arise with this type of work such as holiday pay, the national living wage, unfair dismissal or discrimination were considerably reduced this year due to the pandemic.

Equity staff are also frequently asked for advice on other issues associated with their work. The most common are copyright, trademark and other intellectual property issues, mainly to do with act names, photographs and videos online. Social media, now used by most members for promotional purposes, gives rise to many issues and continued to do so. Problems are also commonplace with products bought for work covered by consumer legislation. Although Equity can't take up these cases formally advice can be given on how to deal with such matters. The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £80,337 on behalf of members in 2020 representing something like 100 individual claims. A further amount was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are dealt with via our specialist solicitors.

Social, Working Men's and Other Clubs

These venues are the lifeblood of some communities and regularly engage live entertainers primarily as vocalists, comedians and speciality acts. The areas where this activity is most prevalent are Blackpool, the North East including Humberside, the Manchester region and parts of the Midlands. Along with most hospitality, these venues were forced to close for much of the year after March with the loss of considerable work to mainstream variety entertainers.

There is a contract agreed between Equity and Committee of Registered Clubs Association (CORCA) which is available to be used by affiliated clubs. CORCA is administrated by the Working Men's Club Institute Union (WMCIU) and also comprises the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs.

Holiday Centres, Theme Parks and Visitor Attractions

This sector usually provides significant work opportunities for members whether engaged as seasonal workers on fixed-term contracts or booked as guest entertainers. This includes

a wide range of performers used such as vocalists, comedians, children's entertainers, puppeteers, costume characters and circus performers. The first lockdown started just as the season was about to get underway with some seasonal entertainers already on site and others about to start their contracts. Some were able to be furloughed for return when they were able to reopen. Equity maintains relationships with the larger groups operating sites and attractions, undertakes cast visits and represents members in disputes such as disciplinaries and grievances.

Burlesque Performers

A Burlesque Network had been launched in 2019 and had set out a programme of work to improve working conditions in the industry which had commenced. The pandemic prevented serious progress although members kept in touch via social media and Zoom and tackled some issues.

Children's Entertainers

There are more than 2400 members registered as children's entertainers with Equity, employing a range of skills such as magic, face-painting, clowning, juggling, unicycling and other circus skills. Entertainers perform at a range of events from children's birthday parties to corporate functions and can work for individuals, corporations, charities and local authority engagers such as schools, libraries and festivals. Equity's National Standard Contract can be used for bookings but many choose to use their own resources which can work just as well if done properly. Equity provides advice on this in its Guide to Contracts. There are also booking apps and websites through which entertainers receive bookings.

Equity staff hosted many meetings throughout 2020 via Zoom, principally to advise members on what work they were allowed to do at the various stages of the lockdown, how to undertake risk assessments and work safely and how to work online. Doorstep entertainment and parties in private gardens were the source of much discussion. Normally open meetings would be held in person with entertainers in London, in the nations and regions, and at events, and this will resume in 2021 when restrictions allow.

Circus

Equity's Circus Network, launched in September 2018, had planned to complete work on a number of resources to assist performers including the recording of educational videos. Much of this work was unable to go ahead due to the pandemic but will continue when conditions permit.

The traditional touring tented season was about to start when lockdown commenced leaving some circuses with performers having travelled from overseas now unable to perform and artists unable to return home either. The Benevolent Fund was able to assist some that were Equity members as they were generally unable to access public funds. After a campaign, circuses were

Live Performance

able to get under way in July as they were classified as outdoors and were able to accommodate social distancing due to flexible seating and layout and had good ventilation.

There is a standard contract available negotiated between Equity and the Association of Circus Proprietors (ACP) through the VLEC for 'Acts as Known' in touring tented seasons. This is used effectively by the main employers in the sector who are ACP members.

Comedians

The Equity Comedians' Network started its meeting programme in London in January with a special meeting about the Edinburgh Fringe with a panel covering the Free Fringe and other similar options for venues and some tips on participating generally. Following the next meeting of the Network in March the remaining meetings had to be held via Zoom as meetings in person were not permitted. Ultimately the Edinburgh Fringe itself was cancelled for 2020 and only a small amount of live comedy work was able to go ahead after the start of the first lockdown. There was some outdoor and drive-in work and, for a short time in summer, some indoor socially distanced work primarily in larger venues. The Network hosted a session on working online as many comedians were trying this as an alternative.

Equity had a presence at the Leicester Comedy Festival in February as this was able to go ahead unaffected. This included organising a regular event named 'I Say' which uses an established comic talking about their career. In 2020 Lost Voice Guy was the chosen comedian and the event at the Curve was its usual success.

Professional Wrestlers

2020 was a turbulent year for the UK's professional wrestling industry. Along with Covid-19, in the summer came a wave of sexual abuse allegations around those working in the sector and led to the #SpeakingOut campaign. Working with the industry, Equity released a 5-point pledge which was well received:-

- That the promoter adopts a Dignity at Work Policy
- That their, or any associated training school, adopt a Safeguarding Policy
- That paramedic provision be provided at all events
- That safe, secure changing rooms be provided
- That all travel and accommodation arrangements be agreed prior to date of the work

At the start of the year Equity had achieved recognition with two wrestling promotions which was extended to five by the end of the year and discussions were ongoing with others.

Though not directly linked to either crisis, an All Party Parliamentary Group for Wrestling was formed in the summer of 2020. The APPG set about preparing a report with the following terms of reference: to inquire into the current status of British wrestling, the contribution the industry makes to Britain and the impact of the Covid-19

pandemic on its success. Also, to review whether the current laws and regulations governing the industry are fit for purpose and to uncover models of good practice. To make recommendations, rooted in good practice where possible, for frameworks to improve, or measures to support, the industry. Equity provided written and oral evidence to the group - the union's key recommendations being that wrestling be considered a performance discipline and that a professional association/s should be developed. The report was due to be published in 2021.

Puppeteers

Equity's Puppeteers' Network managed to meet once in person in London before the lockdown started in March. Subsequent meetings, roughly every two months, were held online via Zoom. This did provide the opportunity for some puppeteers to attend meetings that were not usually able to. Live work was heavily curtailed with only a small amount able to go ahead in the summer. None of the festivals and events that Equity usually attended were able to go ahead. Recorded and streamed work was able to proceed with social distancing measures in place.

Stage Hypnotists

There is a top-up policy available through First Act Insurance Equity for members who perform as stage hypnotists for public liability. This is provided by Hiscox and has been taken up by a number of stage hypnotists. Stage hypnotism relies very heavily on audience participation so was generally unable to go ahead once the pandemic hit even at times when other types of performance were able to restart. Equity maintains links with the trade body Federation of Stage Hypnotists (FESH).

Storytellers

Holding meetings online presented an opportunity to start a Storytellers' Network which had previously not been possible as meetings were normally expected to be held in person. Although there had been enthusiasm before, finding a suitable meeting location and associated travel costs had proved an obstacle. The Network was started online in September following an 'Equity Zooms in On..' meeting for storytellers in July. Working parties were subsequently set up to look at rates in the industry and cultural appropriation. There are regular attenders to Network meetings from Wales, Scotland and Northern Ireland as well as England.

Street Performers

Street performance is common in most larger towns and cities in the UK where there is potentially an audience and is generally an unregulated legal activity. Some areas have codes of conduct in place put together by stakeholders such as unions (Equity and Musicians' Union), local authorities, police and business groups

and these can work quite well. Liverpool and York are good examples. In some areas street performance is limited by Public Space Protection Orders (PSPOs) which were designed for anti-social activities such as consumption of alcohol or aggressive begging. Where consultations take place regarding the introduction of these measures Equity inputs into them to try to ensure that street performers' activities are not unreasonably restricted.

In 2020 Westminster Council consulted on putting licensing measures in place for key areas where street performance takes place. This extended into Covent Garden which was already covered by a Street Performers' Association that had worked well. Equity and the Musicians' Union opposed the plans which severely limited the number of pitches, the operating hours and the types of performance throughout the borough. The Royal Borough of Kensington and Chelsea also consulted on extending their licensing scheme to further areas and again was opposed.

The pandemic and the government restrictions initially allowed busking to go ahead once the first 'Stay at Home' period ended although interpretation of the rules around the UK were not consistent. The later lockdowns under the higher tiers again prevented street performers working.

Fire Performers

The top-up fire public liability insurance policy available via First Act Insurance was available for members and is considered to be very good value. There were fewer renewals in 2020 due to lockdown. The premium is partly subsidised by Equity.

A. Recorded Media Department

2020 was a year unlike any year we have experienced and unfortunately, this continues into 2021. The Recorded Media department staff worked extremely hard as a result of the Covid 19 crisis and its impact on the audio-visual industries. Whilst the Four Pillars was Equity's response to the devastation felt in the Live Performance industries as a result of Covid 19 we have in Recorded Media Department sought to many ways mirror in our response to the crisis wrought upon the Audio Visual industries. Detailed briefly below is some of the work that has been undertaken during lockdown which can be broken down into the following broad headings – Emergency Covid 19 Agreements providing payment structures for performers across the industry, working with the Industry to produce Safe return to work guidelines, programme specific return to film guidelines, producing with the industry protocols for screening through a programme of testing, working with industry on risk assessments, Lobbying government and industry for production insurance protection schemes for the industry, working with the industry to protect vulnerable groups of members, working with the industry around the areas of equal opportunities, diversity and discrimination, continuing the process of revising existing collective agreements and negotiating new agreements, protecting the existing terms of the agreements, namely the repeat fee structures, undertaking monthly distributions, during lockdown, by the Equity Distribution Services with the result that we are likely to reach our target of £40m distributed since the creation of the EDS in 2017. The industry has resumed production across soaps, high end TV and Feature film production, this will level of industry activity will significantly increase with the introduction of a Government back Insurance Fund. The increased level of production has meant increased workload for RM staff. Many productions are struggling with budgets as the cost of making each production safe for return filming varies between £120k-£150k per hour of production. The BBC are struggling to absorb this increase costs on many of their soaps which has seen some of these productions slow to return to filming.

The repercussions of the Covid-19 crisis have resulted in the large scale shutting down of the UK audio visual industries, with some exceptions. By in large all film and TV production has invoked the force majeure provisions within the collectively bargained agreements, which broadly afford the engagers the following options to deal with production being prevented or interrupted or stopped outside of the control of the engager. If production is suspended for more the three weeks the engager can a) retain the artist on first call with the producer paying the artist for each week of continued suspension their contractual fee b) the artist can be retained on second call for a fee of not less than £105/£118 or c) terminate the artists contract upon payment of all salary for services rendered prior to the date of stoppage.

Given the duration of the stoppage March, April, May, June and possibly through to July the structures within the agreement couldn't adequately be applied during this extraordinary global pandemic. To retain the services of the core cast during the period of stoppage

on first call would mean that individual productions would have to pay the core cast on full pay and residuals for 4 or 5 months. Individual productions would have to fund this out of their own resources, as by and large the Broadcasters and commissioning entities have refused to financially assist production. Retaining artists on second call is totally inadequate as a means of securing the services of the artist for the period of suspension. Outside of the current crisis retaining an artist on second call meant that the artist would be able to secure work elsewhere but as there is no work elsewhere it just isn't appropriate even more when you consider the artists agent will working to secure work as we near the end of the crisis and a flurry of production will be looking for artists for their reactivated production which will put into jeopardy the production they are being retained on second call.

It is within this climate that we sought to reach a compromise position between first and second call and agree a temporary crisis payment for the duration of the suspension for the cast until such time that production can be resumed. The payment is broadly pitched at the weekly fee paid per week for the duration of the suspension and we successfully achieved this agreement with the BBC, ITV and Lime Productions which covers all the continuing dramas for the broadcasters. As I mentioned earlier the agreement was reached with BBC Studios, ITV Studios and Lime Productions none of whom received assistance from the BBC, ITV or Channel 4 respectively. Some of the monthly payments were topped up by including an advance against future royalties for the specific shows. The staff worked very closely with the cast and deputies along with the Agent community, all of whom are happy with the payment structure.

Staff entered negotiations with PACT to arrive at a similar structure as detailed above. Our proposal was that within TV production a weekly fee of not less than £557 and within Film production a weekly fee of not less than £576 both fees would be recognised as a temporary crisis payment for the duration of the suspension for the cast until such time that production can be resumed. PACT's proposal was a second call payment of £105/£118 and 25% of the artists aggregate earnings as an advance against future earnings as and when production recommenced. Staff took the view PACT's proposal was unacceptable a position supported by the members and agent community. We have therefore been unable to find common ground with PACT and staff are extremely busy negotiating our structure production by production with Film and TV productions.

Prior to Covid 19 emergency the Recorded Media Department staff has undertaken many organising initiatives and activities which have proved extremely helpful during the emergency. Some of the initiatives are as follows: cast forums on soaps, Studio Days presence at all the major studios, Audio Books Readers group, BBC Singers, a number of seminars for those members engaged within the games industry, working with the British Stunt Register etc. The deputies on various productions have been invaluable as has the relationship developed with the agent community. Staff have played a full role in many of the Zoom initiatives with a specific Zoom event on Return to Work and Future of the Industry

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attracting 226 participants. Discussions have commenced internally as to how the department can develop further member engagement with a view to create Wages and Conditions meetings with members either remotely or in person, prior to all negotiations.

Other activities- a) staff are in negotiations with BBC Studios to reach an agreement covering non-soap productions i.e. Silent Witness, Father Brown and Inside No9 etc b) staff commenced tentative negotiations with Amazon with a view to concluding an SVoD original agreement for this platform c) staff have received proposals from a broadcaster and other rights holders to vary/alter/change the contractual network broadcaster repeat fee structure during the crisis as the programme schedules struggle with new productions. All the proposals have been rejected d) audio work via home studios is still very active and we are assisting as and when required e) there is still work being undertaken on TV Commercials mainly at the artists' home and we have issued this advice to the agent community:

One of our members sent me an email about having filmed a commercial at home. The member had to act as camera, set-dresser, wardrobe and make-up person. Under the director's instructions, the member had to set-up shots and take directions, as well as make sure the technical aspects of the shoot were up to scratch. This took more than four hours, before any acting could begin. The very reasonable point made by the member was that this was significantly more work than would usually be undertaken by an actor in a commercial and therefore the remuneration for the actor should be increased to reflect this. Thus, we would like to recommend to agents that they make sure their actors are adequately briefed that these jobs require much more work than normal and also that agents consider the fact that this type of job should have higher fees to reflect this extra work.

Coronation Street & Emmerdale (ITV)

Filming was suspended on Coronation Street and Emmerdale on Monday the 23 March due to the spread of the Covid-19 virus.

ITV Studios and Equity reached the following agreement to provide some financial security to all regular cast members whilst this crisis is ongoing:

Contract status:

As of the 23 March 2020, all artists currently contracted to the programme which carries a minimum episodic guarantee for either 6 or 12 months, have their contract suspended. Any artist part way through filming an episode as of the above date will receive payment for that episode which will be counted towards their guarantee.

The contract period will recommence when ITV Studios recommence filming, thereby extending the duration of the contract by the number of weeks the production was suspended. Any options built into the contract due to be picked up during the suspension period will be pushed back accordingly.

Payments during the contractual suspension:

ITV Studios agrees to make a payment to every cast member engaged on a regular contract of **£2,500**. This payment is made up of:

a £1,125 monthly retainer fee, which is the equivalent of the production and standby days buyout, currently £13,500 per annum. This retainer fee will be paid in order to maintain the cast on first call to ITV Studios during the contract suspension.

£1,375 as an advance against future royalties, to be recouped against any sales of the programme. This will not be an advance on any episodic payments.

The payments will be made for April, May and June, providing filming has not recommenced during that period. The payment dates will be as follows:

April: Friday 24th (Monies will be cleared on the 28th April)

May: Friday 22nd (Bank Holiday Monday, but monies will be cleared on Wednesday the 27th May)

June: Wednesday 24th (Monies will be cleared on the 26th June)

This payment will be made regardless of whether a cast member is paid episodically or on an equalised monthly basis.

As cast members also ordinarily receive an advance against royalties and sales, this will resume once the total advance of £1,375 per month for April, May and June has been recouped. ITV Studios and Equity will review this plan in mid-June.

Holiday:

Any holiday allowances will be frozen during the suspension period so that the allowance left during the contractual period would be retained and added to the remaining term of the contract once resumed. Holiday will not accrue during the suspension period and cast will not be required to take any of their holiday allowance, whether pre-booked or not, during the suspension period.

ITV reserve the right to not grant any holiday for some weeks after Production resumes in order to maximise full cast availability. ITV commits to consult with cast in relation to future holiday requests.

Commercial endorsements and other work during the suspension period:

ITV Studios will relax the rules around commercial endorsements, providing cast give ITV Studios approval on any deals undertaken to ensure they do not clash with current sponsorship deals or other commercial partners. **Character names should not be referenced in any commercial undertakings.**

Hollyoaks (Lime)

Applicable to all regular cast currently contracted to the programme as of Friday 20 March and on a contract carrying a minimum episodic guarantee.

Contract status:

All cast contracts will be paused for the duration of the filming shut-down. Contracts will be extended by an equivalent period and any option pick up dates will likewise be pushed back.

Payments during the contractual suspension:

During the shut-down Artists will receive a payment of **£500 per week (£2,166.67 per month)**. This will comprise: £221.95 stand by day payments which are non-recoupable; and a further £278.05 which is recoupable against repeat fees (but not from programme fees).

Holiday:

Any artist who had already booked holiday will be required to take it. In addition Lime may well need to require all artists to take one week of their holiday entitlement in the last week before shooting re-starts. Any artist can take additional holiday during the period. Any artist who takes holiday will be paid £119.18 per day (£595.90 per week) and none of this is an advance. Additionally Lime may need to schedule holiday for artists at specific times later in the year in order to facilitate the return to shooting.

Ancillary activities:

All other terms of artists' contracts will continue during the period of suspension i.e. the artist would be on first call to Hollyoaks but will be permitted to undertake ancillary activities subject to Lime's prior approval. This will continue to be exercised reasonably and in line with our approvals process (i.e. approval will generally be given to anything other than dietary slimming pills, tobacco, alcohol, politics, non-prescription drugs and anything which could conflict with any programme sponsorship or product placement arrangement around Hollyoaks itself). If any artist undertakes any digital filming activities with Hollyoaks, Lime will pay production day payments instead of stand by day payments and the amount of the advance will reduce correspondingly for that week.

These proposals have been made on the assumption that the shut-down lasts until the end of May. If production is unable to resume by the beginning of June Lime will need to review them again and consult with Equity on any proposed changes, if suspension seems likely to continue beyond this date.

BBC CONTINUING DRAMAS

Filming on all the BBC continuing dramas - Eastenders, Casualty, Holby, River City, Doctors and Pobol y Cwm ceased by the 20th of March.

Equity began negotiations to deal with ongoing payments during this period. It was agreed by the BBC to pay all cast at their full contractual pay until the 27th of March. At Equity's request it was agreed for this to be extended until the 3rd of April whilst the negotiations continued and to allow some peace of mind to our members during this anxious time.

The final deal reached between the BBC and Equity for all regular

cast under contract is as follows:

Weekly Fee: a flat rate of £512 per week will be paid to all regular cast members (this represents 80% of the BBC/Equity Television Agreement minimum weekly fee)

Applicable period: 12 weeks from Monday, 6th April 2020 (unless filming re-starts during this period in which case usual payment will resume)

Payment: £2,048.00 (4 x £512 per week). There will be three dates set for payment: 6th April (covering the period 6th April – 3rd May), 4th May (covering the period 4th – 31st May), 1st June (covering the period 1st – 28th June).

Contract: all the terms of your contract continue to apply during this period. This includes confidentiality of all details of your contract (including these terms), requesting permission for any work (e.g. recording from home) or working with charities during this period. Whilst permission still needs to be sought Equity received assurance that there would be flexibility and leniency around all requests.

Additional BBC work: if agreed, fees will be negotiated and paid separately as usual

Contract term: the BBC will extend the Artist's Engagement Period by the length of the suspension unless the Artist is prevented from performing by an engagement entered into before the above payment commences.

Holiday: in line with the BBC/Equity TV Agreement (Part One – B, paragraph 5.3) holiday will be nominated by production during this period. Cast are required to take 7 days holiday during this 3 months period.

Social Media/Publicity: BBC would like some cast if they are willing to do a limited amount of social media/publicity activity during this period

Pact Equity TV Agreement 2019

Amendment in response to COVID-19 pandemic

In response to the COVID-19 pandemic, it has been necessary for most, if not all productions to suspend and/or postpone filming. Under these circumstances the terms of Clause T45 Force Majeure remain in full force and effect, and the following additional subclauses are hereby agreed;

T45 – additional clauses

4. If suspension under this Clause T45 is the result of COVID-19 related events, the Producer may elect to retain second call upon the Artist until such time as it decides to "lock in" the Artist and move to retain first call upon the Artist. If the Producer elects to utilise this option, the Producer shall notify the Artist and Agent (where applicable) of its decision and the Producer will pay the Artist the following payments;

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a.) Two engagement fees (to be no greater than the engagement fee agreed under the Artist's original Form of Engagement) to be paid as soon as practicable, such payments to be recoupable against the Artist's future earnings under the original Form of Engagement. Where less than two weeks filming are scheduled for the Artist, this payment shall be reduced accordingly. These engagement fees shall not attract use fees at this stage.

The Artist may opt not to receive the advance payment of two engagement fees. If this occurs; i) payment of these and any other applicable engagement fees will be made in accordance with the original Form of Engagement once production resumes; and ii) the Producer may continue to utilise this option with the following payments remaining due.

In the event that the engagement is terminated, the payment under 4.a) shall not be repayable, save for where the engagement is terminated in accordance with T38 Misconduct.

b) In addition to the above, the Producer shall pay the second call payment of not less than £103 (£105 for those Artists contracted under 2020 rates) per week until such time as sub-clause 4.c) or 5. are applicable. These payments shall commence at the end of the initial 3-week suspension. These payments shall not attract use fees.

c) At such time during suspension as a production decides to retain first call upon the Artist, the Artist will receive a fee of £557 per week from that point until such time as sub-clause 5 is applicable. During this period of first call, the Artist shall not be required to provide any services. These payments shall not attract use fees.

Throughout suspension, the Artist and/or Agent shall discuss with the Producer any potentially conflicting bona fide future engagements.

5. Resumption of production - from the point of commencement of principle photography and/or rehearsals and/or a readthrough/wardrobe etc. for the Artist, the Artist will revert to their original first call Form of Engagement.

6. Irrespective of whether the Producer has retained first call, second call or sub-clause 4 above, in the event it is determined that the production will be permanently shutdown, the Producer shall notify the Artist and Agent (where applicable) as soon as practicable and the Artist's Form of Engagement shall be terminated. Payments due and accrued prior to termination shall be paid to the Artist.

Advice to the PMA

Since productions began to be suspended due to Covid-19, Equity and PACT have been in negotiation regarding the force majeure clauses in the TV and film agreements to seek to find a compromise between the first call and second call provisions. Equity appreciates that retaining cast on first call over a long period of time is prohibitively expensive for productions (and so

if used at all will only be used for lead cast members) and that second call is a very low payment which offers little benefit to artists at this time. Therefore we have been seeking to agree a temporary crisis payment for the duration of the suspension for the cast until such time that production can be resumed, this would be at a level between the first and second call provisions in the agreement which recognises this as a temporary crisis payment for the duration of the suspension for the cast until such time that production can be resumed.

a) PACTS original position was a 2nd call payment of £105 per week and in addition the producer would pay 25% of the artists aggregate earnings with all fees paid as a recoupable advance against future payments once production is up and running at a date in the future.

b) Equity rejected this proposal and any idea that a fee should contain an element of recoupable advance against future earnings and tabled the proposal that should the producer wish to pay the artist a temporary crisis payment for the duration of the suspension for the cast until such time that production can be resumed, then they must pay not less than the minimum engagement fee of £557 per week, giving a monthly fee of £2228

c) PACT have rejected our proposal on the basis that 'cant tell their members to pay the monthly fee and they have to look after their smaller production company members'.

d) Moving forward the producers have the following options available to them- i) they can retain any artist on the basis of 1st call in accordance with Clause (T45) of the Equity/PACT television Production Agreement or Clause (F38) of the Equity/PACT Cinema Films Agreement or ii) 2nd call in accordance with the aforementioned agreement or iii) terminate the artists contract in accordance with the aforementioned agreement or iv) the Producer can reach an agreement with Equity whereby the Producer will make a temporary crisis payment for the duration of the suspension for the cast until such time that production can be resumed, payment should be of not less than minimum engagement fee of £557 per week, giving a monthly fee of £2228. When our agent colleagues are approached by producers, we urge them not accept the PACT proposal or any version of it and instead propose the monthly fee and insist they reach out to Equity.

In relation to productions made under the Pact/Equity Cinema Films Agreement ("CFA"), Equity is directing Producers to clause F8.4(ii)(b) of the CFA as a payment model for a temporary crisis payment. This clause caters for supplementary payments payable to an Artist in respect of each week that they are on First Call but are not required to work. This provision requires payment of twice the Artist's negotiated Performance Salary subject to a maximum of £576, with applicable use fees payable in addition. Payments should apply on a weekly basis through the end of the suspension period (resumption of work on the Film) whereupon the Artist's **engagement shall be resumed.**

Cinema Films Agreement Guidance

As discussed, we are starting to see a flurry of Second Call nomination letters from film producers, pursuant to clause F38.2(d) of the Cinema Films Agreement.

With this being the case, we would like agents to note the following points which may be utilised in responding to these letters:-

1. Second Call does not provide certainty or security to production. Artists are entitled to accept other work during any period of suspension when a Second Call nomination has been elected.
2. £118 per week is a minimum payment and in the extreme circumstances of this global crisis, where other work opportunities are severely limited, may not be considered fair or adequate. The language within clause F38.2(d) expressly states that the payment is "not less than" and therefore agents are well within their rights to try to negotiate up this amount.
3. Given that we are not aware of many - if any - First Call elections to date, and again given the unprecedented nature of this unfortunate situation, agents are advised to consider a compromise akin to that already circulated by our television department. In the case of Cinema Films, we previously referenced clause F8.4(ii)(b) as a way of addressing a First Call scenario. A more affordable option for productions - and one that Equity is prepared to recognise - is the current minimum weekly Performance Salary of £576 (with no use fees applicable). We would propose that this could operate as a weekly temporary crisis payment for the duration of suspension and, of course, this would operate as a minimum.

Industry Engagement

- Working with members of the Screen and New Media Committee and members of the PMA we participated in the preparation of the wider Return to work Guidelines drafted by the British Film Institute/ British Film Commission. The finalised guidelines were presented to the DCMS whose officials tabled to the relevant ministers which ultimately enabled government to authorise the resumption of film and TV production.
- **TV Production Guidance:**
- **Managing the risk of Coronavirus (COVID-19) in production making**

This document is intended as a high-level framework to provide guidance and support for the effective assessment and management of COVID-19 risk in TV production. This should be read in conjunction with general guidance provided by the government about management of COVID-19 risks in workplaces. Under this guidance:

Producers will need to:

- complete suitable and sufficient risk assessment about

COVID-19 risks for their activities,

- record how they are managing significant COVID-19 risks in a COVID-19 risk assessment document,
- engage with their workforce, any recognised trade union and/or employee representatives with this process (providing information to employees about how they will keep people safe, prior to the commencement of production),
- displaying information on compliance with government guidance in workplaces in the form prescribed in government guidance,
- put together information to assure others (including Commissioners) that appropriate assessments have been completed, publishing this information on their website wherever possible, particularly if they have more than 50 employees.

Commissioning Broadcasters will also need to engage with Producers around how COVID-19 risks are assessed and can be managed as certain measures and restrictions will impact both the cost of production and the content itself.

This guidance provides background information and risk assessment guidance for TV production which includes detail on basic requirements, key areas to consider and controls. The latest government guidance and information can be found on the GOV.UK website.

COVID-19 is a health and safety risk that should be considered within the overall responsibility structure which ensures appropriate standards of health and safety are achieved and maintained throughout the production process.

This guidance covers the broad range and scale of all TV programme making in every genre for TV. Specific information and guidance on managing the risks associated with film and high-end TV drama productions can be found in the British Film Commission (BFC) guidance which should be also be considered for productions within that genre.

Statement on Twitter

Equity has secured financial support for artists working in continuing dramas following the complete shutdown of production. This includes shows such as Holby, Casualty, Eastenders, Doctors, River City, Pobol y Cwm, Coronation Street, Emmerdale and Hollyoaks.

The unions has been in intense and complex negotiations across the screen, audio and new media sector to secure the best deal for members during this crisis.

This unprecedented situation is one to which the terms of the collective agreements with the broadcasters and PACT (the employers' negotiating group) were not designed to address. Therefore, Equity has been working with all of our negotiating partners to arrive at an agreement around emergency payments

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that can be made to artists to provide a level of financial support for the short and medium term until production can resume.

So far, Equity has negotiated payments with the employers for the continuing dramas so that artists who are regular cast members under contract on those programmes receive a monthly payment during the period when filming is suspended.

We are pleased to say that these monthly payments either meet or come very close to the benchmark set by the government with the schemes announced for employed and self-employed workers. We pushed very hard for more, but felt these were the best that could be achieved in light of the difficult economic climate.

It should be noted that artists' pay across the various productions is a wide range and many are not paid significant sums. Plus, many artists on the casts of the continuing dramas will not meet the eligibility requirements for the government self-employed scheme and so it is crucial that they receive some financial support during this crisis. In times that are financially challenging on an unprecedented scale for artists and the industry as a whole, we are grateful to our negotiating partners for recognising the hardship that artists face where they cannot access other forms of support.

John Barclay, Head of Recorded Media at Equity said:
 "By securing financial protection for artists now, we go some way towards safeguarding a vibrant future for the industry when this crisis is behind us and production can resume. I want to give a huge thank you to the Equity deps on the shows and Equity staff for their hard work and resilience during this challenging time."

Industry Engagement

- Recorded Media staff were represented on the BFC/BFI Working group dealing with UK independent Film
- Recorded Media Staff worked with UK Broadcasters and Lime Productions to produce specific return to filming of the BBC Soaps, Coronation St, Emmerdale and Hollyoaks.
- Recorded Media staff worked closely with the BBC, ITV and SKY to produce guidelines for Close Contact Cohorts and increased screening for Covid 19. The employing group were represented by legal and Business affairs, production executives, health and safety professionals, medical practitioners and specialist freelance advisors. The document built upon the industry wide BFI/BFC guidelines to provide effective assessment and management of covid 19 risk in TV production. The guidance specifically addresses an approach, in England, to support the resumption of production activity which unavoidably requires interaction within the current social distancing boundary. It sets out arrangements whereby pairs and/or small groups of people would be able to interact in much closer contact. The document recognised that increased screening through testing will not remove the need for other measures as part of the overall risk mitigation strategy such as increased cleaning and high standards of hygiene.
- Departmental staff are now receiving risk assessments issued on film and TV and are advising members and agents on return to work issues members are facing through return to filming.
- Departmental staff have been working with the TV commercials trade body the IPA on guidance and advised the APA on their return to filming guidance.
- Departmental staff have been working with members as part of the BBC Singers group who have to address quite specific hazards through their work. We have been working with various recording studios for the staff management of voice over artists using the studio facilities.
- We are involved in industry discussions on the subject of workforce resilience, headed up by the BFI which will involve Equity.
- All of the industry documents to which the Union has contributed contain provisions around equalities, diversity and discrimination and we intend to build upon this as production increases. We are seeking to include similar wording across all our collective agreements which has already been accepted for inclusion within the films agreement The Producer shall ensure that Artists have access to the Producer's policies including but not limited to policies on dignity at work and bullying and harassment.
- Producers may choose to utilise the BFI Principles and Guidance available here: <https://www.bfi.org.uk/about-bfi/policy-strategy/set-principles-screen-industry>. It is essential to have a genuine commitment from senior leaders across the screen industries to help create an inclusive culture. Visible endorsement of these Principles indicates a zero-tolerance approach to bullying, harassment and racism, and an open a supportive environment for those struggling with mental health issues. We encourage all employers to actively promote the Principles.
- RM Staff and Ian Manborde are talking to the BBC about next steps and also feeding into the BBC's Diversity and Inclusion Strategy for 2021-2023. We are also talking to Audio UK about their diversity monitoring and delivering these targets.
- Another good initiative is - <https://www.equalityinaudiopact.co.uk/>
- Departmental staff have lobbied within various industry bodies a governmental production insurance safety net. Other colleagues have lobbied for the same approach within other governmental and industry forums. The problems surrounding production insurance is key element missing for the full resumption of production across the UK
- RM staff are part of a recent working party created by the IPA/APA to address Diversity with TV Commercials, this is an ongoing piece of work.
- In relation to the Artist's Declaration Forms, the forms that every artist completes before auditions and then before final contracting, we have spent a great deal of time getting these worded as Equity wanted.
- After involving the insurance industry, we have got the upper age-limit increased from 70 years' old to 74. After involving the Equality & Human Rights Commission, we now have wording on the ADFs that complies with the Equality Act 2010.

These documents will not now need amending unless equality law is changed in the future.

- We are the final draft stage for return to work guidelines for the BBC Singers
- During the crisis the RM department have engaged directly with a number of voice studios to attempt to reach a Voice over agreement in Games . Staff have engaged with the agent community, organised a group of VO members engaged by the studio, contacted directly the offending studio and reached out to SAG-AFTRA again to identify where we can work collaboratively on this issue specifically and Games in general.
- The department successfully concluded negotiations with Disney and we now have an agreement for original make for the + platform
- Discussions continue with Apple for an agreement for original production for their + platform.
- The audits of the US studios and TV companies continued during lockdown

• **Production Insurance**

The Government has announced a new £500 million scheme that will allow film and TV productions struggling to secure insurance for Covid-related costs to get back up and running in the UK. As part of BFI's Screen Sector Task Force, BFC partner organisation, Pact, has been leading on industry efforts to reach a resolution. This week's announcement will have a hugely beneficial impact on the UK's screen industries, and on the wider UK creative economy. Whilst all Unions were excluded from the working group headed by PACT the Union has used its influence through other bodies to press Government to assist with the industry with an insurance fund. Details of the scheme confirms that only 70% of production cost if abandoned due to Covid will be covered by the scheme with the producers losing 30% and with a cap of £5 million. There are gaps in the scheme and the RM department entered into direct discussions with DCMS, which resulted in the government issuing a bespoke insurance scheme for the 70+

• **Self-isolation ("Quarantine") exemptions**

Self-isolation ("Quarantine") exemptions are now in place for the whole of the UK for all international cast and crew working on British qualifying HETV and film productions. Exempt individuals will be required to remain for 14 days within a 'bubble' that includes only their place of accommodation and the main production location.

An additional exemption applies to all cast and crew travelling or returning from one of the travel corridor countries. Check the relevant government guidance for England, Northern Ireland, Scotland and Wales as qualifying countries may differ.

NOTE: All usual immigration requirements for entering and working in the UK still apply

• **Industry guidance**

British Film Commission's Working Safely During COVID-19 in Film and High-end TV Drama Production has been continually evolving to reflect all relevant Government guidance updates, ensuring it remains an essential tool in safeguarding the health and safety of cast and crew working in the UK. A full update log is available in appendix 3 of the guidance.

Guidance for safe working in Post Production and VFX and in broadcast TV have also been updated and can be viewed here.

John Barclay
3rd August 2020

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B. CINEMA FILMS

As with all areas of the industry, this was a difficult year for film with all workplaces shutting down in March when lockdown was instated. That said, film was an area that bounced back more quickly than most areas of the industry.

The union played a large role in allowing for work to take place safely as soon as possible. We negotiated the following guidance on self-isolation:

- Self-isolation at a Resident Location, such as a hotel - usual daily/weekly payments apply
- Self-isolation at home - Artists receive a sum equal to twice their Daily Performance Salary plus Use fees to cover a consecutive seven day period but the Daily Performance Salary that is used to calculate this amount is capped at £588.
- If it is necessary to determine a daily at home isolation rate we would consider it fair and reasonable that, in line with standard practice, the daily fee is calculated at 1/4 of the weekly isolation fee.

We also worked with the British Film Commission to create 'Working Safely During COVID-19 in film and high end TV Drama Production.

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

The number of films registered in 2020:-

Low Budget (£1 million - £3 million) 15 (18 previous year)
 Very Low Budget (under £1 million) 5 (7 previous year)
 PACT Option A (Net profit share participation) 15 (27 previous year)
 PACT Option B (Royalty payments) 13 (21 previous year)
 PACT Option C (Enhanced Royalty payments) 1 (6 previous year)

SVOD feature length – 6 (7 previous year)
 Non PACT Option A – 12 (22 previous year)
 Non PACT Option B – 3 (7 previous year)

Total 70 (115 previous year)

Of these 70 registered productions, 21 registered direct with Equity - thereby generating an additional source of income for the union by way of facilitation charges of £42,000 plus VAT.

From 6th April 2020 there was a 2% increase in all fees for film production and all relevant stakeholders and partners were alerted.

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

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

Daily Basic Daily inc. use fees:-

Full Budget (£3 million or over) £144 £547.20

Low Budget (£1 million - £3 million) £144 £252

Very Low Budget (under £1 million) £141 £216

Weekly Basic Weekly inc. use fees

Full Budget (£3 million or over) £576 £2,188.80

Low Budget (£1 million - £3 million) £576 £1008.00

Very Low Budget (under £1 million) £576 £864.00

Stunts

Stunt performer daily £599 inc. use fees

Stunt performer weekly £2,396 inc. use fees

Stunt co-ordinator daily £760 inc. use fees

Stunt co-ordinator weekly £3040 inc. use fees

Stunt insurance daily £19

Stunt insurance weekly £39.00

ADR session rate full budget £312.50 inc. use fees

(Low Budget / Very Low Budget) £102.00 exc. use fees (+75% for Low Budget films and +50% for Very Low Budget films)

Revoicing / Commentary £107.00 exc. use fees (+280% full budget / 75% for Low Budget films and +50% for Very Low Budget films)

Session Singers

Scale 1

1-36 hours £137 per hour

(£274 per 2hr session)

Scale 2

37-350 hours £101 per hour

(£202 per 2hr session)

Scale 3

351-800 hours £92 per hour

(£276 per 3hr session)

Scale 4

801 hours and over £68 per hour

(£204 per 3hr session)

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 and declared holiday - basic fee + 50% 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

TV AND NEW MEDIA COMMERCIALS

Over the last year, due to the public health crisis, the Commercials Official has held weekly meetings with a large group of agents and casting directors from the Casting Directors' Guild, the Casting Directors' Association, the Personal Managers' Association and the Cooperative Personal Managers' Association tackling any issues arising in TV Commercials. During the pandemic, issues that have been addressed include safety protocols at work and short turnaround times for self-tape auditions.

The IPA & Equity have agreed the following **guideline minimums for the Basic Studio Fees.**

Guideline Minimum Basic Studio Fees (BSF) and Session Fees.

Featured Artists.

Visual - £300

Voice-Over - £200 (one hour session).

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

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

Stunt Performer - £550.

Other minimum payments potentially due.

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

Recall (clause 5.7.5) - £50.

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

Voice-overs.

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

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

Walk-ons/Background artists.

Walk-ons - £200 - No usage due.

Background £100 - No usage due.

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

Recall (clause 4.2) - £50.

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

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

The fees for visual artists should not include statutory holiday pay, which should be paid in addition to these fees.

As well as the BSF, featured artists should also receive repeat fees for UK shown commercials. To calculate these, go to www.usefee.tv. Equity recommends that you do not accept a reduced BSF for the purpose of use fees.

Recommended meal and mileage allowances for all artists.

Meal Allowances.

Breakfast - £4.41.

Lunch - £7.34.

Dinner - £10.30.

Mileage Allowances.

Cars – 45p per mile.

Motorcycles – 24p per mile.

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

Cinema – 500% of BSF for one year.

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

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

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

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

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

Point of Sale (POS) - £1500.

Print - £1500.

Poster/Billboards - £1500.

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

All Print Media - £5000.

Press Packaging - £600.

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

Stills usage on website - £1000.

Commercials made to be shown outside the UK.

Only commercials made for the US or Canada will attract use-fee payments, members are advised that they should be contracted on the relevant US or Canadian unions' contracts for such work (SAG or ACTRA respectively).

Commercials to be shown in other countries will be paid via a yearly buyout, based on a percentage of the original BSF. Details

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of these buyouts can be found on www.usefee.tv.

INDEPENDENT LOCAL RADIO COMMERCIALS

Radio Commercials Produced by ILR Stations

Equity has held an Open Meeting for members working on ILR commercials which 35 members attended. Equity has again renewed its agreements with the Global Radio Group and Bauer Media for members working in their home-studios and making commercials directly for these two groups. The new methodology of banding radio stations according to their RAJAR figures is complete and members can quickly ascertain which fee-band a station will be in by consulting RAJAR. Rate-cards for the agreements have been distributed to members and are available from Tim Gale or Caroline Tobiere at Equity.

Equity/BBC Television Agreement

Ongoing Issues

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

BBC Television Agreement

The main focus of this year was dealing with the fallout from the Covid pandemic and the huge impact this had on television production.

All filming on the Continuing Drama Series (Eastenders, Casualty, Holby City, Pobol y Cwm, Doctors and River City) stopped by the 20th of March 2020 and the BBC invoked the Suspension / Force Majeure provisions under the BBC Equity Television Agreement. Negotiations took place on what this would mean for the cast under contract and how they would be paid during the suspension. BBC proposed to pay all cast under contract their full contractual pay until the 27th of March and Equity pushed for this to be extended for a further week until the 3rd of April. The suspension provisions under the Agreement stipulate that the first 3 weeks of suspension are unpaid, so the agreement reached for full contractual pay for the first 2 weeks of the suspension was in excess of the minimum terms. The Agreement then sets out terms for any suspension lasting longer than 3 weeks - the artists are either paid on first call (their agreed contractual fees) or second call payment of £93. Second call payments allow artists to work elsewhere during suspension. The Covid pandemic presented us all with completely unprecedented times and Equity argued that it was not appropriate for our members to be paid only £93 per week during a lockdown where they would not be able to work anywhere else. This was also during incredible uncertainty where the Government were doing very little to assist the self employed during the crisis. Equity proposed that the BBC should at least pay the artists the minimum weekly fee under the Agreement which is £640. BBC Studios pushed back on this because of the significant financial impact this would have and because no one knew how long we would be in lockdown for and when production would be

able to resume. After difficult negotiations and with consultation with the members working on the shows, it was finally agreed to accept a payment of £512 per week during suspension which is 80% of the minimum weekly fee. The BBC agreed to a commitment to make these payments for a minimum of 12 weeks (unless filming resumed). This gave our members certainty during an extremely difficult and challenging time.

Production managed to start up again from the 29th of June with Eastenders being the first to begin filming again and the other shows followed, each with different start dates based on when they were safely able to do so. Equity was directly involved in agreeing Covid safety protocols to ensure it was safe for our members to return to work. Agreed Television Production Guidance was published which was negotiated and agreed directly with all the broadcasters and Pact. This ensured that the highest standards of safety protocols were being met and thorough risk assessments undertaken and relevant adjustments were being made. Equity kept in touch with our members and visited sets to make sure that everyone felt safe and comfortable in the work place.

Amendments were agreed and the BBC Television Agreement was updated to include payments when artists had to isolate due to Covid.

Extension of the BBC iPlayer

Ofcom gave the approval for the BBC to extend their catch up service from 3 months to 12 months. It was also agreed that the catch up period for children's programming could be extended to a 5 year window. Negotiations took place with the BBC on how the BBC would pay for this extension. The proposal from the BBC was a 5% increase on the current value of the collective licence. The Television Working Party met various times and rejected this proposal from the BBC and fell short of what is an acceptable increase for the extension of their service. These negotiations were very difficult in light of the financial pressure the BBC were under and the political pressure. As a way forward, a possible proposal was discussed which is to ring fence the key titles that have commercial life in the UK and these are the titles we would want to protect from any detrimental impact from the increased availability on the iPlayer. It was proposed we could increase these hours by 100% and the rest of the hours by the 5% as proposed by the BBC. The Screen and New Media discussed this at length and it was agreed this was an acceptable way forward. This was agreed by the BBC and it was agreed we work together to ensure the reporting on the titles was correct and in line with our agreement. BBC and Equity agreed to review this deal in 12 months.

Britbox

The new SVOD platform, "Britbox" launched in November and is owned by ITV with a 90% share and BBC with a 10% share. Talks were held with the BBC regarding their plans for the service and how content will be paid for when shown on "Britbox". This will be paid for using the 17% royalty provisions under the collective agreements and Equity sought assurances that the sales prices

would be strictly commercially based and suitable for the usage on the platform. Alternatively SVOD rights can be pre-purchased at the time of contract.

Organising and Recruitment

2020 was a challenging year for recruitment and we sought to find alternative ways to meet our members and organise without always being able to visit sets in person. Cast meetings were held via zoom which proved very successful and we were able to meet and reach out to many of our members and non-members during this time. These meetings played a vital role in terms of retention of members but also the recruitment of new members into the Union. The cast forums and the Deps on the Continuing Drama Series facilitated better communication and relations between cast and production.

ITV

There is ongoing work to modernise the agreement, which hasn't had an overhaul since 2007. 2020 saw negotiations with ITV for an updated ITV Agreement continue apace with regular meetings taking place throughout the year. We have made it clear to ITV that the timeframe to achieve an updated agreement will be months rather than the years that ITV were anticipating it would take. Equity has made its proposals to ITV and most of the changes will be to bring the agreement into line with the PACT TV agreement, especially with regards to clauses on Equal Opportunities and Nudity, and to include recommendations from the Manifesto for Casting and the Safe Spaces campaign such as a prompt yes/no answer following auditions and appropriate bullying and harassment and dignity at work policies.

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

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

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

with ITV to reach another two-year deal in relation to ITV Hub content.

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

Independent Television Production

Agreement for Main, Walk-on and Background Artists

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

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

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

Equity has worked closely with the Screen and New Media Committee, Cooperative Personal Managers Association (CPMA) and the Personal Managers Association (PMA) who have been invaluable to the Equity to the Equity negotiators. The Screen & New Media Committee has established a Television Working Party comprised of members of the committee, representatives from the agent community and staff members to progress the negotiations. In addition to the initial areas of negotiations, detailed above, complex issues will be addressed including but not limited to;

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increase in fees, UK terrestrial (primary channel) repeats, US TV percentages along with over the top (OTT) requirements, video/ DVD , enhanced audit provisions, assumption provisions, casting , equal opportunities, diversity and not forgetting the tidying up of many other provisions. Negotiations are taking place on a regular basis during the year with the following SVoD platforms to reach direct agreements with those players, Disney +, Apple +, HBO Max, Netflix (for voice over and dubbing) and Britbox.

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

Like 2019, 2020 was a very busy year in terms of the volume of production once the initial lockdown was lifted with a marked increase in the number of productions commissioned by US broadcasters and/or receiving funding from US financiers in exchange for rights acquisition. Tax breaks/relief on offer for high end TV has certainly played a large part in attracting overseas investment in the UK TV industry, primarily from the US. The UK broadcasters continue to commission work from the independent sector, particularly SKY along with BBC, ITV and C4 although most of the UK broadcasters recognise that the industry continues to change particularly with the impact of subscription video on demand (SVoD) platforms such as Netflix , Disney , Amazon etc these platforms commission original work, invest in UK TV production and acquire existing product. Staff and agent colleagues continue to work closely together on concerns around the use of options and exclusivity deals.

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

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

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

Audio, Radio & Recording

BBC Audio Agreement

The BBC Audio Agreement was updated on the 1st of November 2019. A negotiating team was elected from the Audio Committee made up of Sheila Mitchell, David John, David Thorpe and Kerry Gooderson. The Committee assisted with drafting the Equity claim

for the 2019/2020 BBC Audio Agreement and the negotiating team were consulted on the detail during negotiations with the BBC. We achieved a 2.68% increase on the minimum fees in line with the staff increase. Those fees above the minimum were increased by 1% and the cast of The Archers received an increase of 2%. There was also an introduction of minimum fees and terms for readings on BBC Sounds. BBC launched "BBC Sounds" in June 2018, their new way to listen to all BBC audio – radio drama, podcasts, radio stations and music all in one place. They are also commissioning new podcast content for this service and this is being paid under our collective agreement. We negotiated a collective licence with the BBC which has enabled archive content to be placed on the service and ensures that our members are being paid correctly for this and is distributed by Equity's distribution service. Thanks to the Audio Committee and the elected negotiating team for their help and support during these negotiations. Unfortunately due to the financial pressures exacerbated by the Covid pandemic, all pay was frozen across the BBC and therefore the rates have remained the same and were not updated in November 2020.

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

Independent Programmes commissioned by BBC Radio

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

BBC Singers

The group consists of a core group of 18 full time singers. Equity has represented the singers on various issues ranging from very difficult performance management processes and local contractual issues. Negotiations concluded on their pay increase and terms of their collective agreement. The singers received a 2.68% pay increase on the 1st of August 2019 and an increase in London Weighting. We managed to achieve a 5% uplift in solo work rates and 20% increase in Learning Work rates paid. Due to the financial pressures caused from the Covid pandemic, all pay was frozen across the BBC and therefore their pay has remained the

Equity Distribution Services (EDS)

In 2020, Equity's in-house Distribution Services carried out 10 payment runs and released £11.2 million of royalties and contractual secondary payments to thousands of performers.

The Distributions team added 6,581 new television, film, radio and cast album titles to their extensive production repertoire, and allocated payments to approximately 27,000 contributors in more than 20,000 productions during the year.

All monies paid out by the Distributions team are derived from Equity agreements with broadcasters, film studios, TV production and theatrical recording companies.

Payments are issued to artists engaged on Equity contracts for additional uses of their work including BBC iPlayer, ITV Hub and Channel 4 All4 platforms, BBC Radio 4 Extra archive drama and comedy programmes, media exploitations of cinema films and television series made under the PACT TV agreement, as well as sales of theatrical cast album recordings.

By the end of 2020, the total paid out to performers by the EDS since its inaugural distribution in late 2017 topped £45.5 million.

FAQs and essential advice about how to ensure performers receive all secondary payments due to them can be found in the At Work section of the Equity website (www.equity.org.uk/at-work/equity-distribution-services/).

The latest information about distribution dates, payments and new revenue streams negotiated by the union for performers can be found on the EDS Twitter account:

Twitter: @EquityDS

Email: equitydistributions@equity.org.uk

Tel: 020 7670 0206

No international exchanges took place due to Covid 19.

A. EuroFIA

One meeting of the European Group of the International Federation of Actors took place via zoom in November 2020.

Attendees from Equity UK were Ian Barritt, Christine Payne, Maureen Beattie, Lynda Rooke, Bryn Evans, Stephen Spence and Louise McMullan.

The agenda was dominated by discussion of national responses to the pandemic. Of particular note were the disparities in approaches to lockdowns, reopening, financial support for creatives and facilitating safe working. While the Turkish union AUT appealed to the EuroFIA group to pass a motion in solidarity with their members who were struggling to access PCR tests at work or get any meaningful financial help, the Finnish union reported on theatre productions successfully reopening and providing work for their members, enabled by a far more sustainable arts funding system. Meanwhile, Irish Equity shared news of their recent campaign success in reaching agreement with their Government to explore the introduction of a basic income scheme which it is hoped would cover 55,000 of Ireland's lowest earning creative workers.

The FIA Secretariat updated the Group on the campaigning actions they had been taking to influence EU level discussions on Covid recovery funding (which the UK won't be eligible to receive). At the time of the meeting, FIA was joining together with employers groups and other organisations to lobby for 2% of the European Commission's Recovery and Resilience Fund to be allocated for the cultural and creative sectors.

The meeting also included report backs from the European Social Dialogue Committees, an update on arrangements regarding the FIA Congress which has been postponed to mid-2021 and at the close of the meeting Maureen Beattie spoke on behalf of Equity UK to mark the last meeting of the EuroFIA group before the UK exits the European Union.

Chapter 7

Relationship With Outside Bodies

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B. Amnesty

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

C. FEU (Federation of Entertainment Unions)

The member unions of the FEU (BECTU/Prospect, Equity, Musicians' Union, NUJ, PFA, Writers Guild of Great Britain and Unite) held 4 plenary meetings during 2020.

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

COVID 19: Sharing information on lobbying activity and jointly organising the Panto Parade protest in late 2020 to highlight the exclusion of artists from Government support packages.

Industrial issues: FEU unions coordinated their efforts to secure variation agreements to facilitate partial return to work across the entertainment industry

Equality and Diversity: Unions focussed on the impact of the crisis on employment/jobs and raised concerns about the scale of job losses affecting marginalised groups

Training: The FEU's successful training offer was sadly discontinued in 2020 when the Government ended the Union Learning Fund. In response the FEU campaigned strongly to resist the cuts and joined with the TUC's campaigning efforts to overturn the decision.

Other issues: The FEU continued to share information on a number of issues including Brexit, taxation/HMRC/IR35 and the employment rights of self-employed and freelance workers.

D. Liberty

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

E. Performers Alliance

During 2020 Equity, the Musicians' Union and the Writers Guild of Great Britain met regularly to share information about industrial issues, campaigns and internal union business. The Performers Alliance also liaised closely with the Federation of Entertainment Unions and the TUC.

F. TUC

The 152nd TUC met remotely by Zoom on 14th and 15th September 2020.

Christine Payne, General Secretary, and Stephen Spence, Deputy for the General Secretary (Industrial & Organising), attended the sessions of the Broadcast Congress and the Extended General Council. Stephen also attended three Fringe meetings and Paul Fleming, General Secretary Elect, spoke at a TUC Panel.

Stephen Spence was selected by the President to speak to the General Council statement on 'Preventing unemployment and building a better economy' highlighting Equity's Four Pillar approach to safeguarding creative industries worth £112 billion to UK GDP before COVID.

Stephen was elected to represent Equity on the General Council following Christine's retirement. Her service to the General Council and the TUC Executive was acknowledged by the award of the Congress Gold Badge.

All motions were passed without opposition although Motion 66 from Unite on Palestine required a General Council statement of clarification. The motion and the statement are attached to this report. The clarification meant the motion could be accepted by the Congress without the need for opposition.

G. Justice for Colombia

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

H. Bapam

Equity continues to appoint a Trustee to the Board of BAPAM and in December 2020 the Equity Council agreed to increase funding to BAPAM in 2021 to £30,000 core funding and £25,000 for counselling sessions for members. This is an increase of £10,000 compared to 2020, and will be taken from the savings made by discontinuing the Health Assured Helpline that had been previously contracted by Equity.

A. Meetings

The Equity Council met 12 times between 1 January and 31 December 2020.

Chapter 9

Appeals and Standing Orders Committees

The following members were elected in July 2020 to serve as members of the Appeals Committee for two years: James Callas Ball, John Carnegie, Norma Dixit, Nana St Bartholomew-Brown and Fiona Whitelaw.

The following members were elected in July 2020 by the membership to serve on the Standing Orders Committee for two years: Joan Beveridge, Laurence Bouvard, John Carnegie, Nana St Bartholomew-Brown and Fiona Whitelaw. Four additional members of the committee were elected from Council and they are: Ian Barritt, Julia Carson Sims, Di Christian and Dawn Hope.

Chapter 10

A. National Committees

Northern Ireland Political

Covid Support

Equity engaged directly with the NI Department for Communities and lobbied for additional funding for the creative sector and specifically for freelance workers. Measures such as the Individuals Emergency Resilience Programme and the Organisations Emergency Programme delivered funding to individuals and the wider sectoral infrastructure. Equity worked with BECTU and the Musicians' Union to jointly call for further longer-term support throughout 2020 and to advise on the distribution model for grants.

Equity consistently lobbied the Arts Council of Northern Ireland on the funding models and distribution timescales and processes. There were positive discussions about the importance of direct support for freelancers in addition to programmes for organisations and institutions, and members' provided case studies to further highlight the issues impacting on the sector in NI.

Equity was part of the NI Government stakeholder consultation on Covid operating guidance for cultural, performance and heritage venues. Trade union feedback included health and safety issues and the workplace practicality of social distancing. Equity stressed the importance of our members' being able to contribute to ongoing guidance and policy development.

Northern Ireland Committee of the Irish Congress of Trade Unions

Due to Covid restrictions, the NI ICTU Conference was cancelled and rescheduled to 2021.

Industrial

Equity contacted theatres across NI to raise awareness of the Manifesto for Casting and Safe Spaces campaign. In response to the rise in proposed digital projects, Equity contacted agents, subsidised and independent theatre employers and ACNI to provide guidance on the use of Equity rates and terms when producing new content including recordings of live performances available online.

Cast Visits

Equity conducted cast visits throughout 2020 including across live performance and recorded media productions including Lyric Belfast, MAC Belfast and Line of Duty.

Irish Equity/SIPTU

Equity continued to engage with Irish Equity/SIPTU and met regularly throughout 2020 to discuss matters such as Covid protocols, recorded media production and models for financial support to creative industries workers.

Branches

The Northern Ireland General Branch was active throughout 2020. Utilising tools such as zoom, the branch provided regular online contact and updates for members. The Branch Committee also worked closely with Theatre and Dance NI to organise open coffee mornings around themes such as mental health support and access to ACNI funding. Thanks to the Branch Committee for their efforts and contributions.

Northern Ireland Committee

The Northern Ireland Committee worked throughout 2020, meeting primarily online. The Committee priorities included:

- Casting Manifesto: promote and monitor in Northern Ireland
- Climate change: Environmentally sustainable developments for the theatre industry
- Brexit: To continue to protect members' interests and monitor development
- Arts funding: Lobbying and monitoring funder such as ACNI
- PIPA: Aid PIPA in developing a presence in Northern Ireland

Thanks to the Committee members and the Northern Ireland Councillor for their efforts and contributions.

Adam Adnyana National Official, Northern Ireland

Scotland Political

Covid Support

At the commencement of the Covid shutdown Equity met with Cabinet Secretary for Economy, Culture and Fair Work Fiona Hyslop MSP. Equity lobbied for more emergency funding to assist members and organisations impacted by the Covid 19 closure of venues and workplaces, the implementation of a scheme to target the newly self-employed who were unable to access government support and specific financial aid for freelancers across the sector. Measures introduced included the Newly Self-Employed Scheme which provided support to freelancers through local authorities across Scotland.

Equity also participated in a Culture Roundtable event hosted by Shadow Cabinet Secretary for Culture Claire Baker MSP to discuss support and strategy for Covid 19 and the creative industries.

Equity consistently lobbied Creative Scotland for more targeted freelancer funding to provide direct support to our members impacted by Covid 19. Funding programmes included the Hardship Fund for Creative Freelancers, Open Fund for Sustaining Creative Development, Culture Organisation and Venues Relief Fund and Performing Arts Venues Relief Fund.

Equity was a member of the Scottish Government's working groups for Performing Arts and Venues Guidance and Sectoral

National, Industrial & Specialist Committees & Regions

Guidance for Events and Creative Industries representing members' interests on matters including but not limited to social distancing for audiences, Covid insurance and recognition of the specific challenges faced by performers in live performance and film and TV.

Hate Crime and Public Order Bill

As part of the public consultation, Equity met with Cabinet Secretary for Justice Humza Yousaf MSP to discuss the proposed Hate Crime and Public Order Bill. Equity raised members' concerns specifically regarding section 4 of the Bill, which referred directly to live performances and plays and the liability of performers and directors involved with content deemed to be, or likely to incite, hate speech. The Cabinet Secretary reassured Equity that section 4 would be removed in its entirety and the threshold for criminality has been refined in response to feedback received from the creative industries unions during the consultation.

Fair Work Scotland

The Scottish Fair Work Convention's vision is that by 2025 people in Scotland will have a world-leading working life where fair work drives success, wellbeing and prosperity for individuals, businesses, organisations and society. Equity met with the Cabinet Secretary for Culture and expressed support for the Scottish Government's attachment of fair work criteria to grants and other funding streams to drive an improvement in workplace and employment standards, especially for freelance workers.

Scottish Trades Union Congress

Equity delegation: Natasha Gerson (Scottish National Committee Chair/STUC General Council), Sarah McCardie (Scottish National Committee), Kate McCall (Scottish National Committee), Sanjay Lago (Scottish National Committee), Adam Adnyana (National Official)

After being postponed earlier in the year due to Covid, the 2020 STUC 123rd Annual Congress was held virtually through a web-based event platform. The event was held over one day on the 17th November. In place of the usual motion-based agenda, this event featured video presentations and general discussion. The theme of Congress was "The People's Recovery".

In anticipation of this change of format the STUC Creative Unions group organised a video presentation. This video aimed to highlight the issues faced by our members and to generate further awareness and support amongst our trade union partners at the STUC. The group includes Equity, Musicians' Union, BECTU, Writers Guild, Scottish Artists Union, NUJ and the Scottish Society of Playwrights.

The video was shown as part of the Congress agenda, and was well received, especially in the online chat discussion where many delegates from other trade unions expressed solidarity with our members. The video featured our Scottish

National Committee Chair and member of the STUC General Council, Natasha Gerson. The video can be viewed on the STUC YouTube channel: <https://www.youtube.com/watch?v=6RyKdLl1FCY&feature=youtu.be>

The Creative Unions group also held a fringe event during the STUC. The well attended online event was titled "Thinking Outside the Box: Creative Solutions to Building Back Better". The session was divided into three sections: Arts and Culture, The Challenge for Freelancers and Universal Basic Income. The Equity contribution was focussed on our Four Pillar Plan statement and demands for more freelancers funding and longer term support for the sector.

At Congress, STUC General Secretary Rozanne Foyer, the first female GS in the history of the STUC, led expressions of thanks to outgoing GS Grahame Smith. Grahame Smith had previously joined Equity at the opening ceremony for the new Glasgow office in 2019. Jackson Cullinane ended his term as STUC President. The newly elected STUC President was UCU Scotland Official Mary Senior. Guest speakers included Rt Hon Nicola Sturgeon MSP, First Minister and Richard Leonard MSP, Leader, Scottish Labour Party.

Industrial

Significant industrial issues throughout the year included negotiating arrangements for members in productions suspended due to theatre closures, advocating the use of furlough in the national companies including Scottish Ballet and Scottish Opera and representing members in redundancy consultations at major theatre employers across Scotland.

Equity approached theatres across Scotland, continuing to highlight the need for Dignity at Work policies to further professionalise the workplace for permanent staff and freelance contractors and to provide a policy-based support structure for eliminating bullying and harassment in the industry.

Equity campaigned for more transparency around the casting process and local casting opportunities in Scotland with encouraging developments in the sharing of records and casting breakdowns from employers.

Cast Visits

Equity conducted cast visits throughout 2020 including live performance and recorded media productions including National Theatre of Scotland, River City, Vigil and Guilt.

National Theatre of Scotland

The Covid 19 closures saw a rise in theatres making digital content across the Scottish theatre community. A number of organisations, including the National Theatre Scotland, produced a range of digital and audio content under agreed Equity terms and rates.

Chapter 10

Edinburgh Fringe

Equity remains a member of the Edinburgh Fringe Fair Employment Committee. The Committee worked on developing guidance for the use of digital platforms for the 2020 Fringe and adapting registration terms to make the event more accessible. Work continues on establishing a Scottish based Edinburgh Fringe network for ongoing support and campaigning.

Equity Branches

Scotland's Equity branches were active throughout 2020. Utilising tools such as zoom, the Glasgow General, East of Scotland General and Scottish Variety branches provided regular online contact and updates for members. Thanks to the Branch Committees for their efforts and contributions.

Equity Scottish National Committee

The Scottish National Committee worked throughout 2020, meeting primarily online. The Committee priorities included:

- promotion of family friendly working within the industry
- local casting
- diversity in the industry
- events to connect with students

Thanks to the Committee members and the Scottish Councillor for their efforts and contributions.

Adam Adnyana **National Official (Scotland)**

Wales

GENERAL:

The Annual General Meeting of members was held at Porters in Cardiff in February and attended by 25 members with 20 apologies offered. The meeting was attended by Christine Payne, the General Secretary, who was attending her last AGM prior to retirement. Julia Carson Sims attended as Councillor for Wales and also Vice President of the union.

The meeting debated a motion for the Annual Representative Conference about the future of the BBC and S4C and urging the union to demonstrate support and solidarity with the universal and social principles that underline license fee funding. This motion was carried with an overwhelming majority. Due to the pandemic the ARC was cancelled and this motion was one chosen by Council to be debated at the virtual SRC in November 2020 where it passed unanimously and was sent to the BBC Working Party to be considered in the unions position going forward. It was also proposed as part of the open debate that a parliamentary event should be organised to inform them of the impact of Brexit on the creative sector. It was decided that an application to the Unknown Funds should be considered.

Up to March 2020 the membership in Wales continued to rise, as it did nationally, but the consequences of the pandemic meant by the end of 2020 we had seen membership drop to 1,649

members from 1,684 members at the end of 2019. This was a 3.54% share of the whole Equity membership.

Julia Carson Sims was elected unopposed to continue to serve as Councillor for Wales on the Equity Council for 2020/22. She attends meetings of the Welsh National Committee as an observer reporting on matters from the ruling body. She continued to serve as a Vice-President of the Union until July 2020.

Throughout the year the Cardiff Office dealt with claims for members and recovered a total of £3,204.36 as a result of settling 4 cases. A number of cases were paused by the court service during the pandemic, including a number involving County Court Bailiffs, and this impacted recovery.

LIVE PERFORMANCE

It would be churlish to simply put pandemic and theatres closed and leave it there, and in Wales venues remained closed for the rest of the year. The impact was felt across all settings, especially for our variety members, and the more cautious approach taken by Welsh Government whilst not accepted by all has proven to be a far more realistic approach which has not offered false hope.

National Theatre Wales welcomed Lorne Campbell as Artistic Director in February 2020 just before lockdown and much of 2020 was spent trying to salvage projects which were due to happen and, where possible, moving then online or reimagining as digital projects.

The **Sherman Theatre** provided venues for the Royal Welsh College of Music and Drama whilst they were unable to open and produce themselves, they also commissioned and produced a number of short videos and audio dramas.

Theatr Genedlaethol were just about to open *Tylwyth* (a Sherman / Theatr Gen co-production) when lockdown occurred.

Theatr Clwyd, under the direction of Tamara Harvey and Liam Evans-Ford, were in rehearsal or about to open 3 productions at the time of the first lockdown. They were able to offer an outdoor test event in conjunction with Welsh Government in September which was to offer useful guidance for what was to follow. They were able to open in a limited capacity to operate as a cinema, and also to stream their festive offering.

Welsh National Opera - Chorus and Stage Management

The company had just started their Spring Tour and were in Southampton at the first signs of theatre closures prior to lockdown. They did not return to performance in 2020 other than virtual offerings with their chorus and orchestra which were initially recorded at home, but later in the year recorded socially distanced at the Wales Millennium Centre and St David's Hall.

Stage Management operated as Covid Monitors once the company returned to the building.

The company made full use of the UK Governments Furlough Scheme.

National, Industrial & Specialist Committees & Regions

Companies working on the ITC/Equity agreement faced the same challenges and offered virtual projects throughout the year once performances had stopped.

RECORDED MEDIA

BBC

Pobol y Cwm Series 47 was bought to a halt when the first lockdown occurred. Production was able to resume in July 2020 following a period of holding payments from the BBC keeping the cast on contract. Social distancing meant a reduction in the number of episodes that could be filmed and strict guidance was put in place. Slight variations were made to accommodate these changes which were kept under review.

Casualty (Series 35) were also shut down for a long period, and were the last continuing drama to return.

TAC / S4C

A revised agreement came into operation at the beginning of 2020 with an increase in rates across both the main and Walk On agreements.

The consequences of the pandemic resulted in TAC advising its members that they could freeze the actors contracts without paying any holding payment, claiming force majeure. Equity's legal advice showed that this interpretation was incorrect. After lengthy negotiations Equity had no choice but to put the agreement into dispute. TAC members chose to negotiate individual resolutions for the productions affected (Rownd a Rownd, Keeping Faith and Bregus) which resulted in payments totalling almost £100,000 being made to members before productions resumed.

Rownd a Rownd were in the midst of Series 25 when forced to shut down. On resumption in August they completed the remaining episodes prior to a delayed start to Series 26 in November. Equity were able to visit production in December to see the changes made to accommodate social distancing, including a brand new studio space which was due to open in early 2021. The cast agreed a side agreement for RaR+ which was proposed as a provider of additional content alongside the broadcast series – this will be reviewed regularly and is for one series.

Craith / Hidden Series 3 (Severn Screen for S4C/BBC) filmed in North and South East Wales, **Keeping Faith / Un Bore Mercher Series 3** (Vox Pictures for S4C/BBC) filmed in Dragon Studios, Laugharne and Carmarthenshire, **Rybish** (Cwmni Da for S4C), and **Bregus** started or completed filming during 2020.

OTHER FILM AND TELEVISION

Television included The Pembrokeshire Murders (ITV), His Dark Materials Series 3 (Bad Wolf for BBC), War of the Worlds Series 2 (Amazon Prime), A Discovery of Witches Series 2 (Sky) and The One (Netflix)

WELSH ASSEMBLY GOVERNMENT and WELSH PARLIAMENT/SENEDD CYMRU

Labour continues to form a minority government with the Conservatives being the official opposition.

Dafydd Elis-Thomas continued as Deputy Minister for Culture, Tourism and Sport as a deputy to Economy Secretary Ken Skates.

Creative Wales was launched in February 2020 and due to the pandemic spent most of the year as a conduit between the sector and government, including forging close links with the Creative Unions through regular meetings with its Deputy Director Gerwyn Evans.

During the COVID-19 pandemic gaps were identified in the support introduced for organisations and individuals impacted by the crisis, with a significant number of freelancers working in a wide range of sectors across Wales unable to access financial support delivered by the UK Government and the Welsh Government. Welsh Government launched their Cultural Recovery Fund in the summer of 2020 which was to provide £63.3 million to support theatres, music venues, heritage sites, events, museums, libraries, galleries, independent cinemas and freelancers.

It was made up of three main elements, the Arts Council for Wales administered funding of more than £18 million to support 170 organisations, supporting national and local theatres and art galleries. More than 1,000 jobs were supported.

The Freelancers Fund was the first of its kind in the UK and provided a total of £18 million of grant support to 3,500 freelancers who were unable to work during the pandemic and the Welsh Government saw as vital to the Wales' cultural recovery.

The Welsh Government-administered element of the fund provided £27 million to support the culture, creative, events and heritage sectors. More than 500 organisations received funding.

We know from members that this additional support was critical at times where workplaces remained closed and other support was simply not available.

A key element of the freelancer fund is the freelancer pledge, with applicants who applied for funding given the option to sign up to the pledge. The freelancer pledge is being designed in response to Welsh Ministers' request to deliver transformational change alongside the rescue investment. This aligns to the wider support for organisations and businesses through the Cultural Recovery Fund, who are working to develop cultural contracts over the next 12 months, which will target priority areas such as diversity, fair work and sustainability.

A Freelancer Pledge will match projects and programme opportunities delivered by the public sector with the required skillsets within the freelance community. In line with the Well-being of Future Generations Act, this partnership approach will hope to address Wales' social, economic, cultural and environmental challenges. Public bodies and freelancers will be encouraged to work together to address areas such as loneliness and isolation, town and city centre regeneration, mental health, access to nature and community cohesion etc. The freelancer pledge seeks to build on the hard work of freelancers across Wales in the design, development and delivery of public services. As we build back

Chapter 10

better, this freelancer pledge commits to building back creatively – recognising the role culture plays in our recovery. The creative unions are part of the Freelancers Pledge Task and Finish Group tasked with delivering the pledge in late 2021.

OUTSIDE BODIES:

CULT Cymru: Creative Unions Learning Together Equity continued to work in partnership with the Musicians Union and the Writers Guild on the BECTU/Prospect led CULT Cymru project with the National Organiser serving as Chair of the Project Steering Group. The project swiftly moved its workshop programme onto Zoom and was successful in receiving additional funding from Welsh Government to deliver courses to support freelancers during the pandemic.

The National Organiser continued to serve as a member of the General Council (GC) of the Wales TUC.

WELSH NATIONAL COMMITTEE

The Welsh National Committee (WNC) for 2019 - 2021 consists of:

Jenni Barbieri
 Chris Batten (Chair)
 Jeremi Cockram
 Abbie Hirst (Vice-Chair)
 Sharon Morgan
 Doc O'Brien – Resigned October 2019
 Cei Phillips
 Tom Powell
 Steve Purbrick
 Caron Reidy
 Nana St Bartholomew Brown-Morgan
 Terry Victor

They met formally 7 times during 2020, as well as a number of informal online meetings in the early stages of the pandemic.

The 2019-21 WNC set their aims and objectives in September 2019:

1. For the committee to continue to work with and support the National Organiser for Wales and Recruitment and Retention Organiser to serve and represent Equity members throughout Wales.
2. Continue to promote the use of both the Welsh and English language on equal footing when communicating with members in print and promotional materials where appropriate.
3. It is important to remember that the WNC serves the whole of Wales and that it is almost impossible to reach all members in rural areas of the country. It is vital that the WNC represents everyone and that it promotes the importance of communication through the formal democratic branch structure and the importance of both the three physical branches and the online branch to all members.
4. Continue to support and monitor the output and provision of

BBC Cymru Wales and S4C in relation to the working lives of our members living and working in Wales.

5. Engage with the debate around the Devolution of Broadcasting and advise the Equity Council as necessary if new policy is required.
6. To promote the Cast it Here campaign across Wales in Film, Television and Theatre.
7. To continue to work with TAC on behalf of the Independent Producers working in Wales and maintain the Equity/TAC Agreement.
8. To build upon its relationship with the Arts Council of Wales and to promote both the importance of a Professional Wage for funded companies through the Professionally Made Professionally Paid initiative and the Performance for All Arts Policy 2019.
9. Maintain a watching brief on the Creative Wales body and its creation in late 2019 before deciding on the appropriate level of engagement.
10. The members of the committee are well placed within the industry to be able to feedback concerns expressed by fellow members from workplaces and elsewhere about the operation of union agreements and guidelines.
11. The WNC enjoys a full and comprehensive report from the Welsh Councillor Julia Carson Sims and needs to represent the members through motions to the council, industrial committees and the Annual Representative Conference where appropriate.
12. To work with the Student Coordinator and the National Organiser, where possible, on engaging with students studying in Wales and also recent graduates entering into the profession.
13. To liaise and consult with the Equity Industrial Committees and other Specialist and Equality Equity committees.
14. To continue its good working relationship with the three branches in Wales – the South Wales Variety Branch, the Cardiff and South Wales General Branch and also the North Wales General Branch.
15. Interactions with other bodies in Wales occur through the National Organiser. The Committee forms a view and are happy for that to be represented by the Organiser to whomsoever is appropriate.

BRANCHES

The **South Wales Variety Branch** were exploring holding meetings in other venues to increase attendance, including scheduling their AGM In Swansea where they were to welcome the outgoing General Secretary Christine Payne as their Guest Speaker, however the pandemic put pay to that initiative. Rather than monthly meetings the branch have, in conjunction with the Cardiff office, held a number of Variety Zooms to keep in touch with members.

The branch committee for 2019/21:

Chair	:	Jill Ray
Branch Secretary	:	Shelli Dawn

National, Industrial & Specialist Committees & Regions

Assistant Branch Secretary	:	Noel West
Treasurer	:	Cei Phillips
Committee Members	:	Roberta Kay Prince Nadin

The **Cardiff and South Wales General Branch** decided that due to the instability of the committee that new elections would be held in 2020 to provide a more certain foundation for the branch to flourish. Nominations were requested and a committee of eight was installed.

The branch committee for 2020/22 is:

Chair	Richard McAndler
Vice-Chair:	Hugh Curtis
Branch Secretary	Rowan Alexandria
Treasurer	Nana St Bartholomew-
Brown Morgan	
Committee Members:	Benjamin Leonides Lex Lamprey Rick Manning Polly

Branch meetings took place throughout the year, interspersed with committee meetings, and alongside online social events they also welcomed Lorne Campbell from National Theatre Wales as a guest speaker.

The **North Wales General Branch** held a meeting in Llandudno in March 2020 where the Annual Report was presented by the National Organiser and a discussion took place about the election process for a new committee. Despite the pandemic and a small delay nine nominations were received to put in place a full committee. Meetings have been limited to online gatherings but there is a desire to meet in person as soon as guidance allows.

The branch committee for 2020/22 was:

Chair	: Doc O'Brien
Vice-Chair	: Huw Garmon
Branch Secretary	: Paul Penlington
Treasurer	: Martin Gorst
Assistant Secretary	: Lew Freeburn
Assistant Treasurer	: Monty's Double
Committee Members	: Grey Evans Dewi Rhys Gwyn Vaughan Jones

B. Regions

Northern

North East, Yorkshire and Humberside

The past year has been an incredible one for the North East, Yorkshire and Humberside region. The havoc wreaked by the pandemic put huge swathes of the membership out of work, devastated lives, but also saw many coming together with their friends and colleagues creating deep bonds in the situation that united us all.

Live Performance

The onset of the pandemic saw the immediate closure of all venues across the region, with those in the middle of performing work negotiating on suitable payments.

Like many, the initial thought in the early days of the pandemic was that life would return to normal by the summer at the latest. How little we knew!

As it became clearer that matters would continue longer than expected, there were moves to allow for cancelled performances to be rescheduled and vice versa whilst ensuring that that members were not left out of pocket as a result.

The use of online meeting technology flourished and I am pleased that many members were able to utilise it to the best of their abilities.

It provided the region's members with a great opportunity to hear directly from the Artistic Directors and Chief Executives from Sheffield Theatres, Leeds Playhouse, York Theatre Royal, Hull Truck, and Northern Stage. Each of the management at these venues gave their time to specifically speak with Equity members via zoom, setting out where they were with the rescheduling of work and preparations for reopening.

Particular thanks goes to Mark Babych, Artistic Director of Hull Truck who committed to 1 on 1 meetings with 50 Equity members during this time, either as an informal chat or impromptu dialogue session. I know this proved invaluable to many who felt separated from venues at that point.

Large scale redundancies were thankfully not a feature in the region. Where permanent staff were at risk as stage management or other creative roles, we were able to assist throughout the redundancy exercise and offer credible alternatives.

I am pleased that we have been able to develop new agreements with professional wrestling promoters, a small but growing area of work in the region. Over the past year, I signed off agreements with British Wrestling Revolution based in North East Lincolnshire and Prime Wrestling in Newcastle. These agreements are among the first with wrestling promoters in the region and builds on the

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work that my colleagues have been doing in London and the South East. The hiatus in wrestling and live shows has presented an opportunity to get agreements in place before shows resume in 2021.

The collapse of Shakespeare's Rose Theatre in York, continues to be addressed, over a year since the company went into liquidation after a disastrous period with shows in York and Blenheim Palace. I remain on the liquidation committee on behalf of affected Equity members and we continue to push for some recompense for members.

Before the closure brought about by the pandemic, cast visits were regularly undertaken in the subsidised repertory houses in the region. A large number of commercial tours and other smaller scale theatre companies were also visited as well as work produced on a range of contracts including the subsidised repertory agreement, the Commercial Theatre Agreement, the ITC Agreement and other non-Equity contracts.

Recorded Media

Like Live Performance, there was a halt to much of the recorded media work in the region. I am delighted however that Emmerdale, based in Leeds, was among the first continuing drama series to resume filming work, establishing best practice and safety guidelines for filming.

Alongside head of RM John Barclay, and my North West colleague Paul Liversey, I have continued to work on the negotiation of the ITV agreement. This agreement covers Leeds based Emmerdale and been supported by regular meetings with the Emmerdale deps throughout the year. There are now well established, regular forums between ITV management, Equity officials and the Equity deps. These have proven very useful in presenting upcoming information for members and an opportunity to question cast wide proposals. Many thanks to the hard work of the Emmerdale deps Nicola Wheeler, Zoe Henry, Mark Charnock and Bhasker Patel.

General Branches

The General Branches across the North East, Yorkshire and Humberside generally were able to adapt themselves to online meetings fairly swiftly.

The move afforded many members the opportunity to attend where they may not have done so physically as a result of the geographic challenge.

Each of the three General Branches in the region held their AGM via zoom proving that the pandemic would not delay their work. There has been mixed success with attendees at branch meetings though popular speakers continue to attract members to meetings. My thanks to the General Branch officials who have worked hard for their branches over the past year, particularly Liam Gerard of Sheffield, Pete Keal of Leeds, and William Wyn Davies of the North East.

Variety

The four variety branches in the region took some time to adapt to online meetings with some struggling with access to the technology and skills and confidence to use it. However I am pleased to report

that all of the branches did hold at least one meeting through online tools. My thanks go to Christie Clifford of Humberside, Valerie Jean Mann of North and West Yorkshire, Steve McGuire of North East, and Anthony Blakesly of South Yorkshire for valiantly encouraging online attendance.

Northern Ballet

The deps at Northern Ballet continued to do their best to maintain a near 100% membership as well as liaising with the organiser on industrial matters. Sean Bates and Javier Torres both stepped up to the role whilst dealing with the difficulties of training at home during the lockdown period.

Filming work has reduced over the past year but where it has continued is done under Equity BBC/ PACT agreements.

Opera North

The hard working deps at Opera North, Jeremy Pecker and Victoria Sharpe, continue to support members there and have addressed internal matters professionally. We thank them for their work.

Students

Student talks online proved to be a difficult thing as it failed to allow for that much needed interaction. Nevertheless, I carried out a number of student talks over the past year including at Newcastle College, Northern School of Contemporary Dance, Renaissance Arts, University Campus Oldham, and Project A in Newcastle.

Policy and Trades Unions

At the start of the year, I was successfully proposed to join the Executive of TUC Yorkshire and Humberside representing Equity. This was a seat held by Pete Keal for a number of years where he championed Equity's work. Many thanks to him for his work in keeping the Equity flag flying at the regional TUC.

I have also been developing our links with the Northern TUC based in Newcastle, working with colleagues in other creative industries unions to establish a creative working group.

Legal Claims

During the year £13,486.68 in damages for breach of contract claims was recovered for members and a number of employment related disputes were settled.

Dominic Bascombe

North East, Yorkshire and Humberside Regional Official

North West Region:

Staffing

North West Official - Paul Liversey

Yorkshire and North East Official - Dominic Bascombe.

The Officials were supported by Andrew Whiteside (Recruitment and Retention Organiser) and Mary Hooley (Organising Assistant).

It is perhaps unsurprising to report that from March 2020

National, Industrial & Specialist Committees & Regions

Covid-19 changed the working landscape in ways previously unimaginable. National lockdowns saw millions of workers either being furloughed for the best part of a year or having to endure the financial insecurity of reduced and insecure hours. For hundreds of thousands, possibly millions of other workers however the consequences of the pandemic were even more severe, with many people being made redundant at a time of a national jobs' crisis, and others like those Equity members and other freelancers and self-employed people who overnight lost access to work and having little indication or confidence of when opportunities would return.

When the pandemic first struck, and with few people realising just how long things would remain bad, Equity was at the forefront of trying to protect the interests of its members in the short term by agreeing appropriate variations to the union's numerous agreements as well as lobbying for improvements to the numerous financial schemes introduced by the government. Then as the year proceeded and with no prospect of an immediate end of the lockdown and/or restrictions, the union continued to make the case on behalf of workers and campaigned for protections not only of members (nearly half of whom were unable to access any financial support) but also more generally the industry within which our members work.

Thankfully, and as this report is being prepared, the current indications are that things are starting to gradually improve as the government's roadmap to recovery continues, though we would be wise to proceed with caution given the recent announcement of delays to the move to Step 4 of the roadmap in England and the threat of further restrictions due to the emergence of variants to the virus. It is with this caution therefore that the union now starts to look forward to full reopening of the economy and hopefully a return to much needed work for many Equity members.

Any report of the recent work undertaken in the North West has to be read therefore with the pandemic, lockdowns and general closure of the entertainment industry throughout 2020 and the first half of 2021 being clearly in mind. Meanwhile it is feared that the effects of the pandemic will be felt within the industry our members work for some significant time (possibly years) after lockdowns and restrictions have been lifted. Any planning for the union, perhaps especially in the short-term has therefore to consider the consequences of the pandemic in a way that would not have been contemplated just eighteen months ago.

As a very brief reminder:

- Equity members have been at the sharp end of feeling the employment effects of the pandemic, with the live venues our members work in remaining totally or partially closed from March 2020 and up to the time of writing;
- It quickly becoming apparent that there were serious shortcomings in the various government financial schemes introduced like the PAYE furlough scheme and self-employed scheme, with up to 40% of Equity members for a number of reasons, unable to obtain any help. As a result, there was a sharp increase a members claiming Universal Credit;
- The results of a survey of members seemed to confirm fears that the pandemic disproportionately affected already under-represented groups-like women and carers, disabled members, and members from minority backgrounds. Added to this 21% of members in the North West reported that they had not been managing well financially since March 2020, with almost a third (29%) reported having taken on additional debt, and almost a fifth (18%) reported struggling to meet housing costs.

Live Performance

Subsidised Repertory Theatre – as reported above, all theatre, including subsidised theatre in the North West was forced to close in March 2020 due to the Covid-19 pandemic which resulted in the eventual cancellation of on-going and future productions. Nationally the union entered in to talks with the major producers including UK Theatre to agree variations to our agreements with a view to protecting not only Equity members but also the future of the venues. In the North West I was quickly and regularly in contact with all the major venues offering as much practical support as possible. Unfortunately, I was also in regular contact with a number of these theatres after the announcement of a significant number of redundancies involving our members. Theatre by The Lake in Keswick, Home in Manchester, The Royal Exchange, The Dukes in Lancaster, Oldham Coliseum and Bolton Octagon all entered into redundancy consultations and though we were able in a small number of instances to have the redundancy notices withdrawn and secure some improvements to the initial redundancy terms offered in other instances, it remains the case that for many of our members 2020 and early 2021 saw them lose permanent and longstanding secure employment.

The eventual easing of lockdown restrictions saw the reopening of some theatres, albeit on reduced capacities and it is comforting to report that most of the major North West houses currently have production plans in place and I have been able to resume in person cast visits to a number of theatres, with yet more visits planned. These have included visits to Chester Storyhouse for their Grovesnor Park Season, the Royal Exchange, the newly refurbished and now open Bolton Octagon and the New Vic in Newcastle Under Lyme.

Independent Theatre Sector

In the Small Scale Sector I have been in regular contact with the M6 Theatre Company, Horse and Bamboo, Reveal Theatre Company and 20 Stories High and will continue liaising with these organisations as the industry continues to emerge from the pandemic.

Commercial Theatre

As everywhere else, visiting productions were brought to a halt throughout 2020, though fingers crossed things will pick up as we proceed throughout 2021.

Panto: There were a very small number of pantos in the Northwest able to perform before further tightening of restrictions

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and national lockdowns announced towards the end of 2020 once again closed venues.

Recorded Media:

As with live performance, Television Production was severely affected throughout 2020. However, myself and my colleague Dominic Bascombe quickly entered into negotiations with ITV to secure variations to the ITV agreement as production of both Coronation Street and Emmerdale, along with Hollyoaks was suspended following the announcement of the first lockdown. Production resumed during the summer with agreed covid protocols and procedures in place, and this remains the case.

Throughout this period the Coronation Street cast forum continued to meet regularly via Zoom, covering as you might expect, the consequences and effects of the pandemic on production of the show and implications on the wider industry. I, Dominic and colleagues from Guild House are now engaged in regular meetings with ITV regarding re-negotiation of the Equity/ITV agreement.

In addition, numerous forum and management meetings have taken place at Hollyoaks, mainly aimed at resolving a number of workplace issues and concerns raised by members leading to the introduction of a new dignity at work policy and reporting mechanism for members to raise any concerns that they may have. I also met with several agents to discuss these matters.

TUC

I have and continue to meet regularly with sister trade unions and the TUC in the north west to press the case for support for our members and the union's campaigns and have had numerous meetings involving local politicians and MPs including local metro mayors Steve Rotherham and Andy Burnham.

Student Visits:

A number of student visits took place remotely across the Northwest throughout 2020 raising awareness and recruitment to Equity's student and Graduate membership schemes and providing an opportunity to discuss the benefits of full Equity membership, and of course the implications of the pandemic.

Variety

The period covered by this report has been very difficult for the variety industry and the members who work in it, with the complete or partial closure of most venues for the best part of eighteen months. However despite these difficulties the three Northwest branches and officers involved have maintained contact and met on occasions remotely with varying degrees of success. Each of the three branches were also represented at the recent all member area meeting.

I remain optimistic that as soon as restrictions are lifted and we are able to meet in person once again the three variety branches will bounce back, The branch meetings provide an important opportunity for members to discuss and debate the issues that are affecting them as performers, and this will be vital in contributing

towards setting the agenda for the union's work in the Northwest in the variety sector and ensuring that our members who work in it are given the respect and dignity they have a right to receive. I am also confident that once they are able to the branches will once again celebrate with their well-attended and enjoyable parties.

Claims

The closure of venues naturally saw a reduction on the number of variety and general claims being pursued. Despite this though we were still able to recover £3183, with work continuing on a further 12 claims, including 5 being pursued through the County Court.

General Branches

The Greater Manchester and Region General Branch had a positive year despite all the difficulties. This has seen them continue to focus their efforts on reaching out to new members and building participation in the branch, which was boosted with a grant received from the union's Unknown Funds being used to facilitate a number of heavily subscribed workshops. Regular and well attended branch meetings have taken place via Zoom and the branch led by committee member Vicky Brazier held a highly successful 'Cast it Here' week of activities last autumn highlighting the union's campaign and involving a huge number of members, many getting involved in branch and union activities for the first time.

The Liverpool and District General Branch has remotely met regularly throughout the pandemic thanks to the commitment and hard work of a number of committee members including Floyed Kennedy and Roy Carruthers who quickly stepped up to support the branch following a number of resignations.

Unfortunately, however the past year saw the dissolution of the North Lancs and Cumbria General Branch following a period of poorly attended meetings and inquorate AGMs. I would like to place on record my thanks and gratitude to those members who continued to support the branch and who worked hard in the past to keep it going.

The Isle of Man General Branch has continued to meet and provide representation at national meetings under the leadership and direction of the branch officers.

Organising, Campaigning and Events

All of the above activities support our Organising and Campaigning activities in the North of England. Between the two industrial Officers and the Recruitment and Retention Organiser contact with many workplaces occurred and continues across companies in both Live Performance and Recorded Media. This has not only contributed to the recruitment and retention agenda of the Union, but also provided a useful opportunity to engage Equity members in our campaigns and activities.

A final word of thanks

National, Industrial & Specialist Committees & Regions

As reported above, the pandemic has been incredibly difficult for members everywhere, and it is perhaps easy to concentrate on the seemingly countless negative effects of closures, restrictions and lockdowns. However some of my experiences with members during this period has filled me with optimism looking forward. As such I'd like to take this opportunity to express my admiration and thanks to each and every member for the way you have reacted over the past twelve months-for your loyalty to the union, the help you have offered to fellow members and others and the comradely way you have approached things. In many ways therefore the pandemic has brought out the best in some people and in trade unions generally-particularly Equity and the values we hold dear. I feel sure that if we carry forward these strengths and leave behind some of the poorer practices of working in the industry then the future will be brighter for us all.

Paul Liversey, North West Official

South East

Staffing: Stephen Duncan-Rice was the Regional Official for the South East, The work of the Regional Official is supported by the Recruitment and Retention Officials, Glenda Burgess (Recorded Media), Shannon Sailing (Recorded Media) Amy Dawson (Live Performance) and the Assistant Official Kevin Livgren. Following the COVID 19 outbreak Kevin Livgren was placed on furlough in late April and remained so for the remainder of 2020. Amy Dawson changed roles to provide cover for the West End Official in the Summer.

Live Performance

The building based subsidised theatres in the South East continued to produce a range of work through the first quarter of the year before production was brought to a close due to the COVID -19 pandemic. Workplace visits were undertaken to every production produced at subsidised theatres using the terms of the Equity/ UK Theatre Subsidised Managers Agreement before the lockdown. Subsequent to the theatre closures, work was done to ensure that any managers wishing to make archival work or similarly recorded materials available would be able to do so, whilst also ensuring that the financial interests of members were not undermined.

The closure of the Nuffield Theatre Southampton due to the insolvency of the Nuffield Theatre Trust was of great concern at the beginning of the pandemic period. The Arts Council were able to guarantee the £1.9m that had been intended for the theatre would be ringfenced for the arts in Southampton. It was, through discussion with various stakeholders, also ascertained that the closure was not linked to the pandemic. In September 2020 the Mayflower Theatre Trust was announced which would take over the building as Mayflower Studios.

The pandemic produced a wave of innovation in theatre, with companies using digital technology to continue to bring live performance to audiences. The first producers in the region to make the leap were Creation Theatre, based in Banbury. Their first live Zoom production of *The Tempest* began rehearsals in late March, opening on the 10th April, using an Equity negotiated terms and conditions. They would continue to produce Zoom shows throughout the year. This work was used as a template to develop best practice guidance, working with Professor Pascale Aebischer of the University of Exeter. Equity officials and members contributed to the study *Digital Theatre Transformation: A Case Study & Digital Tool Kit*.

Similarly commercial producers such as Original Theatre Company, another Oxfordshire based producer created theatre pieces using the Zoom platform, under union negotiated terms.

In the absence of new production for large periods of the year the opportunity was taken to ensure regional producers had implemented Dignity at Work policies in the wake of the union's "Agenda for Change" campaign in 2018. Following meetings with theatre management it was clear that employers were adhering to the terms of the collective agreements and had put in place policies intended to protect our members. A number of employers were also reviewing existing policies with a view to updating them.

In the Commercial Theatre sector the Mill at Sonning, Oxford Playhouse, Theatre Royal Bury St Edmunds and The Theatre, Chipping Norton have all continued, when able, due to COVID-19 restrictions, to contract Performers and Stage Managers on the Equity/UK Theatre Commercial Theatre Agreement.

The Independent Theatre Sector was largely stalled by the closures, most of the production companies not having their own venues that would allow them to produce. The Fringe was similarly affected, although towards the latter part of the year several producers adopted the Equity Fringe Agreement for use on Christmas productions, including Brighton Open Air Theatre. Unfortunately, due to the Christmas period lockdown some of these productions could not go ahead.

Cast visits continued, where possible, across the South East. The majority of visits being undertaken remotely via Zoom.

Examples of visits in theatre include Creation's productions of *The Tempest*, *Alice a Virtual Theme Park* & Chichester Festival Theatre's *Crave*.

Miscellaneous Live Performance

Sadly, following years of work building up union recognition and membership at Past Pleasures, a supplier of performers (historic interpreters) to English Heritage & Historic Royal Palaces, the business ceased activity in 2020 (the business has not been formerly dissolved as of this report). A number of meetings were held with the performers over the first several months of the pandemic, in order to ensure they were receiving the support they needed both from the company, the union and from any available

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government schemes.

In variety, during the summer there were a series of testimonies in the professional wrestling industry, similar to those experienced in film and television with the #MeToo movement. This campaign was labelled as #SpeakingOut. Following this a number of promotions approached the union to establish Codes of Conduct, to ensure Dignity at Work policies were in place and to provide union access and recognition. These promotions included Fight Nation based in East Sussex, Wrestle Carnival in Haverhill and Revolution Pro Wrestling in Portsmouth (along with several other promotions based in other regions).

Recorded Media

Support given to members working in film, television and radio in the South East of England has primarily come from the Recorded Media Department, particularly those productions in the many film studios around London. Alongside visits undertaken by the South East Organiser, Glenda Burgess & Shannon Sailing, Recruitment and Retention Organisers in the Recorded Media Department, undertook 11 visits in the South East Region. These included multiple visits to Film and TV studios in the region – including Shepperton, Elstree and Leavesdon. Workplace visits took place on productions such as *Bulletproof*, *Cheaters*, *Red Dwarf*, *Ghosts* and *Finding Alice*.

Branches

Equity's branch network in the South East continues to operate under the leadership of the branch officers. In addition to running their own internal affairs, each branch participated in the wider democratic structures of the Union, including sending representatives to Equity's Special Representative Conference.

The COVID pandemic meant branch activity shifted from in person to remote meetings. The branches readily adapted to this change, holding more regular and often better attended meetings on Zoom. The branch officers deserve a great deal of credit for not only maintaining existing structures during the period but also enhancing them.

The Oxfordshire General Branch has continued to meet on a regular basis and has sought to reach out to the wider creative community throughout Oxfordshire. The branch prior to the first lockdown in March continued with their monthly morning meet ups at the Oxford Playhouse, providing another forum for members to network and to engage with the branch. They continued with these informal meetings via Zoom throughout the year.

Kent General Branch has also continued to support members in the county via regular monthly meetings online. Towards the end of the year the branch began engaging with a local TUC Trades Council in Thanet. The branch began to explore possible ways to support artists within the region and drawing attention to the plight of self-employed artists, left with support of the governments SEISS scheme. This with a view to planning a showcase event in 2021.

The Home Counties West branch held their AGM in February 2020

but this was not quorate. It was determined at the meeting that the future of the branch would be considered, given as there was only one active committee officer. As of writing the plan is to investigate a relaunch of the branch, canvassing the existing registered members.

The East Anglia Variety Branch, as with the General Branches in the region continued with regular Zoom meetings. Despite the disappointment of not being able to run their planned Great British Variety Show at the Maddermarket Theatre in May, the branch have persevered. As with the other branches in the region they have worked hard to maintain links with their members who have not had access to remote meetings and have also contributed branch monies to the Equity Benevolent Fund and through their own initiatives, aimed at supporting those affected by the pandemic.

The Essex Branch continued to meet via Zoom not only maintaining healthy attendances but also hosting various guest speakers over the course of the year.

The Brighton & Sussex Branch, met monthly, with regular workshops and guest speakers hosted on Zoom. The branch also proactively engaged with members via social media, raising awareness of low pay and no pay castings. The branch also undertook outreach work with those members without access to the internet or zoom to ensure they still had contact with their union.

Events and Student Talks

Student talks did continue, albeit on a much-reduced scale, and almost all remotely. They included talks at: Rose Bruford, NESCOL College Epsom, Southampton Solent University, GSA, Winchester University, Hertford College, and Performers College Essex.

South East Area Councillor

In December Tony Gardner was elected as the new Equity Councillor for the South-East of England. He took the vacant seat that had been left when Dawn Hope was elected to the Minority Ethnic Members seat on the Council in July 2020.

Claims

In 2020 15 cases were closed (11 of which were variety claims) with the approximate value of £4612 recovered for members.

National, Industrial & Specialist Committees & Regions

South West

The **South West Annual General Meeting** took place in March at the Castle Hotel in Taunton in early March 2020. It was attended by 20 members with 35 recorded apologies. It was attended by Equity Vice President Ian Barritt, Equity General Secretary Christine Payne and Xander Black the South West Area Councillor. The meeting marked that for Christine and Xander this was their last South West meeting in their current capacity and members had the opportunity to pay tribute to their outstanding work for the union.

The Vice President outlined just some of the work that the union has been up to in the last twelve months ranging from Equality & Diversity to Brexit, and everything in between. He was pleased to see the continued success of the branches in the region and expressed the importance of voting in the upcoming elections for General Secretary and Council and to consider encouraging others to stand for the Council seats. He finished by paying his own tribute to the General Secretary saying that she was respected across the international trade union movement, and much loved, and will be sorely missed by all.

The report from the Area Councillor reflected on his three terms as the representative for the South West and paid tributes to both activists and staff, especially Mair James who had retired in January 2020 after many years service to the region. He welcomed Elin Meredydd as the new Organising Assistant.

The report from the Regional Organiser focused on the work that had been done throughout the year including with the South West TUC on a Cultural Manifesto and on their Mental Health Symposium.

One motion was put forward for the ARC, with amendments, and subsequently passed without amendment. The motion dealt with Arts Council England's 'Let's Create' strategy and its lack of vision, especially around representation of women. Whilst the physical ARC was cancelled due to the pandemic, this motion was one of a handful debated in the virtual SRC in November 2020 where it passed unanimously.

Following the Council Elections in the summer of 2020 Lynda Rooke was elected South West Area Councillor and also Vice President of the union.

The AGM took place just as the pandemic was starting to come into view in the UK. The subsequent closure of venues and work places, plus multiple national lockdowns, meant much of what was planned for 2020 failed to materialise.

Up to March 2020 the membership in the South West continued to rise, as it did nationally, but the consequences of the pandemic meant by the end of 2020 we had seen membership drop to 3,131 members from 3218 members at the end of 2019. This was a 6.71% share of the whole Equity membership.

Throughout the year the Cardiff Office dealt with claims for members which recovered a total of £10,362.54 as a result of 11 cases. A number of cases were paused by the court service during the pandemic, including a number involving County Court Bailiffs, and this impacted recovery.

Live Performance

It would be churlish to simply put pandemic and theatres closed and leave it there, but we have to make the number of producers who battled through and created work in extraordinary circumstances during the latter stages of 2020. Many venues and producers were in receipt of Cultural Recovery Fund grants from UK Government, but for many this was just keeping the doors closed. Towards the end of 2020, when local lockdowns were a thing, productions were planned, and then cancelled as cities across the region went in and out of guidance which either opened or closed their venues. Some pubs and clubs programmed entertainment, some went ahead, and much was cancelled.

The union put in place arrangements with UK Theatre which dealt with live streaming and reduced capacity, whilst also putting in place local arrangements for archive material to be shared with the public to keep visibility. We will pick up a few examples in this report.

The **Bristol Old Vic** were perhaps the first UK company to suffer because of COVID-19 in that their planned tour of *Cyrano* to the Hong Kong Arts Festival was cancelled just after the company started rehearsals in the UK in January. Once lockdown happened the company took some time before putting together an 'At Home' package of archive material including *Griming Man* and *Messiah*. Once venues were able to open in a limited capacity they held activities in the foyer. They also provided a venue for live streaming work undertaken by *Wise Children*.

The **Northcott Theatre in Exeter** focused on community work before working with their associate company *La Nave Bete* on *Treasure Island* for December 2020.

Wiltshire Creative (Salisbury Playhouse) went through a restructuring process which resulted in the role of permanent Company Stage Manager being made redundant. The pandemic delayed the inevitable departure with furlough. A festive production was planned, including the ability to live stream, which proved to be successful.

The Everyman Theatre in Cheltenham planned to return with a change in their pantomime title seeing *Tweedy Reduced Pantomime* being produced. This again worked for a time before lockdown.

Emma Rice's company **Wise Children** not only became members of UK Theatre but also adapted the best mainly because of their type of productions. They produced two fully live streamed shows from the Bristol Old Vic – *Romantics Anonymous* and *The Flying*

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Lovers of Vitebsk. These productions were featured non-socially distanced performance enabled by following the close cohort guidance which had been developed by the Film and TV sector, including the bubbling of the cast.

Theatre Royal Plymouth faced severe financial hardship in 2020 leading to many redundancies across the creative departments. It's normal Qdos Pantomime was planned with support from the National Lottery and Robinson Crusoe performed for a number of performances before national lockdown was reintroduced.

Theatre Royal Bath faced the same challenges as the rest of the sector during 2020 but did benefit from Cultural Recovery Funding. They planned to open a season of plays, which were subsequently postponed.

Recorded Media

Television and Film work in the region was interrupted when the first lockdown occurred in March 2020. Productions were able to resume in mid to late July under strict guidance developed in conjunction with the Producers, Broadcasters, and unions. Productions included Hollow, The Last Bus (Netflix), McDonald and Dodds (ITV), Discovery of Witches (Sky), Pursuit of Love (BBC) and War of the Worlds.

Branches

Devon and Cornwall General Branch

The branch made the eventual transition to Zoom meetings when physical meetings became impossible. This did not stop them having a full calendar of meetings including welcoming their new branch patron Liza Pulman who took part in a 'Chat Show' format with Branch Chair David Richey. Liza is one third of Fascinating Aida and a hugely successful solo artist.

This year for the first time the branch presented a Challenge Cup for Young Performers in honour of Branch Founder members Vic Baulton, Jill Birch, Vivien Lesley and Barrie West. The branch invited third year students from the Actor's Wheel degree course in Acting at Plymouth Marjon University to take part in the competition. The graduating students usually complete their course with a National Tour, however due to lockdown measures the company took their show online. The cup was presented to the winner, Poppy Hymas, at our Christmas social on 13th December by Liza Pulman. Chloe Cusack and Adam Baylis were also recognised for their professionalism and team effort by the branch, receiving Highly Commended certificates

Following a further successful bid into the Unknown Funds in 2020 Jill Lamède moved our workshops online to ensure that members were able to continue to meet up to practice their skills despite the lockdowns. This has included self-tape workshops with Casting Director Andrea Clark, and Shakespeare on Cue workshops, both of which our members found extremely useful and enjoyable. The branch committee responded to the unions fundraising efforts around the Equity Benevolent Fund by deciding to return the surplus

on the 2018/19 Unknown Funds grant of £1,465.40 and the unspent part of its 2020 grant of £2,776.12 as a donation to the Benevolent Fund to help members in need during the pandemic.

As 2020 came to an end an election process for the branch committee was started.

Chair: David Richey

Branch Secretary: Sarah McCout

Treasurer: Jeremy Friday (Resigned July 2020) Michael Terry (July 2020 onwards)

Dorset General Branch

The branch continued to meet regularly during 2020 on Zoom and hosted a successful hustings for the Equity President election. It also launched a 'getting to know you' series for their social media which featured members of the branch to raise profile. It also continued it's focus on low and no pay opportunities in the county, especially in the realm of Student Films.

Bristol and West General Branch

The branch changed committees at the beginning of 2020 pre-pandemic but made a quick switch to Zoom in March 2020 and started to meet more regularly with interesting guest speakers and topics which continued throughout the year. At their physical meetings they welcome Charlotte Bence (Industrial Organiser for Independent and Fringe Theatre) and Chinonyerem Odimba (Chair of Theatre Bristol) to their AGM and then held a Film & TV Special with Fiona Francombe (Bottle Yard Studios), Early Day Films, Bath Film Office and Amy Hubbard Casting as guest speakers. Their online meet ups and gatherings welcomed Tom Morris (Artistic Director of Bristol Old Vic) twice, Phil Gibby (South West Arts Council England), Kerry McCarthy MP, Thangam Debonnaire MP, Ian Manborde (Equity Equality and Diversity Organiser), Dionne Draper, Nick White (Wassail Theatre Company), Mike Tweddle (Artistic Director Tobacco Factory Theatre), Emily Williams (Theatre Bristol), Susie Parriss (Casting Director), Adam Wittek (Equity Non-UK Born Artists Network), Kerry Irvine (Bath Spa University), Michael Kodi Farrow, Zahid Fayyaz and Laura Aviles (Bristol Film Office).

Chair: Kim Hicks

Branch Secretary: Gerard Cooke

Treasurer: Janet Adams

West of England Variety Branch:

The branch were already leading advocates of remote access branch meetings pre-pandemic, so the move fully to Zoom meetings was not so much a shock when the first lockdown occurred. The branch continued to meet regularly and engaged on a number of issues, especially over the guidance for members working in variety when the restrictions started to be lifted. They also addressed student representation in branches, as well as a far reaching discussion on the equality and diversity work being undertaken by the branch. It hosted a General Secretary and President drop in for the candidates to meet members.

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As well as small grants from its own branch benevolent fund to help members struggling because of the pandemic, it also made a donation of £500 to the Equity Benevolent Fund.

Chair: Cliff Evans

Secretary: Mary Lane

Treasurer: Cliff Evans

C. Industrial Committees

Variety, Circus and Entertainers Committee

The Variety, Circus and Entertainers Committee (VCEC), Equity's industrial committee for this sector, was elected in July 2019 for a two-year term so was in place for the full year. The variety councillors, which sit as observers on the VCEC, were re-elected mid-year and there were two new councillors of the four – Dan de la Motte and Xander Black. Tommy Wallis who was an observer previously nominated from the Variety Artistes' Federation sadly passed away in August 2020 and will be greatly missed for his knowledge and warm personality.

A list of the elected members together with other components of the committee can be found in the appendix.

The Variety, Circus and Entertainers Committee met five times during 2020, once in person and four times via Zoom, including once with the Variety Branch Secretaries.

The VCEC put two motions to the Annual Representative Conference in 2020. One was on the subject of maintaining work opportunities in the EU for members after Brexit by having suitable visa arrangements in place. This motion was selected to go to the Special Representative Conference in November via Zoom which replaced the ARC in London in May which was unable to go ahead. The motion was carried overwhelmingly. The second motion was on the subject of alcohol-fuelled violence and anti-social behaviour in venues was referred to the Council and considered to be 'overtaken by events' as entertainment venues were closed throughout most of the year.

Screen and New Media Committee: 2019-2021

The Screen Committee and New Media advises the Equity Council and takes appropriate action on any matters relevant to the professional employment of Equity members working in audio and recording and in all areas of audio-visual work to be shown on screen in television, film, games, internet, non-broadcast and TV commercials. The committee also has the power to submit industrial claims to an employer and to settle industrial claims.

This committee is comprised of representatives of actors, dancers, choreographers and walk-on artists all of whom have recent experience of working on screen. The committee comprises 15 elected members, and the Chairs of the Stunt, Audio and Singer Specialist committees along with a Council Observer. Despite the ongoing public health crisis the committee has worked remotely

addressing many of the serious challenges the Union faces. All of the Equalities Committees send observers to the committee meetings

SNMC 2017-2019:

Elected committee members as follows:

Laurence Bouvard-Chair

Jo Cameron Brown-Vice Chair

Alexandra Afryea

Bertie Carvel

Peter Barnes

Sean Biggerstaff

Kriss Dosanjh

Tanya Franks

Henry Hereford

Rae Lim

Volente Lloyd

David Rapp

Claire Richardson

Hasit Savani

Steve North

Observers

Jim Dowdell-Stunts

Sheila Mitchell-Audio Committee

Marie Kelly-Singers Committee

Giovanni Bienne -LGBT+ Committee

Helen Vine - Women's Committee

Jassa Ahlusalia - MEMC

Dan Edge – DDMC

Nick Fletcher-Council Observer

Screen and New Media Committee –Aims and Objectives: 2019-2021

- To work with the Recorded Media Department Staff to progress to any negotiations to revise any collective Agreements when appropriate.
- To bring to a conclusion the negotiations to revise the Cinema Films Agreement
- To bring to a conclusion the negotiations for Supporting Artists Agreement across independent Television, feature film and SVoD Originals
- With the establishment of the Television Working Group, which consists of elected members, agents, staff and other specialist areas as and when required. Meetings of the TVWP will take place as and when required and it will address the specifics of any new agreements and revisions to existing agreements
- Continue to initiate negotiations with Subscription Video on Demand (SVoD) platforms for the engagement of performers, conducted through the Television Working Group
- To continue the steady progress on the work of moving the Television Commercials Agreed document for the engagement of artists towards a more formal and collectively bargained agreement with the Institute of Practitioners in Advertising (IPA)
- To be professional and quick to rise to new challenges performers face working in the industry
- To work closely with the Equalities & Diversity Organiser

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along with the Equalities committees to deliver industrially an Inclusive Casting Policy and to work with the industry through Project Diamond to deliver in front of camera monitoring

- To continue the work on the audit of US studios and US TV companies to ensure that members receive the appropriate level of remuneration derived from their engagement on the Equity/PACT Cinema Films Agreement and where appropriate and necessary instruct further audits both within the scope of the Cinema Films and PACT TV Agreements
- To Identify and work with US producers and/broadcasters to deliver a collectively bargained agreement for US productions working in the UK
- To address any advances in technology which has an impact

D. Industrial Committees

Audio Committee

The Committee met once in person in February and then met four times over zoom during 2020. The Committee continued their work representing artists across the voice over industry and advised Equity on issues affecting members across the industry, whether it be in radio drama, audiobooks or film and television. These issues range from rates on educational language recordings, radio commercials, voice over work on television and film and video games and various other new media platforms.

Of course a main focus this year was supporting our members as much as possible during the Covid crisis. The Committee was involved in the "Equity Zooms In On..." sessions for members on audio work and gave members much needed support in setting up home studios so they could continue to work as much as possible during this difficult year. Important advice was also given to ensure that members are paid correctly for recording remotely if they are using their own equipment and doing any of the production work.

One of the primary roles of the Committee is monitoring issues related to the BBC Audio Agreement and responsible for updating the agreement each year. The 2019/2020 BBC Audio Agreement was updated on the 1st of November 2019 and the minimum engagement fees were updated by 2.68% and those above the minimum were increased by 1%. It was agreed that the fees for Archers cast were to be increased by 2%. New rates and terms were agreed for readings recorded directly for BBC Sounds. Unfortunately due to the financial pressure brought on by the pandemic, all increases on pay were frozen across the BBC for 2020. The Committee continues to campaign for the increase in funding in radio drama and we are liaising with the other FEU Unions. Fighting against cuts to radio drama is a major priority for the Committee.

There was a focus on equal opportunities and the lack of diversity in the audio area. This was discussed with the BBC and with AudioUK. AudioUK (the trade body representing UK audio producers) continued to work with Equity to improve diversity

across the area. There have been great initiatives over the last year such as the commitment to do proper monitoring and the BBC allocating £12 million towards diverse content and talent in radio and music. Meetings were held with Audible about diversity and inclusion in audio and proposals on how to improve representation across their content. A joint event or project was discussed about giving members from diverse backgrounds an opportunity to meet their casting teams and produce a voice reel. This work is ongoing.

The Committee continued to police various issues across the industry such as late payments and low rates of pay. It is very difficult tackling these low rates of pay as we are unable to set our own rates due to constraints of Competition Law. However, the Committee has been instrumental in working on template draft contracts which can be used by members in areas of work where there are no collective agreements. We believe this will be of extreme value and benefit for members giving them the tools to negotiate and agree the best possible contracts where their rights are protected. The work on the template contracts is ongoing.

There were more than one instance of commercial enterprises offering voice-over jobs as unpaid competition prizes. This was immediately addressed by Equity as completely unacceptable and with the help of the Committee there was a lot of attention on social media and in the press and highlighted the professionalism of this work.

The social media presence of the Committee has continued to improve seeing more twitter followers to the Committee account. Thanks to Annette Rizzo for her work running the account. Thanks as well to Ashabi Ajikawo for taking charge of the Instagram account for the Committee.

The successful Audio Guide which was published a few years ago is being updated and a very big thank you to Louise Barrett and Liza Ross for their hard work collating all the information and their ongoing work on updating the guide, which is hoped will be published soon.

Sheila Mitchell was the Audio Committee representation on the Screen and New Media Committee and David Thorpe on the Stage Committee. They provided feedback from the meetings of these industrial committees and ensured vital audio issues were represented on both the industrial committees.

Dan Richards, Marcus Hutton and Annette Rizzo represented the Committee on the Radio Commercials Working Party and reported back on the ongoing negotiations in radio commercials and on the strategies going forward to deal with radio commercial rates. Louise Barrett and Marcus Hutton represented the Committee on the Television Commercials Working Party.

The representatives to the SRC were Sheila Mitchell and Louise Barrett.

The motion sent to the ARC was as follows:

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"The BBC are facing enormous political pressure and potential attack on the licence fee. Funding, particularly in radio, is already at crisis point. This ARC calls upon Council to launch a vigorous campaign to protect the BBC and ensure it receives the level of funding they desperately need. With further cuts, we could end up with no radio drama and drastically reduced live radio, podcasting and audio on demand services on the BBC. It is vital we do all we can to defend our public service broadcaster."

The elected members are:

Sheila Mitchell (Chair)
David Thorpe (Vice Chair)
David John (Audio Councillor)
Marcus Hutton
Dan Richards
Liza Ross
Annette Rizzo
Kerry Gooderson
Louise Barrett
Medina Ashabi Ajikawo

AUDIO COMMITTEE

AIMS AND OBJECTIVES: 2019-2021

- To continue the committee's long tradition of efficiency and non-partisanship
- To concentrate its efforts on improving working conditions of and opportunities for members in all areas of the Audio Field
- To encourage full membership in that field
- To encourage members from as many different aspects of that field to stand for elections to the committee so that the committee may be as fully representative as possible
- Most importantly to react rapidly and effectively to events that may affect that field

Particular areas of focus for this two-year term are –

- Audiobooks – strive to get best practice agreement in place which includes work done by members who record remotely
- Explore how Professionally Made Campaign can embrace audio work in order to tackle low rates of pay
- Radio Drama campaign working with other unions with the aim to secure adequate funding for this vital section of the BBC
- Radio commercials – continue the work of the Working Party in negotiating new agreements
- Update and relaunch the successful Audio Guide
- Campaign for inclusive casting and diverse representation across the industry
- Continue the work on increasing the Committee's presence on social media
- Continue work on getting agreements with producers of all scripted audio drama such as Audible
- ADR – ensure compliance of the terms within the television and film agreements
- Video games – continue trying to get agreements in place in

this lucrative area of work

- Be involved in campaigning work around the EU Copyright Directive and how it can impact future negotiations
- Look at terms of conditions of online casting sites and what advice we can give members on what is acceptable and what to avoid
- Guidance document for voice over members on contracts – how to make them and use them
- Raise profile of Equity across entire audio industry and improve communication

Discussions during the year focused on recovery from the pandemic and the consequences of the Brexit deal which saw the withdrawal of freedom of movement and right to work without visas. The committee had also started discussions through the Committee Secretary and the Head of Recorded Media John Barclay to look at the BPI rates again. Early discussions had taken place and a joint approach with the MU was discussed.

Due to ongoing uncertainty the committee decided to freeze the Classical Public Concert Rates for 2021 at the 2020 rates.

The Aims and Objectives of the committee, set in September 2019, are:-

1. Support staff in making progress with the BBC over singers
2. Continue to set and monitor the Classical Public Concert Rates alongside promoting the rates to new Choral Fixers
3. Continue to support staff in visiting and accessing music colleges and conservatoires where appropriate
4. Continue to promote amongst singers the virtues and benefits of Equity membership especially the work around the 2019 ARC motion.
5. Organise an Open Meeting for Singers in 2020

LGBT+ Committee

Members in 2018: Giovanni Bienne (Chair), Amy Forrest (Vice-Chair), Dave Frost Peter Kosta, James Hamilton Welsh, Rose Collis, Tigger Blaize, Elf Lyons, Ed Zephy

Members following election and for 2019: Giovanni Bienne (Chair), Tigger Blaize (Vice Chair), Fox Fisher, Amy Forrest, Natalie Nicole Gilbert, Peter Kosta, James Nicholson, Rebecca Root, Annie Wallace

These past months have been shaped primarily by the completion of our Equity Guidelines for Industry Professionals working with LGBT+ performers. One of the main aims and objectives of the previous committee, they are now in digital and booklet form, thanks in no small measure to Tigger Blaize's tireless determination in getting them done: drafting them and making sure all voices were represented.

They were launched at the National Theatre at the end of October at a meeting that was very well attended and garnered a lot of positive press attention. However, only a few days later the Sunday papers decided to react to the guide (not a fate that

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usually befalls Equity booklets) by making up content not even remotely discussed in it, but also in terms that were blatantly transphobic (seemingly making a nonsensical assumption that panto dames are trans women or that trans women are the same as panto dames. It should be pointed out that the author of the article obviously didn't read the guidelines but did have a "source" who it would seem must be one of our members. All this highlights, if nothing else, how vital these guidelines are. It is definitely noticeable that the public profile of the committee has been raised, which is both an opportunity and a risk, as the reasons for it are partly a factor the increasingly transphobic tone adopted in certain quarters of the press when reporting on trans* rights.

Our motion at the TUC LGBT+ conference focused on the legal recognition whose gender identity doesn't fit into the male/female binary, and it was easily passed.

Our new committee has only met once and thus hasn't nailed down its aims and objectives, though based on our first meeting this might well turn out to be one of our aims, starting with Spotlight allowing for a more inclusive gender (and sexual) identity identification Their current policy is that you can write in the note box, where you usually put your current performances or links to reviews.

As it happens, this subject is being discussed quite a lot online and we risk being behind the curve.

Our new committee has experienced quite a turnover, with five first-time members. We changed the make-up of the committee to 3 male-identifying, 3 female-identifying and 3 trans*-identifying members and the first elections held after the change yielded a committee that now has for trans* members.

We've started work on our 2019 ARC motion, which asks for engagement with LGBT+ theatres/performance venues and production companies, as well as Pride events across the country, with the aim of getting them into the Equity fold, e.g. using our agreements. This was extended in the last few months to include discussions with Southwark Council. There is an opportunity, with its latest redevelopment, to replace the "problematic" XXL with a more inclusive LGBT+ venue, and one that might hire our members on terms and conditions approved by us. A preliminary meeting with the planning team at Southwark Council and the relevant councillor seemed to indicate that they share the need for the provision of LGBT+ spaces within the borough and for these spaces to be truly inclusive. If this co-operation model works, it could be exported to other boroughs/local authorities.

Deaf and Disabled Members Committee

Members in 2018: Phoebe Kemp (Chair), Cindy-Jane Armbruster (Vice-Chair), Natalie Amber, Dan Edge, Simon Balcon, Mik Scarlet, Chloe Phillips, Kezia Davies, Penny Pepper. Rona Topaz and Steven Reed replaced Penny Pepper and Simon Balcon who stood down from the Committee during 2018.

Members following election and for 2019: Natalie Amber, Cindy-Jane Armbruster, Chloe Clarke, Dan Edge (Vice Chair), Neil Fox-Roberts, Steven George, Keely Cat Wells, Phoebe Kemp (Chair), Freddie Stabb

The committee has hit the ground running with a large amount of on-going work. Including the construction of the accessible casting venues database. Which is moving forward with a meeting of committee members representatives from industry bodies such as BAFTA and the BFI as well as the consultancy hired to help with the process to see the best way to help it move forward in a constructive manner. On the 18th of November.

Following our motion at ARC we are looking at Equity's own methods of communication in terms of accessibility and improving them and helping them move forward. Committee members have been assigned to this task in the hope of starting the process and moving it forward.

With the help of Equity Member Alim Jada and Deafinately Theatre a guide of good practice for working with D/deaf members has been constructed and will be discussed at our next meeting in terms of promoting and dissemination on the 29th of November.

On the 30th Of October, The DDMC in partnership with the screen and new media committee held a very successful event looking at getting more D/deaf and Disabled performers working in video games which was a combination of workshops and panel sessions with both industry pros and the DDMC. This will be an on going piece of work to help both the industry and our members progress even further.

Our work with spotlight and their website is slow but on going in the hope that it will better handle impairments and enable our members to be seen for more work when the new version eventually launches this work has been chased continually and will be continued to be so.

Minority Ethnic Members Committee

Members in 2018: Daniel York (Chair), Nick Goh (Vice Chair), Somi De Souza, Nana St. Bartholomew Brown, Sophie Mensah, Rebecca Boey, Ariane Barnes, Saifeddine Benamar, Norma Dixit
Members following election and for 2019: Daniel York (Chair), Rebecca Boey (Vice Chair), Nana St. Bartholomew Brown, Miriam Babooram, Julie Cheung-Inhin, Matt Lim, Debra Tidd, Jassa Ahluwalia, Irvine Iqbal

The Committee met four times in 2019

In the last 12 months the committee successfully applied for unknown funds to commission Dr. Jami Rogers to conduct in-depth monitoring of TV representation that goes beyond mere numbers and drills down into the type of roles actors from different backgrounds are playing. This is a direct counter of the failed

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Project Diamond which doesn't even give programme-specific data.

The monitoring has already provided concrete proof that actors of East Asian heritage are woefully underrepresented and are literally only on screen in any numbers beyond tokenistic singularity is when they're playing foreign characters in foreign settings pretending to speak foreign languages and affecting often inaccurate foreign accents. This research will be of benefit to the women's committee as well particularly.

Recently we have raised public objections to Hampstead Theatre's decision to fly in (at great expense) an American East Asian actress for the China-set *King Of Hell's Palace*. BEATS met with Hampstead AD Roxana Silbert who admitted that the reason was not that British East Asian actresses weren't good enough but that it was solely down to the American playwright's "loyalty" to certain American-based actors. There is also an ongoing conversation about the same director (Michael Boyd) flying in another American East Asian actress for his Korea-set production at Bath Theatre Royal. He appears to be at war with British East Asian actress for some reason. The committee is very happy with Equity staff's engagement on this issue and feel the objections have been made with real force.

After an enormous outreach effort the committee managed to have an election for the committee for the first time in ten years. We now have a very strong committee.

Women's Committee

Members in 2018: Kelly Burke (Chair), Jennifer Greenwood (Vice Chair), Susan McGoun, Rosie Hilal, Fran Rifkin, Kezia Davies, Geraldine Allen, Jean Rogers, Flip Webster.

Members following election and for 2019: Kelly Burke (Chair), Abiola Ogunbiyi (Vice Chair), Jean Rogers, Jennifer Greenwood, Maureen Hibbert, Helen Vine, Christina Nelson, Rosie Hilal, Rose Collis

The Women's Committee is coming into 2020 with some exciting work ahead, and some fabulous new hands on deck. We recruited hard and had more people stand for the Committee this term than we ever have. As a result, though we have been sad to lose some of the Aierce activists who served with us last term, we are thrilled to be joined by Aive new members — including our (long overdue) Airst representative from Northern Ireland. The new committee consists of: Jean Rogers, Helen Vine, Jen Greenwood, Rosie Hilal, Rose Collis, Maureen Hibbert and Christina Nelson. Kelly Burke continues to serve as Chair, and Abiola Ogunbiyi has been elected Vice Chair.

In the past six months, members of the Women's Committee have sat on the Cultural Appropriation Working Party, organised an Equity group for the Women's March in July, attended a Parliamentary event on mental health. We also continue to be vocal in our support for WASPI (Women Against State Pension Inequality). In May, the Committee took a motion to the ARC on improving safety in castings — particularly by making members

aware of their rights, and the resources already available through the union. This passed unanimously, and will form part of our work for the upcoming term. At the ARC, we also held a fringe event on the #Equity4Women Toolkit, which aims to collate in one place all the relevant industry and union resources most important for women. Nearly a third of Conference attended(!) to hear us talk through the Toolkit resources, and we were heartened by how engaged and passionate members were about the project. We were given a great deal of useful input and have reAined the Toolkit materials accordingly; however, we are struggling to get the project physically on-line and as a result the symposia we had hoped to run this autumn have been delayed until the new year.

In the meantime, the Committee continues to be involved in the conversation around Intimacy Direction, and welcome Equity's decision to collaborate with Intimacy Directors International and encourage industry to use an intimacy director in appropriate circumstances. We are particularly grateful to Stephen Spence for overseeing this work. Other ongoing work has included attending PIPA events, and continuing to work alongside both PIPA and Spotlight on the My Family Care pilot. The pilot has gained increasing traction as it's been running, but the biggest challenges to date have been (1) Ainding an accessible price point and (2) making members aware of the scheme's existence. The pilot looks set to roll over into a second year, which is hugely exciting and will give us opportunity to reAine both of the above. We envision that employers will ultimately take on the responsibility of subsidising the programme to make it more widely accessible.

The Committee's big event of the autumn was the launch of our Making an Appearance report on aesthetic labour, in collaboration with Royal Holloway University. The event was held at the H Club, and brought together members and industry to discuss the Aindings of the research, which indicated (unsurprisingly) that the pressures of maintaining a certain appearance for work impact hugely on members' lives and mental health. Dr Sara Reimers presented the report, which was followed by a panel discussion with Giovanni Bienne, Dawn Hope, Neena Shea from the National Theatre Creative Diversity Project, and Scarlett from IndustryMinds. The event was given front page attention in the Stage, and generated a great deal of interest from those industry members who were unable to attend. We hope in the new year to hold a follow-up event for industry to start a discussion around how the culture — and conversation — regarding appearance might start to change. (The report can be accessed here: <https://www.equity.org.uk/media/3339/making-an-appearance-report.pdf>).

Other ongoing work this term includes:

Working with the organisation Houselights, who help people entering the profession learn how to combat (and report) sexual harassment, and hope to hold a training day at Equity sometime in the early new year, speciAically designed for freelancers. The Committee also intends to participate in the Fawcett Society's annual social media campaign around Equal Pay Day. Finally, the Committee notes — with sadness — the result of the most recent Equity referendum, in which an earnings requirement was

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implemented for certain Council seats, and regrets that it was not felt possible to have a productive and public debate. Council and staff will be aware of how problematic this rule change is for the equalities constituencies and

we ask that, when implementing the rule change, a commitment be made to enshrining – and publicising - the possibility of reasonable adjustment.

As always, we extend our thanks to the staff who have given us such support over the past six months, particularly Ian Manborde who continues to hold everything together with superhuman good-humour and grace! We look forward to rolling up our sleeves and getting lots done together in 2020.

The Stage Management Committee

The Stage Management Specialist Committee met 5 times during 2020.

The committee, through the Chair, Lisa Mellor has been represented on the Stage Committee.

The Committee's work has been impacted by the Covid-19 crisis, which has paused some of the ongoing aims of the committee, like the development of the Buy-Out tracker and job descriptions. The committee has continued to meet digitally and has played an active role in shaping and improving the different variation agreements reached with SOLT and UK Theatre. In addition, the committee has participated on an Equity Working Group looking into increasing diversity in Stage Management.

Jamie Byron was elected as the Stage Management Councillor in July and duly resigned from his position on the committee. Fi Mott embarked upon a career change and resigned from the committee in May. Fi Mott was given Honorary Life Membership at the October Special Representative Conference in recognition of her many years' service as Stage Management Councillor, Committee member and Chair of the Stage Management Committee.

Brian Perkins and Chris Peterson were invited to join the Committee as the next successful candidates in the 2019 Committee election.

Members of the committee from July 2019 are Lisa Mellor (Chair) Jamie Byron (Vice-Chair (until July 2020), Sarah Alford-Smith, Linda Balfour, Lizzie Cooper, Ben Delfont, Sophia Horrocks, Claire Kennard, Fiona H Mott (until May 2020), Brian Perkins (from July 2020) and Chris Peterson (from July 2020).

Directors and Designers' Committee

The Directors and Designers Committee met five times in 2020.

In early 2020 negotiations concluded on the SOLT and UK Theatre Agreements for Theatre Designers 2020, which secured a much clearer committee on the part of UK Theatre and SOLT members to pay for model box expenses in full, including the costs of Assistant Designers. Minimum fees increased by a total of 5.25% (2.75

from October 2019 and a further 2.5% in April 2020), with a commitment from SOLT/UK Theatre to conduct further negotiations during 2020, looking only at the issue of minimum fees. This work remains a priority, but progress was frustrated by the Covid-19 crisis.

The committee also took part in the negotiation of a temporary variation to the agreements for Directors and Designers with both SOLT and UK Theatre;

In addition and despite the pandemic the focus of its work has been about building the organisation of directors and designers.

Both Director and Designer members of the committee have worked alongside, The Society of British Theatre Designers, The ALD, Stage Directors UK on the creation of a fringe agreement for creative team members and work has continued on the preparation for submitting revisions to the ITC Agreements.

The Following motion was passed to go the ARC, which was subsequently cancelled;

This ARC notes the recent growth in membership and organisation of Theatre Designers within the Union and the positive relationships with the ALD and SBTD. This ARC asks Council to build on this momentum by launching a Fair Fees campaign, aimed ending the culture of low pay and the exploitation of Designers, through securing significant increases in current minimum fees in Equity's Agreements for Designers with SOLT and UK Theatre.

During 2020 members of the committee were Robbie Butler (Until June 2020), Barry Evans (Chair from August 2020) Max Jones, Zoe Spurr (co-opted), Maddy Girling (co-opted), Charlotte Peters (co-opted) Robert-Shaw (until August 2020), Robyn Winfield-Smith, Phil Stafford, Phillip D'Orleans (co-opted)

Dance Committee

The 2019-2021 Dance Committee, elected in Summer 2019, are: Hannah Buckley, Annie Hanuer, Julie Havelund-West, Andre Kamienski, Yukiko Masui, Dominic North, Mickael Riviere, Genevive Say, Sara Wookey
Hannah Buckley and Yukiko Masui resigned from the committee in 2020. The committee Chair is Sara Wookey.

In early 2020 the Dance Committee began a programme of work focused on increasing the use of union agreements for dancers in museums and galleries. Positive initial discussions on this were held with both Turner Contemporary in Margate, and BALTIC in Gateshead. The pandemic interrupted this work, which will continue in 2021.

Since March 2020 the committee has worked hard to raise awareness of support initiatives across the sector for dancers, and has worked with other committees in Equity as part of the union's

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wider pandemic campaigns and activities. The committee has held a series of open meetings for dancers, provided advice and guidance through its social media and campaigned for sector specific resources and support.

In late 2020, Equity Dance Committee wrote to Dance companies who received Cultural Recovery Fund money to request meetings on how this money can be used to support freelance workers. The committee has also initiated a partnership with Black Artists in Dance, which will begin in earnest in 2021.

Online Branch

The past year has seen many branches move to holding meetings online, but let's not forget that Equity's Online Branch is the original when it comes to collaborating in a non-traditional format!

The past year has seen the Online Branch focus on setting out its position for the membership as a branch that welcomes members unable to attend a geographical branch, enabling them to participate in the decision-making process of the union.

It's been a momentous year for the Online Branch as the committee set out their ambitions for developing tools to communicate with members, as well as start on the path to engage in a targeted manner utilising trade union organisational principles.

Over the past year, the Online Branch committee has examined the scope of the branch structure and presented development plans. The committee has also welcomed a more streamlined integration with the wider union branch structure, enabling the development of a Loomio group, ability to communicate with members in line with other physical branches, and where eligible, welcome new members.

The Online Branch will be holding its AGM in 2021 and I look forward to working with this deeply committed group over the coming year.

My thanks go to the moderator Caron Jane Lyons and the committee for their work over the past year.

Dominic Bascombe Online Branch Organiser

Singers Committee

The current committee were elected in 2019 and consists of:

Tom Emlyn Williams (Chair)
Marie Kelly (Vice Chair)
Natalie Gilbert
Russell Painter
Richard Reaville
Nicholas Keay
Mimi Tizzano
Edward D'Arcy Hatton

Martyn Harrison (co-opted)

The last physical meeting of the committee took place in early March 2020 just before the first lockdown. During the pandemic they met regularly on Zoom first informally, but then formally once the Rules and Standing Orders permitted. The committee had booked an Open Meeting for Singers in October 2020 which had to be cancelled due to Covid-19. It is hoped to reschedule this in either late 2021 or early 2022.

- on members employment and remuneration
- To identify and reach out to those organisations and/or companies who are in a position to engage with the Screen and New Media Committee to further existing work on collectively bargained agreements for those members engaged in the Games industry
- Work closely with the Audio and Singers Committees and to ensure that any industrial claims are addressed speedily and professionally
- The Screen and New Media undertakes to communicate on a regular basis with the other committees and branches within the union with the aim of exchanging information, ideas and concerns
- To offer any and all assistance to Equity's Recorded Media departments specific recruitment and retention initiatives and encourage and welcome the establishment of work place branches in those areas covered by Recorded Media in line with Equity's 'Organising for Success' policy to engage members, working with officials, in active participation on an agreed agenda in support of Recorded Media's industrial, organising and servicing objectives.
- To work closely with the various Equity Committees within the Nations and Regions and ensure that specific areas of Recorded Media are addressed in a collaborative manner and ensure that any specific industrial claims from the Nations in the area of Recorded Media are addressed through the Screen and New Media Committee
- To work closely with the agent community through the Personal Managers Association (PMA) and the Co-operative Personal Management Association (CPMA)
- To progress through the life of the Screen & New Media Committee various recruitment and retention campaigns i.e. 100% TV Campaign, Films and Engagement of children
- To work closely with sister Unions within the umbrella organisations the Federation of International Actors (FIA) to ensure that wherever artists work in the Recorded Media they are engaged under recognised and accepted Union agreements
- To ensure that the Screen and New Media plays its part in the Unions wider democratic structures i.e. Council and the Annual Representative Conference (ARC)
- To treat all business of the Screen and New Media Committee professionally and with an awareness of the confidential nature of the work to be addressed.

The committee has already addressed detailed and challenging agenda addressing a number of issues and engaging with the industry across a varied subject matter; various new SVoD Original

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Agreements, proposals for new structure to the BBC iPlayer, BBC studios, endorsed staff recommendation to authorise the audit of US film studios at a time of the staff choosing, addressing a new TV/Film Walk on and Supporting Artist agreement, staff initiatives on image/publicity rights, exclusivity provisions and the new established TV Working Group and the SVoD Working Party, worked with the DDMC to deliver a workshop for performance capture and voice over work in Games.

International Committee for Artists Freedom

ICAF continued to meet quarterly during 2020 and campaigned in support of a number of artists and organisations facing repression in other countries. The Committee's work specifically included:

Providing further financial and lobbying support to Belarus Free Theatre following an escalation in Government persecution of the company and its performers.

Contributing to legal support for Yahaya Sharif-Aminu, a Nigerian artist who had been sentenced to death following a charge of blasphemy.

Supporting workers, including artists, in Myanmar following the military coup. ICAF issued a joint statement with Equity and Equity's Race Equality Committee expressing solidarity with the Myanmar people in late 2020 and has written to the UK Foreign Office in response to reports of artists being arrested and imprisoned including Equity Honorary Life Member Zarganar.

Monitoring developments in Russia, Turkey and Hungary relating to Government censorship of the arts.

Maintaining contact with Al Rowwad Cultural Centre in Aida Camp, Bethlehem and inviting Abdelfattah Abrusrour to address the December Committee meeting.

Equity members are encouraged wherever possible to attend and take part in the Committee's regular fundraising events. Further information about ICAF can be obtained from Louise McMullan, Secretary to the Committee.

Current members of the Committee are:

Rosamund Shelley – Chair, Ian Barritt – Vice-Chair, Fiona Whitelaw – Vice-Chair

Philip Arditti, Jessica Bastick-Vines, Giovanni Bienne, Henrietta Branwell, Michael Branwell, Chipo Chung, Anna Carteret, Esther Ruth Elliot, Caryl Griffith, Edward Halstead, Janet Henfrey, Sara Kestelman, Joseph Kloska, Adam Knight, Peter Kosta, Karen Lewis, Stella Marris, William Maxwell, Rowenna Mortimer, Jeremy Phillips, Sheila Reid, Prunella Scales, Malcolm Sinclair, Terry Victor.

Midlands

Equity's Midlands Region incorporates the East and West Midlands which includes the metropolis of Birmingham. The region traverses the counties of Derbyshire, Herefordshire, Leicestershire, Lincolnshire, Northamptonshire, Nottinghamshire, Shropshire,

South Staffordshire, Warwickshire and Worcestershire.

Staffing

Ian Bayes the Midlands Organiser was supported by Elin Meredydd who joined Equity to replace Mair James, who retired at the end of January 2020.

Branches

Within the Midlands there are three variety branches, Birmingham, Coventry & Leicester and the East Midlands. In addition, one general branch, Birmingham & West Midlands.

Resulting from the March lockdown the Branch Secretary's embraced Zoom, which enabled them to host committee and branch meetings. These virtual meetings ensured the branches continued to function, support, inform and entertain members.

The Birmingham Variety Branch

The branch held a series of Zoom meetings. Including hustings for both the Presidential and General Secretary elections which were well attended and very useful. These meetings enabled all the candidates to make statements and participate in question-and-answer sessions.

Topics related to the pandemic, the loss of work and the support being provided by Equity were regularly discussed at meetings.

A small number of branch members were able to find some work at outdoor shows in the summer and at Christmas.

The branch also helped publicise Paul Ray's DVD featuring him performing magic, telling jokes and singing to raise funds for Shropshire Research into Alzheimers.

Conk the Clown and Francis Mallon were nominated to attend the ARC in May, which was cancelled. They both attended the SRC (Special Representative Conference) on Monday 30th November 2020.

The work undertaken by Alec Powell the Branch Secretary, the Branch Officers and the Committee is greatly appreciated.

The Coventry & Leicester Variety Branch

The branch continued to hold meetings during the year. Including hosting a Zoom hustings with both candidates for General Secretary election.

The branch was delighted that Paul W Fleming was able to attend a Branch meeting shortly after his election to discuss his manifesto and answer questions.

It was agreed to postpone the AGM until January 2021 at the earliest with the current Branch Officers remaining in situ until elections are held.

Topics discussed during meetings included, social networking, social media, performing in care homes, performing outdoors,

National, Industrial & Specialist Committees & Regions

branch database to assist agents and venues to book local talent, public liability insurance and work opportunities.

At the SRC in November the branch was represented by Brian Emenev and Bob Oakley.

The work undertaken by Bob Oakley the Branch Secretary, the Branch Officers and the Committee is greatly appreciated.

The East Midlands Variety Branch

In January 2020 after the formal business was concluded entertainment was provided via a Jam-Sessio. Members brought their guitars, amplifiers, keyboards. In addition, two washboards and a wooden box were used to form a rhythm section.

In February members joined in the rehearsals for V. E. Day celebrations. 'We'll Meet Again' was sung by all present with some gusto – Union Jack flags and bunting were waved to add to the atmosphere.

In March Matt Hood attended the meeting to present the results of Equity's Branch Review. After the buffet break Dez Colona provided the entertainment which included games of Stand-Up Bingo, Play Your Cards Right and Sticky 9. This was the last formal meeting of the year.

After the lockdown was implemented the branch hosted twice monthly zoom meetings consisting of the regular 'First Tuesday of the Month' meeting which was followed by a social get together held in the afternoon of the third Tuesday of the month.

Simon Curtis and Paul Fleming attended a branch hustings in April.

The Branch were pleased to nominate Sally Treble as the Midlands Area Councillor she was re-elected unopposed.

Bernie Kayla and Jimmy Willan represented the branch at the SRC.

The work undertaken by Clive Bumstead the Branch Secretary, the Branch Officers and the Committee is greatly appreciated.

The Birmingham & West Midlands General Branch

With Secretary Tonia Daley-Campbell the branch hosted a series of Zoom meetings during the year. These meetings were well attended and included, quizzes, guest speakers Marc Silk voice actor, Kate Evans Casting Director, Lorna Laidlaw Actor and Director. An Artistic Directors Question Time with Sarah Brigham Derby Theatre, Corey Campbell Belgrade Theatre Coventry, Nikolai Foster the Curve Leicester and Adam Penford from the Nottingham Playhouse. The Rep in Birmingham Question Time with Rachael Thomas Chief Executive, Sean Foley and Amit Sharma Artistic Directors. On 25th August the Branch hosted a Self-Taping Workshop. A hustings meeting for the General Secretary election was also held.

In December members from across the Midlands were invited to a Christmas Quiz, with live entertainment provided by Barbara

Nice, Paul Ray performed magic and sang White Christmas accompanied by a snow machine! Equity's General Secretary Paul W Fleming thanked the branch for its continuous engagement with the members during the year. He highlighted some of the campaigning and work undertaken by Equity and wished everyone seasonal best wishes.

The work undertaken by Tonia Daley-Campbell the Branch Secretary the Branch Officers and the Committee is greatly appreciated.

These four vibrant branches have continued to function during these challenging times successfully providing a virtual forum whereby members can socialise, be informed and entertained. The branches utilise social media and newsletters to inform members.

Midlands Area Councillor

Sally Treble the Midlands Area Councillor regularly attends branch meetings giving reports and updates of the Equity Council meetings. The time spent by Sally representing the membership of the Midlands is greatly appreciated.

Midlands Area Annual General Meeting

The AGM was held on Friday 28th February 2020 at the Crescent Theatre Birmingham.

There were 34 members in attendance together with some officers and staff. Ian Bayes introduced Mair James his recently retired assistant to the meeting, having completed 38 years of service with the union.

Reports were presented by Sally Treble (Midlands Area Councillor), Christine Payne (General Secretary), Bryn Evans (Honorary Treasurer), Amy Dawson (Equity Organiser) and Ian Bayes (Midlands Organiser). In addition, 2019 ARC reports from Sam Beckett Jnr and Tracey Briggs.

Within Christine Payne's final AGM report she explained her connection with the Midlands went back to 1979 with ATV and Crossroads. Christine also listed some achievements attained by Equity since being elected General Secretary in 2005. Christine was presented with a bouquet and card, the meeting also wished her a happy retirement.

Midlands Area Network

No meetings of the network were held due to the covid lockdowns and the transfer of the Network Secretary Amy Dawson to cover the West End Organisers job vacated by the election of Paul W Fleming to the post of General Secretary.

Legal Claims

The Midlands Organiser continued to assist members to recover monies owed arising from cancellations and unpaid performances. During 2021 a total of 26 claims were successfully progressed which resulted in the recovery of £22,804.45.

Student Talks

Student talks were held at various universities and colleges across

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the Midlands both in person and via Zoom and Teams located in Wolverhampton, Kettering, Nottingham, Birmingham, Walsall, Coventry, Lincoln and Northampton.

These talks inform students about the benefits and services available when they become a Student Member/Graduate Member of Equity.

Theatres

The Birmingham Rep, Curve Theatre in Leicester, Nottingham Playhouse, Derby Theatre, Royal & Derngate Theatre in Northampton and the Belgrade Theatre in Coventry have NPO (National Portfolio Organisation) funding from the Arts Council.

Due to the strain on their resources resulting from the March lockdown applications were made to the Cultural Recovery Fund which resulted in grants being awarded.

The theatres streamed archived and past productions to the public. Around Christmas some theatres produced some new productions which were filmed and made available to the public via a paid stream.

Cast visits by Ian Bayes Midlands Organiser

During the year 16 cast visits were undertaken in person and via Zoom, spanning theatre, ballet and recorded media.

Birmingham Royal Ballet

Birmingham Royal Ballet continued to produce and perform world class productions. The dancers were furloughed from March to August and during the remainder of the year the company performed *The Nutcracker*, *Our Waltzes*, *Liebestod*, *Lazuli Sky*, *Majissimo* and *End of Time*. A blend of classical and contemporary ballets, these productions were filmed and then streamed to the public.

Recorded Media

BBC One's afternoon continuous drama *Doctors* after a lockdown break resumed production in August being filmed at the BBC's studio in Selly Oak, Birmingham.

The world's longest running continuous radio drama *The Archers* celebrated its 70th anniversary, its produced at that the BBC's Mailbox studios in central Birmingham and broadcast on Radio Four.

PATHWAYS Project

During the last week of November, the first ever PATHWAYS project was launched as a creative residency for the Midlands Emerging Creatives under 30 run by the new Midlands Organising Assistant Elin Meredydd.

Utilising Zoom, WhatsApp and Instagram to create a sustainable and collaborative online cohort of 10 members the course's aim was to give members useful tools and sessions that would combat some Covid blues, furthering their personal professional development from the comfort of their own homes. Sessions included Self Taping, Producing, and setting up their own

companies, devising and online collaboration and Tax. All of the course members said they thoroughly enjoyed PATHWAYS during a time they were feeling disconnected and disheartened with their career due to lockdown.

Media

Media interviews to highlight the plight of our members and the campaigning and support work undertaken by Equity were given to BBC Radio West Midlands, Fly FM in Nottingham and Billboard TV in Lincolnshire, Humberside and South Yorkshire.

Other activities

In October together with Paul W Fleming, Tonia Daley-Campbell Secretary of the Birmingham & West Midlands General Branch and Ian Bayes together with representatives from the Midlands TUC, the MU and BECTU. Attending an event to celebrate the signing of the Memorandum of Understanding with Martin Sutherland the Chief Executive of the 2021 Coventry City of Culture Trust. The MoU ensures all creative workers will be engaged on terms that exceed those outlined in recognised industry-wide contract and rates.

In February 2020 Equity was present to publicise the benefits and services of the union, recruit and retain members at the Leicester Comedy Festival and at the Showcase Productions Trade Showcase in Stratford-upon-Avon.

On behalf of the Midlands TUC CLIC (Culture & Leisure Industries Committee) and Equity Ian Bayes joined the WMCRU (West Midlands Culture Response Unit) which meets weekly to progress the development and delivery of an action-orientated, sector led response to the Covid-19 crisis to assist the recovery of the Cultural Sector in the West Midlands.

Midlands Membership

During the year, the Midlands membership decreased by 42 members to 3690 in December 2020.

A. RETIREMENTS

Christine Payne, General Secretary

Pauline Yip, Membership Records Officer, Communications and Membership Support

B. RESIGNATIONS

Mair James, Organising Assistant, Wales, South West and Midlands

Phil Pemberton, Head of Communications and Membership Support, Communications and Membership Support

C. INTERNAL MOVES

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D. NEW APPOINTMENTS

Rosie Archer, Membership and Recruitment Coordinator, Communications and Membership Support

Kate Jones, Communications Assistant, Communications and Membership Support

Elin Meredydd, Organising Assistant, Wales, South West and Midlands

Beccy Reese, Head of Finance, General Secretary's Department

Chapter 12

Membership

A. IN BENEFIT MEMBERS AT 31ST DECEMBER 2020

Region	Dec-20	Percentage
Europe	455	0.98%
Scotland	2525	5.41%
International	483	1.04%
Northern		
Ireland	472	1.01%
South West	3131	6.71%
South East	10156	21.77%
Wales	1649	3.54%
GoneAway	349	0.75%
Midlands	3690	7.91%
London	17408	37.32%
Northern Area	6327	13.56%
TOTAL	46645	100.00%

B. NEW MEMBERS

Actor Film	26	1.0%
Actor PACT	84	3.4%
Actor ITV	9	0.4%
Actor BBC TV	30	1.2%
Actor Channel 4	0	0.0%
Actor Radio	1	0.0%
Actor TV/Comm	58	2.3%
Actor West End	51	2.1%
Actor Com TH	22	0.9%
Actor Sub Rep	22	0.9%
Actor Small Scale	6	0.2%
Actor Tac	2	0.1%
Actor Opera & Ballet	2	0.1%
Actor Theatre House Agreements	18	0.7%
Actor Guidelines Recorded Media	126	5.1%
Actor Guidelines Live Performance	283	11.4%
Actor Overseas	62	2.5%
Actor Fringe	3	0.1%
TOTAL ACTORS	805	32.4%

Dancer Film	0	0.0%
Dancer PACT	2	0.1%
Dancer ITV	0	0.0%
Dancer BBC TV	0	0.0%
Dancer TV/Comm	0	0.0%
Dancer West End	2	0.1%
Dancer Com TH	0	0.0%
Dancer Sub Rep	1	0.0%
Dancer Small Scale	4	0.2%
Dancer Opera	2	0.1%
Dancer Theatre House Agreements	0	0.0%
Dancer Guidelines Recorded Media	7	0.3%
Dancer Guidelines Live Performance	45	1.8%
Dancer Overseas	7	0.3%
Dancer Fringe	0	0.0%
TOTAL DANCERS (excluding variety & ballet dancers)	70	2.8%

Singer Film	0	0.0%
Singer PACT	0	0.0%
Singer ITV	0	0.0%
Singer BBC TV	0	0.0%
Singer Radio	0	0.0%
Singer TV/Comm	0	0.0%
Singer West End	0	0.0%
Singer Com TH	0	0.0%
Singer Sub Rep	0	0.0%
Singer Small Scale	0	0.0%
Singer Theatre House Agreements	0	0.0%
Singer Guidelines Recorded Media	0	0.0%
Singer Guidelines Live Performance	6	0.2%
Singer Westminster Abbey	0	0.0%
Singer Overseas	2	0.1%
Singer	1	0.0%
TOTAL SINGERS (excluding variety, concert & opera singers)	10	0.4%

Chapter 12

Membership

Stage Management Com Theatre	9	0.4%
Stage Management Sub Rep	12	0.5%
Stage Management Small Scale	2	0.1%
Stage Management Guidelines	20	0.8%
Stage Management Opera & Ballet	5	0.2%
Stage Management Variety	0	0.0%
Stage Management Overseas	1	0.0%
Stage Management West End	15	0.6%
Stage Management House Agreements	2	0.1%
Stage Management Fringe	2	0.1%
TOTAL STAGE MANAGEMENT	68	2.7%

Graduate - Acting	551	22.2%
Graduate - Musical Theatre	191	7.7%
Graduate - Stage Management	50	2.0%
Graduate - Theatre Direction	2	0.1%
Graduate - Theatre Design	14	0.6%
Graduate - Dance	136	5.5%
Graduate - Conservatoire Singing	14	0.6%
Graduate - Circus	6	0.2%
TOTAL GRADUATES	964	38.8%

TOTAL	2484	100.0%
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Variety Artist	116	4.7%
Variety Singer	29	1.2%
Variety Dancer	16	0.6%
Circus	99	4.0%
TOTAL VARIETY	260	10.5%

Ballet Dancer	10	0.4%
Concert Singer	4	0.2%
Opera Singer	3	0.1%
Theatre Director	37	1.5%
Choreographer	18	0.7%
Theatre Designer	20	0.8%
Model	21	0.8%
TV Presenter	8	0.3%
Radio Presenter	10	0.4%
Audio Artist	44	1.8%
Stunt Performer/ Coordinator	25	1.0%
TOTAL OTHER CONTRACTS	200	8.1%

Walk-on	107	4.3%
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Other Benefits

A. Benevolent Fund

In March 2020 Equity Council transferred £1 million into the Benevolent Fund to assist members suffering financial hardship because of the COVID-19 pandemic. In 2020 grants from the Benevolent Fund totalling £1,249,504 were awarded to 4,519 members of the union.

Members are reminded that they can apply to the Honorary Treasurer for help from the Benevolent Fund if they are experiencing difficulty in paying their annual subscription.

B. Tax, National Insurance and Social Security

For the Tax and Welfare Rights Team 2020 was a year very much marked by the effects of COVID-19 as was the case for the union as a whole and its members.

Tax/SEISS schemes - as a result of COVID the government brought in support schemes including the Self-Employed Income Support scheme (SEISS). The first three versions of this were made available during 2020. This led to a huge increase in enquiries to our Helpline both via phone and email leading to a considerable increase in workload for the team. Unfortunately, due to the way the government had framed the eligibility conditions, there were many members who were unable to access the grants or only to a limited extent. This was for various reasons e.g. they had an excess of PAYE earnings over the tax year; operated through a personal service company; had a substantial loss in one of the years in question which skewed the amount of the grant; had spent time abroad or taken maternity leave (although that issue was partly resolved by later amendments it still meant many were effectively penalised by taking time out to have a child). We worked with policy colleagues to lobby on these gaps in entitlement but the government was generally unresponsive.

We also began work for a substantial group of members who had lost out through a "misallocations" problem – this meant that for the tax years in question or some of them self-employed income had been wrongly entered as employed. We lobbied on this and met with HMRC because much of the reason for this happening lay with erroneous RTI reporting by production companies which in turn in part stemmed from out of date payroll guidance from HMRC. We wanted HMRC to explain the scope of their discretionary powers to look at these cases again but they refused to do so. This discussion continued unresolved throughout 2020.

Another highly significant development during the year was the final agreement of the new HMRC tax guidance for the sector after three years of negotiations between HMRC and the industry with Equity leading. This was a very welcome achievement as it had looked at one point in 2019 like we would not get it over the finishing line in the form we needed. The final version confirmed HMRC's view that the vast majority of members are self-employed for tax when working on standard Equity contracts. There was

also a much expanded section on directors, designers and choreographers and a new one covering role players. The new guidance should provide greater certainty for the vast majority of members on Equity contracts.

Social Security - As a result of the lack of work in the sector combined with many members missing out on the SEISS, unprecedented numbers of members claimed benefits especially universal credit. We estimated that possibly as many as 1 in 4 members were claiming UC at some point during 2020. The union exerted pressure on government to drop some of the less favourable aspects of UC for the self-employed during COVID particularly the minimum income floor (MIF). Eventually the government agreed to publish legislation suspending the MIF for a period of eight months from 17th March and this was further extended to April 2021. The suspension also applied to the usual work search requirements under UC. It's worth adding that although the SEISS scheme above helped many members it did count as income for UC purposes and had the effect of reducing UC payments to nil for a period in some cases. UC claims and challenges to UC decisions continued to be a major focus of our work during 2020.

The team continued to represent members on social security appeals representing successfully at hearings involving UC entitlement, PIP and maternity allowance. Hearings had to be conducted via phone or video link. It was also successful in getting many decisions revised before the appeal stage which resulted in considerable financial gains for members.

Guides - The work on expanding our member guides continued including the development of a COVID 19 Financial Support Guide which was accessible via the front page of the website. This covered the government support schemes, social security, grants and other sources of help and was continually updated during the year.

Talks – the talks we could deliver were restricted by COVID but we managed to carry out some via Zoom including our regular talks for RADA third years.

C. Legal Advice and Protection

The past twelve months have been busy for Equity's Legal Department. Equity supported a total of 336 cases for breach of contract and 277 cases for personal injury sustained in the course of a professional engagement or outside their professional working capacity.

The Covid lockdown conditions have inflicted a huge amount of difficulty and hardship on the working lives of all members and these working conditions have been reflected in the type of legal cases that have arisen. Many cases involved short notice cancellations of contracts. There were also cases that involved cancellations made by employers whom decided that they could not sell enough tickets to an event due to lack of public confidence.

During 2020 Equity continued to experience a steady increase

in the number of personal injury claims received from our membership. The Recorded Media sectors were quick to resume a socially distanced form of working after the completion of the first lockdown period. So some members returned to work in this sector in June 2020. The existing CCFA agreement continued to produce results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members. We also successfully resolved a large number of contractual claims working in partnership with Pattinson & Brewer Solicitors and our regional partners.

With CCFA Premium payments to the Union came to an end our suppliers continued to developing new ideas on increasing services to members on a cost neutral or profitable basis.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based claims. Previously reported Variety based claims continued to feature throughout the year despite the restriction on work due to the lockdown conditions.

There were a series of disputes arising against agencies with a number of members continuing to experience difficulties in being paid within the statutory time limits. There were claims made by members wishing to challenge the acceptance of Agency Fees in commercial contracts that are recorded outside the United Kingdom.

In Memoriam

June Abbott	June Broughton	Bobby Dennis	Nancy Gower
India Adams	Rosamund Browne	Michael Dickinson	Clive Graefe
Tony Addams ¹	Bettye Bryant	Harry Dickman	Joy Graham
Ian Ainsley	Jeremy Bulloch	Arthur Dignam	Niki Grant
Segun Akingbola	Christine Burn	Malcolm Dixon	David K Grant
Paschal Allen	Neville Buswell	Rosemary Donnelly	Dominic Grant
Gary Allen	Cherrie Butlin	Kirk Douglas	Douglas Gray
Allan Andrews	Sharron Byrne	Shirley Douglas	Juliette Greco
Michael Angelis	Edd Byrnes	Jonathan Drew	Ron Gregory
Fiona Angwin	Roy C	Patricia Driscoll	Leonard Gregory
Philip Anthony	Zoe Caldwell	Harley Du Maurier	Crazy Cavan Grogan
Sean Arnold	Leighton Camden	William Dufres	Nelly Guillerm
Johnny Ascot	Earl Cameron	Louise Dunn	Ron Haddrick
Graham Ashe	John Cannon	John Durnin	Michael Hadley
David Ashford	Dee Cannon	Timothy Earle	Ian Halliburton
Marie Ashton	Pearl Carr	Richard Earthy	Margareta Hallin
David Atkinson	Silvano Carroli	William Eedle	Terry Hands
René Auberjonois	Sylvia Carter	Frank Ellis	Alan Harris
Claudine Auger	Rosanna Carteri	Ronald Eng	Norman Hartley
Jean Babilée	Tristan Roland Cass	Cynthia Etherington	Ronald Harwood
Gabriel Bacquier	Derek Caught	Patrick Fairley	Phil Hearne
Peter Badger	Elaine Caulfield	Thelma Falls-Hand	Michael Hennessy
Binky Baker	William Q Cave	Sergio Fantoni	Doreen Hermitage
Richard Baldwyn	Heather Jean Chasen	Glen Farmer	Pip Hinton
Bobby Ball	Mary Chester	Malcolm Farquhar	David Hirsch
Randy Barlow	Betzee Clewlow	Stella Farrance	B J Hogg
Len Barry	Richard Codman	Julie Felix	Frank Holden
Carl Barry	Raphaël Coleman	Alison Fiske	Ian Holm
Peggy Batchelor	David Collings	Maggie Fitzgibbon	Edward Holmes
Orson Bean	Sean Connery	Philip Fitzpatrick	Jackie Howe
Johnny Beattie	Brian E Cook	Elizabeth Flanagan	Neil Howlett
Samantha Beaumont	Dera Cooper	Rhonda Fleming	Roy Hudd
Christopher Beeny	Martin Cosgrif	Wayne Fontana	George Allen Humphreys
Michael Bell	Jenny Counsell	Ronald Forfar	Clyde Hunter
Robin Bell	A Crackers	Carolyn Foulkes	Alan Igbon
Jay Benedict	David Crane	Derek Fowlds	Paul Raymond Iles
John Benfield	Barbara Crawford	Greg Francis	Marilyn Imrie
Howard Bennett	Peter Craze	John Fraser	Brian Innes
Eva Bergh	Norm Crosby	Marie Fredriksson	Andrew Jack
Warren Berlinger	Mart Crowley	Mirella Freni	Sally Jacobs
Dyan Birch	Frances Cuka	Terence Frisby	Clifton James
Anne Bishop	Des Cunliffe	Tex Fuller	Godfrey James
Joan Blackham	Ronnie Curran	Michael Gabe	Rosie Jeavons
Honor Blackman	Julian Curry	Dorothy Sylvia Gallon	Barbara Jefford
Helen Blatch	Wally K. Daly	James Garbutt	Bromwyn Josene Jennison
Folker Bohnet	Marcus D'amico	David Gardner	John Jevons
Barbara Bonhomme	Ivor Danvers	Tony Garnett	Rafer Johnson
Julian Boote	Adam Darius	Jill Gascoine	Terry Jones
Michael Dennis Bottle	Joan Davies	Gabriel Gascon	Patrick Jordan
Tom Bradford	John Huw Davies	Tasneem Gates	Ben Jorgensen
Diana Bramwell	Mac Davis	Ron Georgeson	Ken Joy
Julia Breck	Ruth Dawes	Eleanor Gibson	Anna Karina
Debby Brewser	Olivia De Havilland	Scott Glynn	Hugh Keays-Byrne
Tim Brooke-Taylor	Michael Deady	Stella Goddard	Lynn Kellogg
	Rachelle Delarosa	Jacques Godin	Paula Kelly
	Brian Dennehy	Peter Goodwright	Kenneth Kennedy
	Jackie Dennis	Graydon Gould	

Chapter 14

In Memoriam

Edmund Kente	Andree Melly	Diana Rigg	Marjorie Thomson
Catherine Kessler	Melvis	Jenny Roberts	Louise Thomson
Harold King	Hans Meyer	Belinda Robson	Pamela Tiffin
Leonore Kirschstein	Kerstin Meyer	Mark Rocco	Paula Tilbrook
Jean Kitson	George Mikell	Kenny Rogers	Roma Tomelty
Rosalind Knight	Mary Miller	John Rolfe	David Toole
Harry Kupfer	Antony Milner	Annie Ross	Hertha Töpper
Eddie Large	Brij Mohan	Jean-Louis Roux	Ian Trevelyan
Philip Latham	Laurie Morgan	David Rowley	Gabriella Tucci
Hannah Lawrence	Penny Morrell	Roland Roy	Alan Turner
John Le Carré	Caroline Mortimer	Marvyn Roy	John Tydeman
Jean Le Goff	David Morton	Ian Royce	Ricky Valance
Tom Lee	Basil Moss	Tommy Russell	Aloysius Valente
C P Lee	Michael Mould	Clive Rust	Dan Van Husen
Johnny Leeze	David Mounfield	Michael Sadler	Vimal Vaz
Gail Leslie	Imogen Moynihan	Lon Satton	Max Von Sydow
Thelma L'éstrange	Bruce Myers	John Savill	Philip Voss
Kristin Linklater	Johnny Nash	Ron Sawdon	Philip Waddilove
Liesbeth List	Jerry Naylor	John Saxon	Sue Walker
Tiny Lister	Chris Needs	Robert Sayer	Lee Wallace
Rodney Litchfield	Tony Nelson	Tony Scannell	Mike Walling
Little Richard	Madeleine Newbury	Ida Schuster	John Walsh
Mark Lloyd	Patti Nicholls	Jonathan Scott	Neville Wanless
Simone Lloyd-Davies	Brian Sonny Nickels	Dixon James Scott	June Ward
Brian Locking	Norm Nielsen	David Scrivens	Pamela Wardel
Raymond Lee Lomas	Charlie Noble	Quentin Seacome	Arthur Wells
Michael Lonsdale	Margaret Nolan	John Sessions	Robert West
Trini López	Des O'connor	Johnny Shack	Luke Westlake
Archie Lyndhurst	George Ogilvie	Marion Shakespeare	Ian Whitcomb
Vera Lynn	Soon-Teck Oh	Billy Joe Shaver	Fred Whitham
Tami Lynn	Timothy Oldroyd	Geoffrey Shaw	Stuart Whitman
Ann Lynn	Geoffrey Palmer	Lucinda Shaw	Barrie Wilkinson
Marianne Macnaghten	Steve Parry-Hearn	Wendy Shepherd	Winifred Williams
Helen Madden	Nicholas Parsons	Larry Sheppard	Pat Williams
Magic Wiz	Don Paul	Sarah Shipton	Malcolm Williams
Louis Mahoney	Trevor Peacock	John Shrapnel	Sue Williamson
Marcus Mariner	Paul Pearce	Jessica Spencer	Nicky Willis
Jennifer Marriott	John Pennington	Johnnie St George	Barry Wilsher
Brenda Marsh	Gilda Perry	Christopher Stanton	Hamish Wilson
Keith Martell	Molly Peters	Peter Stanton	Frank Windsor
Gillian Martell	Jennifer Phipps	Colin Star	Barbara Ann Windsor
Graham Martin	J D Pinheiro	Stevan	James Winston
Vincent Marzello	Alice Playten	Deon Stewardson	Harry Wright
Vivian Matalon	Eileen Pollock	Reginald Stewart	Betty Wright
Jeanne Mattocks	Mac Poole	Barbara Stewart	Joyce B Wright
Bobo Matu	Dave Prowse	Jerry Stiller	Paul Wynndebagge-Saunders
Paul Maure	André Ptaszynski	Ronnie Storm	Jelko Yuresha
Rosamunde Maxwell	Kay Purcell	Clive J Stubbs	Sonja Ziemann
Eddy May	Bobby Purify	Neil Sweetmore	
Jack McBride	Pat Quayle	Farzaneh Taidi	
Michael McEvoy	Brian Quinlan	Marjorie Tallchief	
Olive McFarland	David Rahe	Tony Tanner	
Margaret McKechnie	Tommy Rall	Annilee Taylor	
Kenneth McReddie	Eugenia Ratti	Malcolm Terris	
Lane Meddick	Trevor W.P. Ray	Wyn Thomas	
Michael Medwin	Helen Reddy	Chris Thomas	

In some case it may be possible that another member may have used the same or a similar name subsequent to the passing of the above members.

¹ Not to be confused with Tony Adams of Brighton.

Appendices

EQUITY PRESIDENT, COUNCIL, SPECIALIST SEATS, NATIONAL AND AREA SEATS AND STANDING ORDERS COMMITTEE ELECTIONS 2020 INDEPENDENT SCRUTINEER'S REPORT

(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	47337	
Supplementary ballot papers sent – duplicated	58	
Supplementary ballot papers sent – change of address	23	
Total eligible members to vote	47337	
Total ballot papers received	4057	9%

PRESIDENT - 1 to be elected

MAUREEN BEATTIE	3075	ELECTED
ADAM BURNS	598	
DAVE EAGER	306	
SPOILT BALLOT PAPERS	0	
SPOILT BALLOT PAPERS NO VOTE	78	

EQUITY COUNCIL GENERAL LIST - 12 to be elected

IAN BARRITT	1745	ELECTED
MAUREEN BEATTIE	2788	(ELECTED PRESIDENT)
LINDA BROUGHTON	952	
KELLY BURKE	1876	ELECTED
JO CAMERON BROWN	1423	
YASMIN CHOUDHURY	1270	
JACKIE CLUNE	1808	ELECTED
DAVE EAGER	929	
DAN EDGE	979	
NICK FLETCHER	1973	ELECTED
TONY GARDNER	1400	
SHENAGH GOVAN	1062	
GRAHAM HAMILTON	1385	

Appendices

MAUREEN HIBBERT	1830	ELECTED
EMMANUEL KOJO	2183	ELECTED
PETER KOSTA	634	
MELANIE LA BARRIE	1605	ELECTED
REBECCA LOUIS	613	
MAGGIE McCARTHY	1567	ELECTED
HYWEL MORGAN	1659	ELECTED
BRIAN PERKINS	383	
JEAN ROGERS	1783	ELECTED
SAM SWANN	1658	ELECTED
MIMI TIZZANO	994	
PAUL VALENTINE	1567	ELECTED
MARTIN WILLIAMS	819	
DANIEL YORK LOH	1410	
Spoilt ballot papers	39	
Spoilt ballot papers no vote	64	

MINORITY ETHNIC MEMBERS - 1 to be elected

KEN BIRK	379	
NICHOLAS GOH	1003	
DAWN HOPE	1977	ELECTED
Spoilt ballot papers	8	
Spoilt ballot papers no vote	690	

STAGE MANAGEMENT- 1 to be elected

ADAM BURNS	1558	
JAMIE BYRON	1724	ELECTED
Spoilt ballot papers	7	
Spoilt ballot papers no vote	768	

VARIETY, CIRCUS AND ENTERTAINERS - 4 to be elected

BEANO THE CLOWN	1421	
XANDER BLACK	1562	ELECTED
DAN DE LA MOTTE	1603	ELECTED
MARY LANE	2086	ELECTED
STEPHEN McGUIRE	1303	
RHUBARB THE CLOWN	1595	ELECTED
Spoilt ballot papers	4	
Spoilt ballot papers no vote	921	

Appendices

YOUNG MEMBERS - 1 to be elected

ROBBIE BUTLER	864	
LEILA MIMMACK	2308	ELECTED
Spoilt ballot papers	2	
Spoilt ballot papers no vote	883	

NORTHERN IRELAND - 1 to be elected

ALAN McKEE	1332	ELECTED
LOUIS ROLSTON	1143	
Spoilt ballot papers	2	
Spoilt ballot papers no vote	1580	

SCOTLAND - 1 to be elected

ISABELLA JARRETT	2029	ELECTED
IAIN ROBERTSON	749	
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1279	

SOUTH WEST ENGLAND - 1 to be elected

NICKY DIPROSE	580	
LYNDA ROOKE	2172	ELECTED
Spoilt ballot papers	1	
Spoilt ballot papers no vote	1304	

APPEALS COMMITTEE - 5 to be elected

JAMES CALLAS BALL	1627	ELECTED
ANTHONY BLAKESLEY	535	
JOHN CARNEGIE	1726	ELECTED
DAVID COCKAYNE	1153	
CHRIS COTTON	1014	
NORMA DIXIT	1599	ELECTED
DOC O'BRIEN	755	
NANA ST BARTHOLOMEW-BROWN	2385	ELECTED
ALAN THOMPSON	555	
TERRY VICTOR	566	
FIONA WHITELAW	2059	ELECTED
Spoilt ballot papers	6	
Spoilt ballot papers no vote	546	

STANDING ORDERS COMMITTEE - 5 to be elected

JENNI BARBIERI	998	
JOAN BEVERIDGE	1279	ELECTED
ANTHONY BLAKESLEY	455	
LAURENCE BOUVARD	2001	ELECTED
JOHN CARNEGIE	1321	ELECTED
DAVID COCKAYNE	875	
CHRIS COTTON	833	
NORMA DIXIT	1157	
DOC O'BRIEN	328	
DAVID RICHEY	619	
NANA ST BARTHOLOMEW-BROWN	2010	ELECTED
TERRY VICTOR	777	
FIONA WHITELAW	2005	ELECTED
Spoilt ballot papers	13	
Spoilt ballot papers no vote	575	

Uncontested elections:

The following members have been ELECTED UNOPPOSED

AUDIO ARTISTS	DAVID JOHN
CREATIVE TEAM (CHOREOGRAPHERS)	FLORA WELLESLEY WESLEY
CREATIVE TEAM (THEATRE DIRECTORS)	DAN AYLING
DANCERS	NICHOLAS KEEGAN
MEMBERS WITH DISABILITIES	DI CHRISTIAN
SINGERS	BRYN EVANS
MIDLANDS AREA	SALLY TREBLE
NORTHERN AREA	STEPHANIE GREER
SOUTH EAST AREA	NO NOMINATIONS RECEIVED
WALES	JULIA CARSON SIMS

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.

Appendices

I was not requested by any member or candidate to inspect or examine a copy of the membership register.

Equity appointed Priority Mailing as an Independent Person under Section 51A of the Act for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of Priority Mailing.

Yours sincerely

Anne Hock
 Managing Director
 23rd July 2020

In addition, the following was included in Anne Hock's email to the General Secretary in reporting the result:

"The only 'complaint' I received was from Dave Eager, and I do not consider that falls within the statutory duties for the Independent Scrutineer, or any duties assigned to Popularis by Equity."

Variety Branch Officials

Birmingham

Chair: Conk the Clown
 Secretary: Alec Powell
 Tel: 07831 115448
 Email: birmingham-variety-branch@equity.org.uk

Blackpool

Chair: Nikki Leonard
 Secretary: Denis Askham
 Tel: 07545 856372
 Email: blackpool-variety-branch@equity.org.uk

Coventry & Leicester

Chair: Brian Emoney
 Secretary: Bob Oakley
 Tel: 07766 663725
 Email: coventry-leicester-variety-branch@equity.org.uk

East Anglia

Chair : Tony Dennes
 Secretary: Peachy Mead
 Tel: 01603 624981
 Email: east-anglia-variety-branch@equity.org.uk

East Midlands

Chair: Bernie Kayla
 Secretary: Clive Bumstead
 Tel: 07815 951798
 Email: east-midlands-variety-branch@equity.org.uk

Humberside

Chair: Honey Jackson
 Secretary: Christie Clifford
 Tel: 01482 848031

Email: equityvbn4@msn.com
 Email: humberside-variety-branch@equity.org.uk

Manchester & District

Chair: Jeremy Phillips
 Secretary: Yvonne Joseph
 Tel: 0161 792 2035
 Email: vonniegerry@btinternet.com
 Email: manchester-variety-branch@equity.org.uk

Merseyside

Chair : Chris Dale
 Secretary: Bob Romanoff
 Tel: 07707 322166
 Email: merseyside-variety-branch@equity.org.uk

North East

Chair: Alexander James Fallon
 Secretary: Steve McGuire
 Tel: 01207 238258
 Email: north-east-variety-branch@equity.org.uk

North & West Yorkshire

Chair: Valerie Jean Mann
 Secretary: Valerie Jean Mann
 Tel: 01132 853 848
 Email: north-west-yorks-variety-branch@equity.org.uk

Scotland

Chair: Eva Lorraine
 Secretary: Beano the Clown
 Tel:
 Email: scotland-variety-branch@equity.org.uk

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South Wales

Chair: Jill Ray
 Secretary: Shelli Dawn
 Tel: 01685 812779
 Email: south-wales-variety-branch@equity.org.uk

Variety, Circus and Entertainment Councillors (July 2020 - 2022)

Dan de la Motte
 Mary Lane
 Rhubarb the Clown
 Xander Black

South Yorkshire

Chair: Joy Palmer
 Secretary: Anthony Blakesley
 Tel: 07816 963400
 Email: south-yorks-variety-branch@equity.org.uk

Elected by the Executive Committee of the VAF

Tommy Wallis (sadly passed away August 2020)

Thames

Chair: Rhubarb the Clown
 Secretary: Nick Putz
 Tel:
 Email: thames-variety-branch@equity.org.uk

West of England

Chair: Cliff Evans
 Secretary: Mary Lane
 Tel: 0117 373 0614
 Email: west-england-variety-branch@equity.org.uk

Variety, Circus and Entertainers Committee members

Elected Members from July 2019 for two years:-

Beano the Clown
 Rachel Darq
 Dave Eager
 Yvonne Joseph (Chair)
 Eva Lorraine
 Valerie Jean Mann
 Neil McFarlane
 Peachy Mead
 Alec Powell (Vice Chair)
 Samsara
 Honra Simms
 Jack Stark

Observers:-

Variety, Circus and Entertainment Councillors until July 2020

Mary Lane
 Steve McGuire
 Red Sarah
 Rhubarb the Clown

