

# **EQUITY ANNUAL REPORT 2021**

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## Introduction From the General Secretary

The challenges of 2021 were inconceivable to all of us just twelve months before. Theatre faced its longest closure since Puritanism. Film and TV contended with chaotic changes to work and travel in Europe. Our variety members in particular saw continued exclusion from government schemes intended to protect against the pandemic. Equity started the year with a declining membership for the first time in over a decade; looming threats of increased austerity and the rise of the omicron variant in December should have made for grim reading.

Despite all this, and after the trauma and adrenaline of 2020, Equity members weren't exhausted or demoralised. Their solidarity and togetherness has seen our union and our mission flourish in the face of adversity. Our members – artists united as working people – were a beacon for each other and the whole of the union movement.

This new format Annual Report is designed to be easier for reference for members and staff now, and in the future and it charts some extraordinary impacts of the Equity collective over the year, not least:

- Getting theatre across the UK back to work in the pandemic, protecting our agreements and brilliant negotiations show by show even over a turbulent Christmas season blighted by omicron

- Handling ever-changing queries from variety members with cancelled gigs and unprecedented uncertainty, and establishing a new drag network to raise the voice of under-represented members

- We reached new agreements in video games, Apple TV, a new films agreement, rises in on-demand service payments

- Our co-ordinated efforts to put us at the forefront of handling sexual harassment from dignity at work audits in live performance to round tables in recorded media

- Strong work in a new social security landscape went from providing members with up to date COVID guidance to working with Pregnant then Screwed

- £11.3million sent to members from the Distribution Service, whilst navigating a system upgrade

- We kept the union's infrastructure moving: from reception to IT to post, to finances through a pandemic and now an unprecedented refurbishment of Guild House

- Whether its collective agreements for the Commonwealth Games in the Midlands, our new profile in Yorks & Humber TUC, a new desk in Belfast, building new theatre agreements in Scotland, a drag network led out of the North West, "wrestling" continued success from the South East, or fighting regressive policies on strip clubs in the South West - we've been a union connected to members across the UK.

- Against a backdrop of reduced workplaces and COVID restrictions we've visited members in their workplaces at an exceptional rate, keeping our density rates where they should be - some of the highest in the movement. But it has meant...

- ...hard work for our membership team processing and analysing the steady improvement in membership - we start 2022 with more members than this time last year, and every nation and region of the UK except London larger than it was in December 2020.

- Political work across the UK, from Andy Street's backing film studios in Brum, to a massive, effective campaign on Channel 4, and comprehensive briefings for our allies in local government as well as Westminster, Holyrood, Cardiff Bay, and Stormont.

- All of our work has a higher profile in local and National press, through more beautiful and serious publications, engaging social media and a website which is being hammered into functionality.

- We've navigated a physical conference(!), hybrid meetings and new committees - who you've supported into creating effective, positive priorities.

- We've stood unapologetically with trades unionists in this country on issues from guards on trains, cuts at the DVLA, defending creative education for all, at COP26, and as trans allies. But we didn't stop there: fighting for professional artists from Belarus to Burma to Bethlehem to Bogotá.

2021 was a year to truly be proud of Equity – not only for the things we achieved but of the things which we prepared for. We're the twelfth biggest UK-wide union, we're one of the most powerful entertainment unions in the world, and we're acting like it.

Our members need all of our hard work to deliver the outcomes they need to see. Our watchword and rallying cry for over 90 years has been 'Equity', and we can feel proud not only of where we've won it, but where the fight for it still goes on.

A turbulent start to this decade has been met with a solid response by this union – and I commend the Annual Report to you.

**Paul W. Fleming**  
Equity General Secretary

## End of Year membership Stats

	2021
<b>Total Membership Numbers</b>	48049
In Benefit	46652
Out of Benefit	1397
Number of Leavers	5440
Number of Members in Arrears	
<b>Total Joiners</b>	4329
Number of New Joiners	2894
Number of Rejoins	1435
<b>New Joiners by profession</b>	
Actors	748
Dancers	71
Singers	6
Stage Management	57
Variety	432
Other Contracts	263
Graduates	1201
<b>Total Membership Breakdowns</b>	
<b>Gender</b>	
Male	22041
Female	24501
Other	141
<b>Type of Membership</b>	
Full Members	36474
Long Services Members	4134
Retired Members	508
Child Members	187
Graduate Members	4251
Life Members	1051
Honorary Life members	47
Student Members	3169
<b>Region</b>	
International	452
Northern Area	6392
Europe	475
Northern Ireland	501

South East	10362
South West	3221
GoneAway	482
Scotland	2532
London	16899
Wales	1664
Midlands	3693
<b>Age</b>	
Mean	44.37
Median	41
Mode	28

In 2021 the membership team managed to maintain all the essential administration required to support Equity's members during the challenging times of the pandemic whilst also being joined by a new Head of Membership. The numbers of new joiners and rejoins were more than 15% higher than in the previous year, contributing to an overall increase in subscription revenue. Falls in the numbers of student and graduate members were offset by the increase in the number of full and child members. Member numbers fell in London whilst increasing strongly elsewhere, particularly in the South East, South West and Northern Ireland. Member demographics stayed largely stable, albeit with some growth in members not identifying as male or female. An upgrade to our membership database was commissioned to ensure its continued integration with our distributions service software.

**Sam Fletcher**  
Head of Membership

## COMMITTEE ELECTIONS 2021

In 2021, elections were held for Equity's Industrial, Specialist, Equalities and National Committees. The full list of members elected to the Committees for 2021-2023 is as follows:

### Audio Committee

Louise Barrett  
Marcus Hutton  
Cameron McGarva  
Sheila Mitchell  
Dan Richards  
Annette Rizzo  
Liza Ross

### Dance Committee

Vanessa Abreu  
Sam Burkett  
Sumi Xiaoméi Cheng  
Annie Hanauer  
Andre Kamienski  
Emma Jayne Park  
Mickael Riviere  
Genevieve Say  
Claudia Tonietto

### Directors & Designers Committee

Jason Addison  
Liz Carruthers  
Charlotte Emma  
Laura Jury  
Kerry Kyriacos Michael  
Jamie Platt  
Zoe Spurr  
Louie Whitmore

### Screen & New Media Committee

Peter Barnes  
Sean Biggerstaff  
Laurence Bouvard  
Jo Cameron Brown  
Norma Dixit  
Kriss Dosanjh  
Jim Dowdall  
Dan Edge  
Tanya Franks  
Nicholas Goh  
Andrea Lyn Gould  
Volenté Lloyd  
David Rapp  
Ayvianna Snow  
Claude Starling

### Singers Committee

Gina Foster  
Martyn Harrison  
Nicholas Keay  
Marie Kelly

Russell Painter  
Marika Rauscher  
Richard Reaville  
Mimi Tizzano  
Tom Emlyn Williams

### Stage Committee

Declan Bennett  
Jonathan Broadbent  
Lila Clements  
Zainab Hasan  
Dawn Hope  
Chipo Kureya  
Emma Manton  
Hywel Morgan  
Vivien Parry  
Adam Pettigrew

### Stage Management Committee

Adam Burns  
Lizzie Cooper  
Ben Delfont  
Sophia Horrocks  
Claire Kennard  
Lisa Mellor  
Jack Steadman  
Debra Tidd  
Woody Woodcock

### Variety, Circus and Entertainers' Committee

Joseph Ballard  
Beano the Clown  
Rachel Darq  
Dave Eager  
Yvonne Joseph  
Eva Lorraine  
Valerie Jean Mann  
Neil McFarlane  
Peachy Mead  
Samsara  
Honra Simms  
Jack Stark

### d/Deaf & Disabled Members Committee

Natalie Amber  
Shekhar Bassi  
Rachael Bellis  
Chloe Clarke  
Dan Edge  
Neil Fox-Roberts  
Steven George  
Sandra Meunier  
Mimi Tizzano

### Lesbian, Gay, Bisexual & Transgender + Committee

Giovanni Bienne  
Tigger Blaize  
Amy Forrest

Abigail Matthews  
James Nicholson  
Angelo Paragoso  
Mais Robinson  
Rebecca Root  
E M Williams

### Women's Committee

Kya Brame  
Kelly Burke  
Amelia Donkor  
Jennifer Greenwood  
Maureen Hibbert  
Jean Rogers  
Elaine Stirrat  
Debra Tidd  
Mimi Tizzano

### Young Members Committee

Ruby Ablett  
Dian Cathal  
Helen Monks  
Enyi Okoronkwo  
Duncan Riches

### Northern Ireland Committee

Stephen Beggs  
Charmaine Carr  
Stephen Dix  
Marina Hampton  
Gerard McCabe  
Natalie Murphy  
Louis Rolston

### Scottish National Committee

Carole Anders  
David Vernon Anderson  
Jo Cameron Brown  
Liz Carruthers  
Natasha Gerson  
Zoe Hunter  
Crawford Logan  
Lorn Macdonald  
Michael Mackenzie  
Kirsty Miller  
Emma Jayne Park  
Elaine Stirrat

### Welsh National Committee

Jenni Barbieri  
Christopher Batten  
Jeremi Cockram  
Abbie Hirst  
Sharon Morgan  
Tom Powell  
Steve Purbrick  
Caron Reidy  
Nana St Bartholomew-Brown

Terry Victor

The Scrutineer's report on the contested elections is included below.

**Sam Winter**  
**GOVERNANCE OFFICER**

## Committee Elections 2021

Total members entitled to vote:	44757	
Total voted by post:	1518	52.29%
Total voted on web:	1385	47.71%
Total ballot returns:	2903	6.48%

Results of votes cast:

### Directors & Designers - Designers

4 to be elected

JASON ADDISON	308	ELECTED
MAX JONES	274	
JAMIE PLATT	279	ELECTED
CORY SHIPP	275	
ZOE SPURR	371	ELECTED
LOUIE WHITEMORE	371	ELECTED
Total members voting	657	

### Directors & Designers - Directors

4 to be elected

LIZ CARRUTHERS	467	ELECTED
CHARLOTTE EMMA	503	ELECTED
LAURA JURY	393	ELECTED
JONATHAN MAN	221	
KERRY KYRIACOS MICHAEL	433	ELECTED
ROBERT SHAW	245	
ALEX SUTTON	252	
ROBYN WINFIELD-SMITH	389	
Total members voting	976	

### Screen & New Media Committee - Actors

10 to be elected

PETER BARNES	857	ELECTED
SEAN BIGGERSTAFF	1063	ELECTED
LAURENCE BOUVARD	1088	ELECTED
TAM DEAN BURN	-	WITHDRAWN
JO CAMERON BROWN	1313	ELECTED
KRISS DOSANJH	866	ELECTED
DAN EDGE	810	ELECTED
TANYA FRANKS	1292	ELECTED
NICHOLAS GOH	847	ELECTED
HENRY HEREFORD	547	

MICHAEL MACKENZIE	559	
DANIEL MILLAR	742	
STEVE NORTH	799	
DOC O'BRIEN	236	
AYVIANNA SNOW	1193	ELECTED
CLAUDE STARLING	845	ELECTED
Total members voting		

### Stage Management Committee

10 to be elected

ADAM BURNS	343	ELECTED
LIZZIE COOPER	464	ELECTED
BEN DELFONT	492	ELECTED
JOE GALE	158	
SOPHIA HORROCKS	491	ELECTED
CLAIRE KENNARD	436	ELECTED
CARON JANE LYON	323	
LISA MELLOR	502	ELECTED
CHRIS PETERSON	234	
JACK STEADMAN	336	ELECTED
DEBRA TIDD	506	ELECTED
WOODY WOODCOCK	410	ELECTED
Total members voting	875	

### Variety, Circus and Entertainers' Committee

12 to be elected

JOSEPH BALLARD	431	ELECTED
BEANO THE CLOWN	551	ELECTED
RACHEL DARQ	414	ELECTED
DAVE EAGER	405	ELECTED
YVONNE JOSEPH	492	ELECTED
EVA LORRAINE	529	ELECTED
VALERIE JEAN MANN	450	ELECTED
NEIL McFARLANE	392	ELECTED
PEACHY MEAD	373	ELECTED
BOB OAKLEY	367	
GEREMY PHILLIPS	370	
SAMSARA	442	ELECTED
HONRA SIMMS	385	ELECTED
JACK STARK	480	ELECTED
Total members voting	979	

### d/Deaf & Disabled Members Committee

9 to be elected

NATALIE AMBER	379	ELECTED
SHEKHAR BASSI	237	ELECTED
RACHAEL BELLIS	258	ELECTED
CHLOE CLARKE	265	ELECTED
DAVID COCKAYNE	226	
DAN EDGE	285	ELECTED
NEIL FOX-ROBERTS	282	ELECTED
STEVEN GEORGE	236	ELECTED
SANDRA MEUNIER	296	ELECTED
ROBERT SHAW	180	
FREDDIE STABB	228	
MIMI TIZZANO	318	ELECTED
Total members voting	577	

### Lesbian, Gay, Bisexual & Transgender + Committee - male indentifying section

3 to be elected

GIOVANNI BIENNE	507	ELECTED
JONATHAN MAN	369	
JAMES NICHOLSON	496	ELECTED
ANGELO PARAGOSO	399	ELECTED
Total members voting	771	

### Women's Committee

9 to be elected

CAROLE ANDERS	360	
MICHELLE ASHTON	272	
JOAN BEVERIDGE	326	
KYA BRAME	627	ELECTED
KELLY BURKE	646	ELECTED
AMELIA DONKOR	579	ELECTED
NATASHA GERSON	304	
JENNIFER GREENWOOD	596	ELECTED
MAUREEN HIBBERT	581	ELECTED
ZOE HUNTER	339	
ABIGAIL MATTHEWS	362	
SARAH McCOURT	328	
KIRSTY MILLER	283	
FRANCES RIFKIN	269	
JEAN ROGERS	714	ELECTED

## Committee Elections 2021

ELAINE STIRRAT	512	ELECTED
DEBRA TIDD	474	ELECTED
MIMI TIZZANO	387	ELECTED
TORYA WINTERS	317	
Spoilt/No vote	102	
Total ballot papers received	1377	6%
Total members entitled to vote	23480	

### Scottish National Committee

12 to be elected

CAROLE ANDERS	106	ELECTED
DAVID VERNON ANDERSON	132	ELECTED
ANDREW BRODIE FREW	49	
COLIN BROWN	25	
TAM DEAN BURN	-	WITHDRAWN
JO CAMERON BROWN	118	ELECTED
LIZ CARRUTHERS	171	ELECTED
ALEX SCOTT FAIRLEY	85	
NATASHA GERSON	135	ELECTED
ZOE HUNTER	132	ELECTED
LIZ KRISTIANSEN	53	
CRAWFORD LOGAN	99	ELECTED
LORN MACDONALD	108	ELECTED
MICHAEL MACKENZIE	155	ELECTED
KATE McCALL	72	
KIRSTY MILLER	127	ELECTED
EMMA JAYNE PARK	137	ELECTED
ELAINE STIRRAT	150	ELECTED
TORYA WINTERS	91	
Spoilt/No vote	3	
Total ballot papers received	269	11%
Total members entitled to vote	2486	

The report from the Independent Scrutineer can be found in the appendix on page 90

## LGBT+ Committee

Pro- Active Priority	Action Plan	Progress
1. 2021 SRC Motion on casting	<ol style="list-style-type: none"> <li>Complete second version of the casting guide.</li> <li>Working group for launch event for this – focusing on the key themes of the motion.</li> </ol>	<ol style="list-style-type: none"> <li>Second version nearing finalisation.</li> <li>IM to convene a meeting of the working group. To meet in Feb 22.</li> </ol>
2. Address the problem of dubbing trans actors and performers.	<ol style="list-style-type: none"> <li>IM to pursue the matter with J&amp; and FIA</li> </ol>	<ol style="list-style-type: none"> <li>JB has shared TV and film agreement clause on dubbing</li> </ol>
3. DBS (and gender markers generally)	<ol style="list-style-type: none"> <li>Ally the support of the Committee to the work of Lib Dem MP Christine Jardine and her Private Members Bill.</li> </ol>	<ol style="list-style-type: none"> <li>IM has sent message of support to MP.</li> <li>IM to ensure committee are aware of recent cases</li> </ol>
4. Continue with work to build positive, constructive relations with agents.	<ol style="list-style-type: none"> <li>Ensure PMA-CDG forum is involved in work to support launch of casting guide.</li> <li>Agree on priorities for this forum for 22-23.</li> </ol>	<ol style="list-style-type: none"> <li>JN to schedule meetings for 2022</li> <li>JN to liaise with Committee for attendance</li> </ol>
5. LGBT+ Producers onto collective agreements.	<ol style="list-style-type: none"> <li>Priorities which Pride events and drag venues are the initial priority.</li> </ol>	<ol style="list-style-type: none"> <li>GB to co-ordinate with industrial committees.</li> </ol>

The Committee are making good progress on all areas of priority. Notably, this includes key work to address the Committee's SRC motion focus on improving authentic portrayal through the publication in early 2022 of a revised version of the Committee's LGBT+ casting guidance for industry professionals. This work is supported by allied committee activity in sustaining positive, constructive dialogue with agents as well as the casting director community. The revised guide is intended for launch in early 2022 and will be held in association with a producer with a notable positive reputation for LGBT+ casting practice.

## Women's Committee

Pro- Active Priority	Action Plan	Progress
1. Access and Pay	<ol style="list-style-type: none"> <li>Activity dedicated to implementing SCR motion on menopause</li> <li>Ally this to Parliamentary activity</li> </ol>	<ol style="list-style-type: none"> <li>Undertake survey Oct-Dec 21.</li> <li>Undertake media coverage of work</li> <li>Parliamentary activity.</li> </ol>
2. Safety	<ol style="list-style-type: none"> <li>Support Safe Spaces review</li> <li>Intimacy direction</li> </ol>	<ol style="list-style-type: none"> <li>KB to attend Safe Spaces review</li> <li>JG to lead work on ID and schools.</li> </ol>
3. Intersectionality	<ol style="list-style-type: none"> <li>Maintain active working relationship with other equality committees</li> </ol>	<ol style="list-style-type: none"> <li>Invite observers from other committees to meetings.</li> </ol>
4. Engagement and empowerment	<ol style="list-style-type: none"> <li>Completion and launch of the Equity 4 Women Toolkit and</li> </ol>	<ol style="list-style-type: none"> <li>KB to lead work on liaison with comms team in Equity.</li> <li>Launch scheduled for Int Women's Day '22</li> </ol>
5. Representation, portrayal and stereotyping	<ol style="list-style-type: none"> <li>Maintain focus on ageing and/or representation (in relation to casting and employment)</li> </ol>	<ol style="list-style-type: none"> <li>Maintain active relationship with Acting your Age.</li> </ol>

A key area of Committee activity has been to maintain focus on implementing its 2021 SRC motion on improving the workplace experience of members experiencing the menopause. A survey was undertaken the results of which were featured in an article in The Stage in early 2022. A working group of committee members will review the survey results to determine relevant employer guidance necessary. The Committee has liaised with Equity staff to ensure allied activity at Parliamentary level allied to the roll-out of the government's National Health Strategy for Women. The Committee has also commenced work on the development of good practice guidance for training and education establishments on the adoption in the curriculum and teaching practice of intimacy direction.



## Race Equality Committee

Pro- Active Priority	Action Plan	Progress
1. 2021 SRC Motion on Casting	<ol style="list-style-type: none"> <li>To be discussed and agreed at Committee meeting on 26th October 2021.</li> <li>Outline plan in motion includes focused work with CDG, but including wider focus on creative team also.</li> </ol>	<ol style="list-style-type: none"> <li>September 2021 Recent data from allied survey by Lenny Henry Centre.</li> <li>Sept – On-going The development of good practice guidance arising from an incident linked to a leading West End producer.</li> </ol>
2. Save as many of our people as possible.	<ol style="list-style-type: none"> <li>Allied to the SRC motion is a focus on drama schools and their increased attention to drawing in an ethnically diverse student base.</li> </ol>	<ol style="list-style-type: none"> <li>Oct '21 Coverage in Equity's briefing for the 2021 Spending Review, and the need to maintain arts-based HE funding.</li> <li>Nov '21 High-profile activity with Black History Month and Show Racism the Red Card.</li> <li>On-going comms for wide coverage of the ethnic impact of Covid</li> </ol>
3. TV Open Letter. Looking at signatory list.	<ol style="list-style-type: none"> <li>Reciprocate the TV open letter with an open letter to Arts Council England</li> </ol>	<ol style="list-style-type: none"> <li>To agree on shared approach to identifying and contacting producers.</li> </ol>
4. BLM Pledges: Follow-up.	<ol style="list-style-type: none"> <li>Related to priority 2 with maintenance of a high social media profile to ensure members' awareness of this priority.</li> </ol>	<ol style="list-style-type: none"> <li>Promotion of Anti-Racism Touring Rider</li> </ol>
5. Committee newsletter	<ol style="list-style-type: none"> <li>Devise periodic newsletter to promote REC activity.</li> </ol>	<ol style="list-style-type: none"> <li>JA to liaise with Committee members on format and content</li> </ol>

The Committee has undertaken activity in respect of all agreed priority areas. In alliance the Committee has been instrumental in supporting negotiations with Audible (in alliance with the Audio Committee) to introduce an innovative scheme to offer 100 Equity members with access to a studio and technical guidance in producing an audio reel. This week is a long-standing focus of the committee to improve the ethnic diversity of audio artists. Representatives of the Audio Committee will provide a complementary workshop on developing and sustaining a career as an audio artist.

## Scottish National Committee

Pro- Active Priority	Action Plan	Progress
1. Aim for greater diversity of representation on the Committee and more generally across the Scottish membership	<ul style="list-style-type: none"> <li>Development of reps in branch network</li> <li>SNC to engage Equity Equalities Committee reps to speak at specific Scottish Committee meetings</li> </ul>	<ul style="list-style-type: none"> <li>Equalities Organiser attended SNC meeting</li> </ul>
2. Holding a Scottish Parliamentary reception event	<ul style="list-style-type: none"> <li>Formation of working group</li> <li>Contacting MSPs from across the 5 major parties</li> <li>Support for creative industries, freelancers and local casting opportunities for publicly funded productions</li> </ul>	<ul style="list-style-type: none"> <li>Working group formed at SNC meeting</li> <li>Enquiries made to civil servants re event protocols</li> <li>Enquiries made by working group to MSPs</li> <li>Policy Officer attended SNC meeting</li> </ul>
3. Aim to have an Equity motion and delegate to each of the STUC Equalities conferences.	<ul style="list-style-type: none"> <li>Development of member representatives</li> <li>Development of motions by SNC</li> </ul>	<ul style="list-style-type: none"> <li>SNC aware of all Equalities Conference dates for 2022</li> </ul>
4. Holding an Audio industry event in Scotland	<ul style="list-style-type: none"> <li>Formation of working group</li> <li>Connect with Equity Audio Committee</li> <li>Engage employers and agents around the event</li> <li>Focus on payment of Equity rates, use of Equity contracts</li> <li>Ensure all Committee members are aware of Equity Audio contracts and rates</li> </ul>	<ul style="list-style-type: none"> <li>Working group formed at SNC meeting</li> <li>Updated Audio Organiser on the planned event</li> <li>Equity voiceover agreement shared with SNC members</li> </ul>
5. Campaigning on climate change issues and Green agenda	<ul style="list-style-type: none"> <li>Focus on STUC climate change activism</li> <li>Awareness of COP 26 in Glasgow</li> <li>Focus on reuse of theatre sets and engagement with local authorities</li> </ul>	<ul style="list-style-type: none"> <li>Updates provided to each SNC meeting</li> <li>Shared STUC COP 26 Campaign information with SNC</li> </ul>

**Scottish National Committee:** Michael Mackenzie (Chair), Natasha Gerson (Vice Chair), Elaine Stirrat (Vice Chair), Zoe Hunter, Emma Jayne Park, Liz Carruthers, Carole Anders, Dave Anderson, Lorn Macdonald, Kirsty Miller, Crawford Logan, Jo Cameron Brown

**Northern Ireland Committee**

Pro- Active Priority	Action Plan	Progress
1. Developing a closer relationship with PIPA in NI	<ul style="list-style-type: none"> <li>NIC to engage PIPA to speak at NIC and Branch meeting</li> </ul>	Discussions between NIC and NI Branch Committee on PIPA Engagement
2. Focus on Racism and Diversity in the NI industry	<ul style="list-style-type: none"> <li>NIC to invite members of the Equity Equalities Committees to speak at specific Committee meetings</li> <li>Distribution of Equity campaign materials to employers, Arts Council NI</li> <li>NIC target of Equity having a motion and delegate to all ICTU Equalities conferences</li> </ul>	Equalities Organiser attended NIC meeting.
3. Championing a Green agenda	<ul style="list-style-type: none"> <li>Engage with ICTU on Green campaigning</li> <li>Exploring local government and theatre opportunities for storage, disposal and re-use of sets</li> </ul>	Affiliation of Equity to Campaign Against Climate Change Trade Union Group
4. Working closely with SIPTU/Irish Equity	<ul style="list-style-type: none"> <li>NIC to maintain engagement with Irish SIPTU including annual shared event.</li> <li>Enactment of SRC motion into joint work on touring</li> </ul>	SIPTU engaged to second Equity motion at ICTU 2021  Equity/Irish Equity all members meeting planned
5. Campaigning on Brexit	<ul style="list-style-type: none"> <li>Campaigning on Brexit to local government, ICTU and NI Assembly</li> <li>Brexit legal advice event in conjunction with Theatre and Dance NI to be held.</li> </ul>	Ongoing discussions with Theatre and Dance NI about joint Brexit law event.  Equity/Irish Equity all members meeting planned

**Northern Ireland Committee:** Stephen Beggs (Chair), Louis Rolston (Vice Chair) Marina Hampton (Vice Chair) Stephen Dix, Charmaine Carr, Nicky Harley, Natalie Murphy, Gerard McCabe

**The Stage Committee**

Pro- Active Priority	Action Plan	Progress
1. Covid recovery period and Variation Agreements.  Oversee review of the various Covid 19 Variation Agreements in place in West End, Commercial and Subsidised Sectors.  Ensure members are aware of what these are and why they were necessary	<p>Committee members to be fully aware of the Variation terms, their duration and review dates.</p> <p>Monitor use of these and link into discussions taking place with other relevant Committees such as West End Deputies, Stage Management Committee, Directors and Designers.</p> <p>Ensure at Branch meetings and other member meetings that Variation Agreements are understood, what they are, why and how long they last and assist with relevant communications</p>	Discussions between NIC and NI Branch Committee on PIPA Engagement
2. Take forward the SRC Motion concerning negotiations with employers to make the provision of accommodation, along with an out of pocket expense allowance standard practice -  Keep Dignity at Work policies alive in the workplaces and not just words on a page. Take forward the SRC Motion.	<p>Committee members to be fully aware of the importance of the issue and be able to communicate with other members.</p> <p>Committee to review any pre-claim surveys and communication with members on this issue</p> <p>Assist with the preparation of a member survey</p> <p>Committee members to be fully aware of the provisions in the collective agreements and that they should be encouraging members if they don't know what the policy is, if they have not had the policy, or if they don't know who to report issues to, to contact Equity staff.</p> <p>Work on messaging to members about this to supplement the work of staff.</p> <p>Help with updated communications to members in the workplaces</p>	Equalities Organiser attended NIC meeting.
3. Committee members to form nucleus of any working parties to prepare new claims and work with staff to build up groups of activists/networks to support working parties to inform, compile and help negotiate the key national industrial agreements as required.	<p>Committee to help prepare a how negotiations happen/ understanding negotiations sheet for Deputies/Networks/Branches and members that can be used to prepare for the various claims in advance of the claims</p> <p>Work with staff to build robust working parties for the three national Agreements</p>	December 2021 December 2022 July 2023



Pro- Active Priority	Action Plan	Progress
4. Increase take up of Fringe Agreements or House Agreements approved by Equity in the low pay/no pay sector	Work with Branches nationwide to identify producers/venues who may be able to enter into an arrangement approved by Equity.  Assist with the development of campaigns/activities to further this aim.	December 2021 December 2022 July 2023
5. Maintain links with Equalities Committees to ensure ground has not been lost during Covid 19 in relation to recent achievements in the collective Agreements.	Committee to receive Equalities updates.  Staff to contact Employers to see what work has started on increasing opportunities for disabled artist	December 2021 December 2022 July 2023

Young Members' Committee

Pro- Active Priority	Action Plan	Progress
1. Increase outreach to young people, students, and emerging artists, to increase awareness of Equity and the broader Trade Union movement.	Ensure innovative use of social media to raise awareness of issues, opportunities and Equity's work.  Continue and develop the YMC podcast, including through collaborating with other podcasts. [rejjig to focus on bite size videos which would cover what would be discussed]  Set up and participate in FUN and informative events to engage Young members (e.g. screening of Billy Elliot plus Know your Rights)  Work with the Student officer to have YMC representation at all drama school visits (where available)  Make direct contact with training institutions where we have connections, in order to arrange visits.  Investigate whether it's possible for YMC members to visit training institutions independently – with appropriate Union with training (which would need to be developed). [set up whatsapp; set up an bulletpoint/agenda for meetings]	Survey completed to send out to gauge views around content, but will need to review in light of GDPR issues raised to survey  ongoing  See further below  Ongoing  Rejjig with intention to support and lead with support on talks with Equity officials. Officials added to whatsapp group to invite
2. Take ownership of the YMC and make it a space that truly belongs to, and speaks to young Arts Workers: A space that is fun, approachable, shaped by its constituents, and committed to advocating for the radical politics that a majority of young people within the Union hold.	Set up an anonymous forum/questionnaire where Young Members can seek advice, report problems at work (in the Arts industry and elsewhere), express opinions on Union work and share their ideas for Union work.  Encourage Equity to take radical public action on important issues such as the Climate Crisis.  Invite guest speakers and organisations to events in order to work beyond our own areas of expertise and experience. [look at alumni events in addition not students]  Work to promote the YMC as the first port of call for a young member in need, and a place for young Arts Workers to connect - whether its Union related or not	As per earlier update – likely to change to an FAQ so as to avoid GDPR issues and ensure that people go directly for specific support and advice.  COP26 amended SRC motion passed  Working on lobbying for sustainability criteria for public bodies which issue arts funding  Aim to have first event by April 2022 and another event by September 2022  Linked to survey

Pro- Active Priority	Action Plan	Progress
3. Promote and campaign for sustainable production in all performance sectors, and insist that Equity make the Climate Crisis a priority.	<p>Work with, collaborate, and support Equity4GND on campaigns and activities.</p> <p>Promote COP26 action.</p> <p>Campaign for government and public body funding to have clear sustainability criteria.</p> <p>Set up and participate in events linked to the Climate Crisis/ sustainability, both worker focussed and industry focussed.</p>	<p>Ongoing and aligned working</p> <p>Motion passed and now Equity policy – KJ to lead to contact with bodies linked to below action so we have clear asks:</p> <p>As discussed, working with Equity 4 GND on what the key asks are.</p> <p>As per events discussion</p>
4. Support stronger representation of marginalised performers and creative practitioners.	<p>Connect with the Race Equality Committee with the possibility of continuing the work started with the ICRE, to provide events and safe spaces for young members who experience racism.</p> <p>Support and promote the work of Equity’s Equalities Committees.</p> <p>Make sure that all YMC output is accessible and welcoming to all (eg access and BSL at in-person events, making podcasts available in video format with subtitles.)</p>	<p>Committee to be invited to next meetings. Ruby to chase up again.</p> <p>Ongoing</p> <p>Ongoing</p> <p>Videos to be captioned.</p>
5. Insist that Equity better supports its young members, both in their arts work, and in their ‘resting’ work, which often makes up the majority of income and is often in poor working conditions.	<p>Investigate what Equity can do to support members in resting jobs, and make sure the offer of support of support is communicated to members.</p> <p>If possible, work with Equity to create and implement a ‘best practice’ guide for employers advertising work to and for actors.</p> <p>Explore options for collaboration with other unions to best represent the interest of Equity members in 'resting' work.</p> <p>Make sure there is a YMC representative on the new Self-Tape Working Party.</p> <p>Promote Equity’s work in Low and No Pay sectors (such as TIE -theatre in education and Open Air Theatre)</p>	<p>Put together a survey to get views to shape charters</p> <p>YMC to develop a charter and best practice guide for performance practitioner friendly ‘resting’ work – first draft by end March 2022. first draft of guide by end of April 2022. Launch event to be planned.</p> <p>Completed – Dian is part of it.</p> <p>YMC to contribute towards specific TIE and Open Air Theatre part to a general small scale tour best practice guide and charter – end of May 2022</p>

Dance Committee

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

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

Pro- Active Priority	Action Plan	Progress
Update the Equity Dancer rate card	<p>Work with Equity to review and update the current card so that it is relevant for 2021-2023.</p> <p>Create a printed version of the rate card that can be handed out at events.</p>	<p>Working group formed</p>

**Singers Committee**

Pro- Active Priority	Action Plan	Progress
1. Organise Open Meeting of Singers	<p>It has been a long-held desire of the committee to organise an Open Meeting of Singers and a date had been set in October 2020 for this to take place.</p> <p>The meeting would be held on London and would be open to members, and non-members, to discuss the priorities of freelance singers and what role Equity has in improving terms and conditions going forward. Also to publicise the important of Equity membership for the areas that we cover, which are not covered by either the MU or ISM.</p> <p>Decision to be made around</p> <ul style="list-style-type: none"> <li>- Host</li> <li>- Guest Speakers</li> <li>- Type of Event</li> <li>- Publicity</li> <li>- Hybrid Access for those outside of London</li> </ul>	Discussions between NIC and NI Branch Committee on PIPA Engagement
2. Survey Equity Members who identify as 'Singers' within the confines of the industrial remit of the Equity Singers Committee	<p>The last survey of Singers by the committee took place in 2014 before the change in remit to look beyond Concert and Sessions. With the potential of a dedicated Singers Official from 2022 it is vital that we can identify areas of work that are both important to our existing members, but also to potential members to drive our organising in areas currently neglected.</p> <p>Topics to survey – not an exhaustive list – Freelance Opera, Companies not using Equity Opera Agreements, Session Singers (Pop and Classical), Concert Rates, Amateur Choir 'Bumpers', Training Institutions</p>	Work will start on this in March 2022
3. Prepare Industrial Organising Agenda for Small Scale, 'Garden' Opera Companies and existing non-Equity companies (ETO, NI Opera and Scottish Opera)	<p>The committees remit covers freelance singers working in opera who are not covered by the Opera Deputies Committee for the standing companies working on union agreements. There is little or no work done around organising in these companies because of lack of access, and poor membership density. However, there are members who work for these companies regularly who could provide useful insight and knowledge for a body of work to be created in conjunction with the Singers official, and the relevant National and Regional Officials in this area.</p>	Work will start on this in February 2022
4. Develop better strategy for Student Visits in Singing courses.	<p>The committee have long argued that the union should be more visible within the conservatoires and institutions where courses focus on Singing. Every year the course leaders are written to but with limited success in gaining access. In 2019 the list of course leaders was explored by the committee to see if any personal contacts existed to improve this, but again with limited success.</p> <p>A new strategy is required to promote Equity as the relevant trade union for freelance Singers entering the industry and this needs to start with a new strategy for engaging with the potential student members.</p>	Work will start on this in February 2022

A key area of engagement for the committee has been the return to work for Singers following the pandemic, as well as engaging with singers in music colleges and conservatoires where appropriate. This is still an area the committee feel the union should be more pro-active in. Having frozen the rates for 2021 the committee set the Classical Public Concert Rates for Choral Fixers which come

into operation in January 2022.

This committee finished its term in July 2021:

- 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)

To be replaced by a new committee for the term 2021/23:

- Tom Emlyn Williams (Chair)
- Marie Kelly (Vice Chair)
- Russell Painter
- Richard Reaville
- Nicholas Keay
- Mimi Tizzano
- Martyn Harrison
- Gina Foster
- Marika Rauscher

Bryn Evans continued to serve as Singers Councillor and observer to the Committee

The Secretary to the committee was Simon Curtis until July 2021 when he was joined by Amy Dawson as Co-Secretary.

Welsh National Committee

Pro- Active Priority	Action Plan	Progress
1. Devolved Broadcasting – How would devolution impact the professional employment of our members in Wales?	<p>Equity policy supports broadcasting being a UK Government power so investigating a devolved broadcasting model would be contrary to that policy.</p> <p>However, as S4C is a Welsh language broadcaster, and given there is a current debate, the WNC should examine the appropriate positioning and funding of Welsh language broadcasting provision to fulfil its remit of advising Council on any matters relevant to their professional employment.</p> <ul style="list-style-type: none"> <li>- Form time limited working party.</li> <li>- Survey Members</li> <li>- Hold Open Meeting for members (in person or online) to discuss survey outcome and next steps.</li> <li>- Discuss with other stakeholders including, but not limited to, Cymdeithas yr Iaith and Senedd members.</li> <li>- Produce report for Equity Council and Screen &amp; New Media Committee</li> </ul>	Work to start on this in January 2022
2. Investigate the likely effects on the professional engagement of members of any move towards Welsh Independence or further self-governance through more devolved powers.  With the rise of groups like YesCymru over recent years, recent polls show that almost 40% of people in Wales would vote yes in an independence referendum.	<p>The failure by Plaid Cymru to win a majority in the 2021 Senedd Elections, and the position of Welsh Labour, means that a referendum is unlikely in the lifetime of this Senedd. However the possibility of a push for more devolved powers is possible, and Equity should be prepared with a position on how this will affect its members’ employment and as a result whether Equity should be for or against any changes.</p> <ul style="list-style-type: none"> <li>- Engage and work with Wales TUC Commission</li> <li>- Consult with activist members of Yes Cymru and other independence organisations on how they think ‘the arts’ will be impacted by any move towards an independent Wales.</li> <li>- Consult with Equity members who are allied with Yes Cymru and other organisations.</li> <li>- Where possible, consult with politicians of all parties</li> <li>- Work towards the fullest possible understanding of potential advantages and/or disadvantages.</li> </ul>	Work will start on this in March 2022
3. Funding Applications to ACW, Creative Wales and Welsh Government – fully inclusive in practice or simply on paper?	<p>The Freelancers Fund was just one recent example where the funding application process exposed some major issues with accessibility being incredibly difficult to access, despite assurances it was in place. The WNC wish to explore the challenges faced, and put together guidance for the sector written by those who face the greatest challenges.</p> <p>This exercise should also provide a framework for our communications to members to be improved.</p> <ul style="list-style-type: none"> <li>• Survey</li> <li>• Discussions</li> <li>• Writing</li> <li>• Publishing</li> </ul>	Work to start on this in January 2022

Pro- Active Priority	Action Plan	Progress
4. Covid Recovery – have the Welsh Government policies made a demonstrable difference to the recovery of the sector compared to the UK Government. Have these policies genuinely protected our members and their work going forward.	<ul style="list-style-type: none"> <li>- Survey</li> <li>- Open Meetings</li> <li>- Report</li> </ul>	Work will start on this in February 2022

The Welsh National Committee (WNC) for 2019 - 2021 consisted 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

And was replaced in July 2021 with

Rowan Alexandria (co-opted October 2021)  
 Jenni Barbieri  
 Chris Batten (Chair)  
 Jeremi Cockram  
 Abbie Hirst  
 Sharon Morgan  
 Rachel Pedley (co-opted October 2021)  
 Tom Powell  
 Steve Purbrick  
 Caron Reidy  
 Nana St Bartholomew Brown-Morgan  
 Terry Victor (Vice-Chair)

During 2021 the focus in Wales continued to be the COVID recovery and the continued closure of all live venues through restrictions until mid to late summer. The committee developed and prepared Manifesto asks for the Senedd Elections in May 2021 which focused on a number of issues directly affecting our members and their work in Wales.

- Ensure that the importance of culture and creativity is recognised across Welsh Government by making it the responsibility of a full Cabinet Member.
- Equity is calling for the immediate inclusion of all creative workers in existing arrangements or the creation of a separate creative visa for working across the EU.
- Ensure that the lost EU funding for the creative industries is matched and replaced by the UK Share Prosperity Fund. The decision-making process for deployment of the funds in Wales should be devolved.
- Equity is calling on the Government to introduce a Basic Income Guarantee for Creative Workers, which would help to provide creative workers with the financial stability to remain in the sector following the pandemic and ensure that creative

workers are free to take work when it arises without fear of losing other forms of support and protection.

- Ensure that Wales becomes a Fair Work Nation, making the use of industry standard union terms and conditions and the access to employment a condition of receipt of public monies.
- Bring Sections 1 to 3 of the Equality Act into force, introducing a duty on public bodies to consider how they can reduce the inequalities of outcome which result from socio-economic disadvantage.
- Make the funding of arts and music services a statutory duty for local authorities and raise spending on arts funding.
- Equity calls for fully inclusive representation and equal opportunity for all practitioners.
- Equity calls on the Welsh Government to set up an Independent Forum to advise them on policy in relation to the media in Wales, and to seek to change the narrative around the issue of the devolution of broadcasting in Wales and provide leadership on strengthening Wales' voice in the broadcasting landscape to provide both cultural and economic return.

The committee worked with the Equalities committees on a joint letter to Arts Council Wales which set out our expectations for the next rounds of Arts Portfolio Wales applications. The response from ACW was incredibly positive and the committee look forward to discussing them with the new Chief Executive when appointed.

The pandemic has continued to cause delays to key objectives like the event at the Senedd and the long overdue Cast it Here event, but it is important to note that discussions have already taken place with Creative Wales through their procurement process and funding decisions about the importance of investment benefiting those that live in the vicinity of film, television and culture investment. The new Deputy Minister Dawn Bowden MS has also outlined her thoughts on better jobs closer to home.

The committee were also engaged in the proposals put forward to TAC around the engagement of Walk On and Supporting Artists in productions made for S4C, and led the unions involvement in the COP26 March in Cardiff in November 2021.

### Directors & Designers Committee

Pro- Active Priority	Action Plan	Progress
Improving Designer Fees under Equity Collective Agreements	<ol style="list-style-type: none"> <li>1. 'Explainer' of agreements terms to be created.</li> <li>2. Survey of Equity, ALPD &amp; SBTB members to assess industry standard fees</li> <li>3. Position paper to be drafted post-survey</li> <li>4. Position paper to be submitted to SOLT/UK Theatre.</li> </ol>	<ol style="list-style-type: none"> <li>1. Joint Survey released</li> <li>2. ZS &amp; LW interviewed in Equity journal</li> <li>3. Open meeting on survey held.</li> </ol>
Definitions of Associate/ Resident/Assistant Designers & Directors under Equity Collective Agreements	<ol style="list-style-type: none"> <li>1. Information gathering from existing working groups/campaigns</li> <li>2. Roundtable between the committee and working groups/campaigns</li> </ol>	<ol style="list-style-type: none"> <li>1. Open meeting on different job roles held</li> <li>2. Feedback from working groups/campaigns gathered</li> </ol>
Increased representation of Directors/Designers within Equity	<ol style="list-style-type: none"> <li>1. Progress SRC motion</li> <li>2. Monitor numbers of new entrants/rejoins</li> <li>3. Open Meetings for directors and designers</li> <li>4. Monthly newsletter</li> <li>5. Work with comms team on new creative team materials</li> </ol>	<ol style="list-style-type: none"> <li>1. Met with comms team</li> <li>2. Newsletter launched in November</li> <li>3. Meeting held with membership team</li> <li>4. Open Meetings held once every two months</li> </ol>
Support efforts to increase representation of marginalised communities on creative teams	<ol style="list-style-type: none"> <li>1. Establish links with Equality Committees</li> <li>2. Profile work of external organisations eg Stage Sight</li> </ol>	<ol style="list-style-type: none"> <li>1. Supported REC motion at REC</li> <li>2. Request committee updates to share in newsletter</li> </ol>

The committee have initiated a monthly newsletter, sent out to all director and designer union members and non-members who sign up to receive it. Engagement with members also continues through a series of online Open Meetings, where the committee host discussions for creative team workers on the committee's planned activities and initiatives and gather feedback from their peers about the work the union is undertaking. Committee members have met with both the communications and membership teams to better understand the current position in terms of creative team union membership, and how to expand their reach both within and beyond Equity. Work on improving designer fees under the agreements has begun alongside ALPD and SBTB. Committee members are well represented in freelancer campaign groups and professional associations, and have begun to develop stronger links between those organisations and Equity



## Screen and New Media Committee -2019-2021

The Committee worked with commitment during a pandemic that hit the audio-visual industries extremely hard. The committees ambitious Aims and Objectives provided the spine for the committees work during its term. The committee played its part in the Unions contributions to the Covid Safety Protocols, which ultimately enabled the industry to recommence work during 2020 and 2021. During 2021, there were notable successes- the committee oversaw the first Union agreement for original production for Apple +- negotiations to revise the Equity/PACT Television Production Agreement which included provisions for original production for global and local SVoD platforms , provisions for the engagement of Minors and provisions for professional hair and makeup inclusive of all ethnicities and cultures- The committee played a lead role with industry partners to negotiate and release a Code of Best Practice for Self-Tape and Zoom Auditions for Scripted Drama, the committee was also involved in an equivalent code for Deaf and Disabled Performers- The committee was involved in the successful lobbying of the DCMS for a bespoke 70+ insurance cover as part of the Production Restart Insurance scheme- members of the committee are members of a working group looking the future of the BBC and Public Service Broadcasting- the committee is taking a lead role in the Unions work around AI technologies and its impact on the working lives of performers. All of this work was achieved with all its meetings during 2021 being undertaken via video conferencing facilities. Hopefully 2022 will see a return to physical meetings as the challenges the Committee face during the forthcoming year and complex and many.

- To work with the Recorded Media Department Staff to progress to any negotiations to revise any collective Agreements when appropriate.
- To bring to a conclusion the negotiations to revise the Cinema Films Agreement
- To bring to a conclusion the negotiations for Supporting Artists Agreement across independent Television, feature film and SVoD Originals
- With the establishment of the Television Working Group, which consists of elected members, agents, staff and other specialist areas as and when required. Meetings of the TVWP will take place as and when required and it will address the specifics of any new agreements and revisions to existing agreements
- Continue to initiate negotiations with Subscription Video on Demand (SVoD) platforms for the engagement of performers, conducted through the Television Working Group
- To continue the steady progress on the work of moving the Television Commercials Agreed document for the engagement of artists towards a more formal and collectively bargained agreement with the Institute of Practitioners in Advertising (IPA)
- To be professional and quick to rise to new challenges performers face working in the industry
- To work closely with the Equalities & Diversity Organiser along with the Equalities committees to deliver industrially an

- Inclusive Casting Policy and to work with the industry through Project Diamond to deliver in front of camera monitoring
- To continue the work on the audit of US studios and US TV companies to ensure that members receive the appropriate level of remuneration derived from their engagement on the Equity/PACT Cinema Films Agreement and where appropriate and necessary instruct further audits both within the scope of the Cinema Films and PACT TV Agreements
- To Identify and work with US producers and/broadcasters to deliver a collectively bargained agreement for US productions working in the UK
- To address any advances in technology which has an impact on members employment and remuneration
- To identify and reach out to those organisations and/ or companies who are in a position to engage with the Screen and New Media Committee to further existing work on collectively bargained agreements for those members engaged in the Games industry
- Work closely with the Audio and Singers Committees and to ensure that any industrial claims are addressed speedily and professionally
- The Screen and New Media undertakes to communicate on a regular basis with the other committees and branches within the union with the aim of exchanging information, ideas and concerns
- To offer any and all assistance to Equity’s Recorded Media departments specific recruitment and retention initiatives and encourage and welcome the establishment of work place branches in those areas covered by Recorded Media In line with Equity’s ‘Organising for Success’ policy to engage members, working with officials, in active participation on an agreed agendas in support of Recorded Media’s industrial, organising and servicing objectives.
- To work closely with the various Equity Committees within the Nations and Regions and ensure that specific areas of Recorded Media are addressed in a collaborative manner and ensure that any specific industrial claims from the Nations in the area of Recorded Media are addressed through the Screen and New Media Committee
- To work closely with the agent community through the Personal Managers Association (PMA) and the Co-operative Personal Management Association(CPMA)
- To progress through the life of the Screen & New Media Committee various recruitment and retention campaigns i.e. 100% TV Campaign, Films and Engagement of children
- To work closely with sister Unions within the umbrella organisations the Federation of International Actors (FIA) to ensure that wherever artists work in the Recorded Media they are engaged under recognised and accepted Union agreements
- To ensure that the Screen and New Media plays its part in the Unions wider democratic structures i.e. Council and the Annual Representative Conference (ARC)
- To treat all business of the Screen and New Media Committee professionally and with an awareness of the confidential nature of the work to be addressed.

## Audio Committee

Pro- Active Priority	Action Plan	Progress
1. Rates and Agreements in Audio	<ul style="list-style-type: none"> <li>- BBC Radio drama campaign</li> <li>- Audiobooks agreements</li> <li>- Radio commercials</li> <li>- ADR Agreement</li> <li>- Videogames Agreement with studios</li> <li>- A.I – endeavour to make collective agreements with AI employers</li> </ul>	<ul style="list-style-type: none"> <li>- Meeting with BBC Audio scheduled for February</li> <li>- Audiobooks Working Party focussing on agreements</li> <li>- ILR working party set up to meet with Bauer and Global for Radio Commercials</li> <li>- Games working group successfully implemented agreement with one studio and in talks with 3 others to sign up</li> <li>- A.I working party being set up across the union</li> </ul>
2. Inclusive Casting within Audio	<ul style="list-style-type: none"> <li>- Audible partnership</li> <li>- Using Audible model with other employers to improve diversity and inclusion</li> </ul>	<ul style="list-style-type: none"> <li>- Audible initiative set to launch in June</li> <li>- Meeting with Penguin Random House to talk about a similar initiative with the</li> </ul>
3. Education / Outreach about Audio issues	<ul style="list-style-type: none"> <li>- Promoting benefits of union membership to the audio industry</li> <li>- Educating members on their rights with A.I. technology aclarify the unions position on this.</li> <li>- Promoting the voiceover contract and educating members sing this resource.</li> <li>- Attending voiceover events</li> <li>- Joint work with other Equity branches and committees</li> <li>- Social media presence</li> </ul>	<ul style="list-style-type: none"> <li>- Social Media presence has increased – responsibility divided between Annette and Ashabi</li> <li>- Held an open meeting on Zoom to discuss Audiobooks</li> <li>- New Audio Guide being published</li> <li>- Contract has been promoted in all member newsletter</li> <li>- Will continue to be present at VOX/One Voice etc</li> </ul>
4. Copyright / Legislation	<ul style="list-style-type: none"> <li>- Using performers rights legislation as a means to engage with employers</li> <li>- Campaigning for improved performers rights within this legislation</li> </ul>	<ul style="list-style-type: none"> <li>- Have had a meeting with Mandy to talk about performer’s rights legislation and responsible job advertising.</li> <li>- Alongside Equity’s policy officer have helped shape a response to AI Consultation</li> </ul>

**Stage Management Committee**

Equity’s Stage Management committee continues to work on addressing the issues most commonly experienced by this segment of the membership. The incoming committee were elected in the summer after rigorous hustings in a contested election and have met three times so far this term. In their first meeting the committee agreed a number of priority areas to focus on including diversity and representation amongst stage management roles, addressing bad buy-outs that continue to plague the industry and improving terms and conditions more broadly. The committee agreed on a motion to submit to the SRC held in London in September, outlining their desire to raise the profile of stage management within the union and urging Equity to keep up the fight for all workers – on and offstage, which was carried unanimously. It’s clear the pandemic has entrenched the mistreatment of workers in stage management roles in theatres and there is a body of work to do in order to reverse this downward trend and begin to ‘build back better’. However, the committee is building on a foundation of solid work started by the outgoing committee from the previous term in having created buy-out trackers and started engaging members via the committee’s own Twitter account.

Pro- Active Priority	Action Plan	Progress
1. To build and improve upon the terms and conditions Stage Managers are engaged on.	<ul style="list-style-type: none"> <li>- Create and maintain shared docs for each agreement to compile points for discussion which can be used by representatives in future negotiations.</li> <li>- Create instructional videos for the WE timesheet.</li> <li>- Create timesheets (and then vids) for the other sectors.</li> </ul>	<ul style="list-style-type: none"> <li>- HP created docs</li> </ul>
2. Improve on how the committee and Equity communicates with stage management members and non-members.	<ul style="list-style-type: none"> <li>- Allocate regions to committee members, each member to contact relevant regional rep and branch to establish contact and investigate how sm members in that area can be engaged in discussion.</li> <li>- Build on Lizzie engaging members on twitter pre committee meetings by following up with post meeting tweets? Content could be decided at meeting?</li> <li>- A monthly rota to contribute to social media content? Maybe we each take a turn to come up with a question to pose or an item to link to?</li> <li>- Pursue more coverage in official Equity communications i.e. magazine/website</li> <li>- Continue to attend student talks wherever possible.</li> </ul>	<ul style="list-style-type: none"> <li>- Allocated regions? HP to email committee to ask – link members up with relevant Official</li> <li>- HP to find login details for twitter account</li> <li>- Ben and LS held student talk for SM undergraduates</li> </ul>
3. Raise awareness of Stage Management as a vital and respected profession with the intention of improving inclusion and diversity.	<ul style="list-style-type: none"> <li>- Co-ordinate with other groups to create a best practice guide for non-traditional entry routes into the industry.</li> <li>- Establish what work in this area is already being undertaken and how best we can support it or potentially fill the gaps.</li> <li>- Engage with safe spaces campaign to ensure that language in safe spaces statement is expanded to include freedom from abuse and discrimination related to race, disability, gender or sexuality AND that this explicitly includes stage management and production team staff.</li> <li>- Discuss ways we can record and promote the ‘value’ of stage managers in a way that is tangible to employers?</li> </ul>	<ul style="list-style-type: none"> <li>- Reinforcing links with other groups – invite to the next committee meeting? AB to reach out to Tony. DT and SH maintaining links with Backstage Niche. DT has met with Greenlight to talk about diverse stage management.</li> </ul>
4. Promote and support the wellbeing of Stage Managers in the workplace.	<ul style="list-style-type: none"> <li>- Link up and regularly engage with groups such as SM wellbeing and Reset Better to monitor feedback from their networks and how it can be incorporated into our work, especially in negotiations.</li> <li>- See above re Safe Spaces.</li> <li>- Promote resources available to stage managers for support.</li> </ul>	<ul style="list-style-type: none"> <li>- Recognise the strain placed on company managers and CSMs too (role of assistants)</li> <li>- Create a survey for members to look at what’s being asked in relation to pay</li> </ul>

**London**

**North & East London General Branch**

Chair: Shenagh Govan

Secretary: James Ivens

**North West London General Branch**

Chair & Secretary: Elise Harris

**South & South East London General Branch**

Chair: Paul Valentine

Secretary: Jonathan Man

**Thames Variety Branch**

Chair: Rhubarb the Clown

Secretary: Rachel Darq

**West & South West London General Branch**

Chair: Su Gilroy

Secretary: Ayvianna Snow

**Midlands**

**Birmingham & West Midlands General Branch**

Chair: Sunny Dhap

Secretary: Rachel Navetta

**Birmingham Variety Branch**

Chair: Conk the Clown

Secretary: Alec Powell

**Coventry & Leicester Variety Branch**

Chair: Brian Emeny

Secretary: Bob Oakley

**East Midlands Variety Branch**

Chair: Bernie Kayla

Secretary: Clive Bumstead

**North East England**

**Humberside Variety Branch**

Chair: Honey Jackson

Secretary: Christie Clifford

**Leeds and Region General Branch**

Chair: Alan Troake

Secretary: Pete Keal

**North and West Yorkshire Variety Branch**

Chair & Secretary: Valerie Jean Mann

**North East of England General Branch**

Chair: Christopher Strain

Secretary: William Wyn Davies

**North East Variety Branch**

Chair: Jimmy Fallon

Secretary: Steve McGuire

**Sheffield and Region General Branch**

Chair: Liam Gerrard

Secretary: Claire Dean

**South Yorkshire Variety Branch**

Chair: Joy Palmer

Secretary: Anthony Blakesley

**North West England**

**Blackpool Variety Branch**

Chair: Nikki Leonard

Secretary: Denis Askham

**Greater Manchester & Region General Branch**

Chair: Jamie Byron

Secretary: Chris Clarkson

**Isle of Man General Branch**

Chair: John Brimble

Secretary: Louisa Jane Bawden

**Liverpool & District General Branch**

Chair: Flloyd Kennedy

**Manchester & District Variety Branch**

Chair: Jeremy Phillips

Secretary: Yvonne Joseph

**Merseyside Equity Variety Branch**

Chair: Chris Dale

Secretary: Bob Romanoff

**Northern Ireland**

**Northern Ireland General Branch**

Chair:

Secretary:

**Online**

**Online Branch**

Moderator: Caron Jane Lyon

**Scotland**

**East of Scotland General Branch**

Chair: Michael Mackenzie

Secretary:

**Glasgow General Branch**

Chair:

Secretary: Elaine Stirrat

Secretary: Elaine Stirrat

**Scotland Variety Branch**

Chair: Eva Lorraine

Secretary: Beano the Clown

**South East**

**Brighton & Sussex General Branch**

Vice-Chair: Nelson Ward

Co- Secretaries: Ken Pollack & Sorcha Brooks

**East Anglia Variety Branch**

Chair: Phil Segon

Secretary: Joseph Ballard

**Essex General Branch**

Chair: Martyn Harrison

Secretary: Stephen Moriaty

**Home Counties West General Branch**

Chair:

Secretary:

**Kent General Branch**

Chair: Sian Jones

Secretary: Marie Kelly

**Oxfordshire General Branch**

Chair: Allan Webb

Secretary: Thea Oxbury

**South West**

**Bristol & West General Branch**

Chair: Kim Hicks

Secretary: Gerard Cooke

**Devon and Cornwall General Branch**

Chair: David Richey

Secretary: Sarah McCourt

**Dorset General Branch**

Chair: Richard Harvey

Secretary: Chris Gallarus

**West of England Variety Branch**

Chair: Clifford Lee Evans

Secretary: Mary Lane

**Wales**

**Cardiff and South Wales General Branch**

Chair: Richard McAndler

Secretary: Rowan Alexandria

**North Wales General Branch**

Chair: Doc O’Brien

Secretary: Paul Penlington

**South Wales Variety Branch**

Chair: Jill Ray

Secretary: Shelli Dawn

## Theatre – Agreed Minimum Terms

### SOLT/Equity Agreement for West End Theatres

#### Performers

Category A (1100+ seats)	£712.73
Category B (800 - 1099 seats)	£648.34
Category C (up to 799 seats)	£583.38

#### Additional payments:

Understudy resp/perf - leading role	£28
Understudy resp/perf - supporting role	£18.25
Swing fee	£69
Relocation	£168.98

#### Stage Management

Weekly minimum	ASM	DSM	SM
Category A (1100+ seats)	£712.73	£777.73	£842.73
Category B (800 - 1099 seats)	£648.34	£713.34	£778.34
Category c (up to 799 seats)	£583.38	£648.38	£713.38

#### Additional payments:

Relocation	£168.98
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## UK Theatre/Equity Subsidised Rep

### Performers & Stage Management

Weekly Minimum Rates	MRSL Grade 1	MRSL Grade 2	MRSL Grade 3
Performers & ASMs	£454.50	£454.50	£454.50
MRSL	£555.50	£489.85	£454.50
Deputy Stage Manager	£505.00	£472.68	£463.59
Stage Manager	£566.61	£499.95	£468.64
Company Stage Manager	£599.94	£529.24	£490.86

### Actor Musicians

Rehearsal	£564.24	£436.39	£463.72
≤ 2 Instruments	£569.31	£499.90	£469.40
≥ 3 Instruments	£626.24	£549.89	£516.34

### Other Payments

Understudying
Responsibility/Swing: £25
Additional Roles: £10
Performance, leading: £26.83
Performance, other: £16.10
Flying: £48

Head Boy/Head Girl/Dance Captain: £36

Relocation Allowance: £181.05

Commuting Allowance: £155.55

Touring Allowance: £265

Daily Touring Allowance: £42

Sundays

One performance in every four weeks (or part thereof): No Payment

For each additional performance in the same 4 week period (or part thereof): £37.50

**UK Theatre/Equity Commercial Theatre**

**Performers and Stage Management**

Weekly Minimum Fees	Rehearsals	8 Show Weeks	12 Show Weeks
<b>Performers and ASM</b>			
Tier A* (1500+ Seats)	£464.60	£497.25	£547.23
Tier A (500-1499 seats)	£459.55	£479.40	£527.34
Tier B (250-499 seats)	£434.30	£459.00	£504.90
Tier C (up to 249 seats)	£383.13	£409.86	£409/86
<b>DSM</b>			
Tier A*	£589.84	£696.15	£766.02
Tier A	£583.78	£671.16	£738.48
Tier B	£551.46	£642.60	£706.86
Tier C	£461.57	£514.08	£565.69
<b>Stage Manager</b>			
Tier A*	£589.84	£696.15	£766.02
Tier A	£583.78	£671.16	£738.48
Tier B	£551.46	£642.60	£706.86
Tier C	£461.57	£514.08	£565.69
<b>Company &amp; Stage Manager</b>			
Tier A*	£636.30	£746.13	£820.59
Tier A	£629.74	£719.10	£791.01
Tier B	£594.89	£688.50	£757.35
Tier C	£497.93	£550.80	£605.88

**Actor - Musicians**

Weekly Minimum Fees	Rehearsals	≤ 2 instruments	≥ 3 instruments
Tier A*	£540.65	£616.69	678.36
Tier A	£538.12	£616.69	678.36
Tier B	£525.50	£616.69	678.36
Tier C	£499.91	£616.69	678.36

**Additional Payments**

Touring Allowance	£265
Subsistence	£172
Daily Touring Allowance	£48
Understudy responsibility/performance payment	£17.40/£26.05
Swing Dancer	£25
Dance Captain	£42
Flying	£48.15

**Creative Teams (UK Theatre/SOLT) – Agreed Minimum Terms**

Equity/SOLT (West End) Directors

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

Equity/SOLT (West End) Designers

Minimum Fees	Category A	Category B	Category C
<u>SETS</u>			
Major Musicals	£7,321	£7,003	£6,367
Musicals	£5,699	£5,451	£4,955
Straight Play/Small Musical	£4,233	£4,049	£3,681
Weekly Fee	£219	£210	£191
<u>COSTUMES</u>			
Major Musicals	£4,866	£4,673	£4,249
Musicals	£3,827	£3,661	£3,328
Straight Play/Small Musical	£2,849	£2,725	£2,477
Weekly Fee	£170	£162	£147
<u>LIGHTING</u>			
Major Musicals	£3,669	£3,509	£3,190
Musicals	£2,849	£2,725	£2,477
Straight Play/Small Musical	£2,118	£2,026	£1,842
Weekly Fee	£133	£127	£116
<u>EXPENSES</u>			
Per Day	£65.09	£62.26	£56.60
Overnight	£146.48	£140.11	£127.37

Equity/UK Theatre Directors

Minimum Fees	MRSL Grade 1	MRSL Grade 2	MRSL Grade 3
<b>Subsidised Repertory</b>			
Freelance Directors Fee	£3,858	£3,370	£3,177
Artistic Director Weekly Fee	£882	£784	£784
Resident Directors	£732	£673	£624
Assistant Directors	£538	£538	£538
<b>Commercial Repertory</b>			
Freelance Director	£3,015		
Weekly Fee		£560	£671
<b>Commercial Tours &amp; Seasons</b>			
Exceptional Minimum	£2,281		£3,421
Normal Minimum	£3,040		£5,066
Exceptional Minimum Weekly Fee	£457		

Exceptional Minimum Daily Fee	£76
Normal Minimum Weekly Fee	£608
Normal Minimum Daily Fee	£102

UK Theatre Directors

## Minimum Fees for Freelance Designers (Lighting Designers Italicised)

	<b>Full</b>	<b>Small</b>	
<b>Royal Shakespeare Company/ Royal National Theatre</b>			
	£6,913	£4,147	
	£3,169	£1,585	
<b>Subsidised Theatre</b>	<b>MRS L 1</b>	<b>MRS L 2/3</b>	
	£3,971	£2,909	
	£1,483	£809	
Subsidised Theatre Studio/Workshop:	£1,688	£1,402	
	£710	£646	
<b>Commercial Theatre</b>	<b>Higher Minimum</b>	<b>Straight Play</b>	<b>Exceptional Minimum</b>
	£3,842	£3,089	£1,663
	£2,428	£1,354	£649
<b>Opera A</b>	<b>Full</b>	<b>1 Act &amp; Small Scale Tour</b>	
	£7,599	£3,534	
	£3,697	£1,694	
<b>Opera B</b>	<b>Full</b>	<b>1 Act</b>	<b>Small Scale Tour</b>
	£5,528	£2,353	£2,589
	£2,112	£961	£1,052
<b>Opera C</b>	<b>Full</b>	<b>1 Act</b>	
	£2,600	£1,183	
	£1,057	£582	
<b>Ballet A</b>	<b>Full</b>	<b>1 Act</b>	<b>Small Scale Tour</b>
	£6,913	£2,211	£2,589
	£2,112	£961	£1,052
<b>Ballet B</b>	<b>Full</b>	<b>1 Act</b>	<b>Small Scale Tour</b>
	£3,549	£1,295	£2,589
	£1,845	£720	£974
<b>Ballet C</b>	<b>Full</b>	<b>1 Act</b>	
	£2,600	£518	
	£927	£582	

## SOLT (West End) Choreographers

		7 April 2020 – 5 April 2021		
Minimum Fees	Category A	Category B	Category C	
<b>Choreography and Musical Staging for Musicals</b>				
Preparation Fee	£4,992.50	£4,775.00	£4,342.50	
Rehearsal Period over 5 weeks	£1,000.50	£956.50	£868.50	
Weekly Royalty	£210.50	£188.50	£173.50	
Weekly Rate				£369.83
Single Performance Rate				£61.64

Please note that the Touring Allowances should be uplifted to the following amounts

(25% enhancement) for the following towns:

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

Weekly Rate	£462.29
Single Performance Rate	£77.04

and for London (by 33.3% and inclusive of London Boroughs) to:

London	
Weekly Rate	£492.98
Single Performance Rate	£82.17

## Choreography and/or Musical Staging for Plays

Preparation Fee	£2,919.00	£2,792.00	£2,539.50
3½ hour session	£170.50	£162.00	£146.50
Weekly Royalty	£102.00	£98.00	£89.50
A small amount of Choreography / Musical Staging	£146.50 per 3½ hour session		
Assistant Choreographer – Daily Rate	£154		

## UK Theatre/Equity rates for Choreographers

		7 April 2020 - 5 April 2021	
<b>Commercial Theatre</b>			
Tours and Seasons	£1,482.50		
Exceptional Minimum	£796.50		
<b>Subsidised Repertory</b>			
MRS L Grade 1	£1,430.50		
MRS L Grade 2	£1,251.00		
MRS L Grade 3	£1,152.00		
<b>ADDITIONAL WEEKS</b>			
<b>Commercial Theatre</b>			
Tours and Seasons	£508.00		



Exceptional Minimum	£333.50
<b>Subsidised Repertory</b>	
MRS� Grade 1	£572.00
MRS� Grade 2	£500.00
MRS� Grade 3	£461.50
<b>DAILY ENGAGEMENTS</b>	
<b>Commercial Theatre</b>	
Tours and Seasons	£228.50
Exceptional Minimum	£132.50
<b>Subsidised Repertory</b>	
MRS� Grade 1	£224.50
MRS� Grade 2	£224.50
MRS� Grade 3	£170.50
<b>ADDITIONAL DAYS</b>	
<b>Commercial Theatre</b>	
Tours and Seasons	£154.00
Exceptional Minimum	£98.00
<b>Subsidised Repertory</b>	
MRS� Grade 1	£151.50
MRS� Grade 2	£151.50
MRS� Grade 3	£137.00

### Independent Theatre Council (ITC) rates for 2021/22

#### Performers & Stage Management

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

#### Designers

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

#### Choreographers

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

#### Fight Directors

Session rate	£92.80
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## The Globe Theatre

Main House - frozen at 2017/2018 rates

### Performers and Stage Management

Rehearsal salary	£589 / £607
Minimum performance salary	£663 / £684, paying £725 Company Wage
Assistant Stage Manager	£663 / £684
Deputy Stage Manager	£709 / £731
Stage Manager	£767 / £791
Company Stage Manager	£900.66 / £928.58
Deputy CSM	£723.81 / £746.25
Subsistence	£161 / £164

## Royal National Theatre

Frozen at 2019/2020 rates

### Performers

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	£43

### Stage Management

	Weekly Rate (40 hrs)	Weekly Rate (44 hrs)
Senior Stage Manager	£917.02	£833.65
Stage Manager	£894.18	£812.89
Senior Deputy Stage Manager	£834.16	£758.33
Deputy Stage Manager	£813.12	£739.20
Senior Assistant Stage Manager	£758.78	£689.80
Assistant Stage Manager	£728.12	£661.93

### Additional Payments

Sunday work under 5 hrs	£172.05
Sunday work over 5hrs	£206.47
BH under 5 hrs	£126.17
BH over 5hrs	£189.25
Infringed overnight break	£13.08
NT Live performance	£233.08
Meal allowance	£8.67

### Company manager payments

Per week	£163.03
For prep - one venue	£244.54
For prep - multi venue	£326.04

## Opera and Ballet – Agreed Minimum Terms

### English National Opera

Chorus annual salary: £36,308.00

Extra chorus rate: £103.31 per session (+ £12.47 holiday pay).

ENO Stage Management:

HOD (full-time): £51,452.00

Stage Manager (full-time): £46,000.00

Deputy Stage Manager (full-time): £39,981.57

Stage Manager (freelance): £44,348.22

Deputy Stage Manager (freelance): £39,981.57

Assistant Stage Manager (Freelance): £32,784.7

Summary of changes to the agreement:

Negotiated gains (some of which are significant) from the original Proposals in September 2020 are:

Reduction in the maximum number of Sundays that can be scheduled from 8 to 6.

Limit of 2 consecutive double session Sundays.

Raised Concert Fee (outside of the Core Season) to £120 with holiday pay on top.

Consultation with the Deps over reduced break times between consecutive stage calls in and notified in advance on the weekly call sheet.

Choristers will not be compelled to sing solos for no extra fee. Clarity of what is exempt from this proposal.

Removal of three-hour music calls without consulting the Deps.

Scheduled sessions at home specified as memorising sessions primarily.

Removal of 'Annualised Hours'; all work will continue to be credited when it is scheduled.

Removal of suggestion that chorus provide our own Make-Up.

To allow greater flexibility for the scheduling of Baylis and Development work, it is agreed that the number of four-week periods where our sessions can be increased by 2 to 38 be increased from the 3 currently permitted to 5. These possible extra 4 sessions can only be used to accommodate Baylis or Development work.

### Glyndebourne

Chorus rate: £514 per week + London to Lewes rail fair

### Royal Opera House

#### Chorus

Basic salary	Annual	£42,274.10
	(38 hours pw = 1976 pa)	
Basic salary	Monthly	£3,522.84

Overtime		
Single time	Hourly	£21.39
Single time	Half Hourly	£10.70

Time and a half	per quarter hour	£8.02
	per half hour	£16.045
	per hour	£32.09

## Extra Chorus

	Basic	12.1 % Hol pay	Total
Per rehearsal session	£109.56	£13.26	£122.82
1st night perf session	£153.39	£18.56	£171.95
Per performance session	£131.48	£15.91	£147.39
Costume Fitting Full session	£109.56		
Costume Fitting attached to a different call (1/6)	£18.26		
Costume Fitting within 2 hours of a call (1/3)	£36.52		
Costume Fitting not within 2 hours of a call (1/2)	£54.78		
1 hour overtime	£43.83		
15 minutes (1/12 of a performance fee)	£10.96		

## Extra Chorus Concert Rates

	Basic	12.1 % Hol pay	Total
Concert day payment	£154.83	£18.73	£173.56
Concert day payment Rehearsal rate	£77.40	£9.37	£86.77
Overtime rate (per 15 minutes)	£18.42	NA	£18.42

## Actors

Opera Actors (includes media fee)	Basic 35 hours pw	12.1% Hol pay	Total
Weekly basic	£398.74	£48.25	£446.99
Hourly basic fee for 35 hours	£11.39		

## Opera Dancers

(includes 2.5% media fee)	Basic 35 hours pw	12.1% Hol pay	Total
Weekly basic	£456.83	£55.28	£512.11
Hourly basis fee for 35 hours	£13.05		
Per performance dance fee	Lower	Higher	
Highly featured Dancers	£83.57	£139.28	
Featured Dancers	£27.86	£83.57	

## Additional Fees

Flying	£37.26	per performance	
Extensive speech	£24.84	per performance	
Nudity	£37.26	Per performance (2/3rd of fee for rehearsals)	
Fight Captain	£40	per performance	
Dance Captain	£35	per performance	

## Royal Ballet

### Ballet Dancers

	Salary	Hourly rate	Pay code	Hours per week
Principals	NA			
Char Principal	£56,008.61	£26.93	1/4C0	40
1st Soloist	£56,008.61	£26.93	1/430	40
Soloist 9+ years	£52,564.27	£25.27	1/435	40
Soloist	£47,496.80	£22.84	1/440	40
1st Art 10+	£42,324.04	£20.35	1/A10	40
1st Art 9th	£41,866.66	£20.13	1/A90	40
1st Art 8th	£41,407.66	£19.91	1/A80	40
1st Artist	£40,948.98	£19.69	1/450	40
8th Year	£38,657.33	£18.59	1/C80	40
7th Year	£38,330.41	£18.43	1/C70	40
6th Year	£38,013.86	£18.28	1/410	40
5th Year	£37,698.83	£18.12	1/460	40
4th Year	£36,432.85	£17.52	1/470	40
3rd Year	£35,168.60	£16.91	1/480	40
2nd Year	£33,902.52	£16.30	1/490	40
1st Year	£32,005.01	£15.39	1/R10	40

### Stage Management

Grading tiers		42.5 hours average = 2210 hours pa 3 skill levels (basic), intermediate (+ £1K), advanced (+ additional £1k)					
Grade	Title	Base salary	Skills Premium (Max = 2)	Total potential salary	Hourly rate (base skills)	Hourly rate (mid skills)	Hourly rate (full skills)
A	Senior Stg Manager	£51,000		£51,000	£23.08	£23.08	£23.08
B	Stg Manager	£46,750		£46,750	£21.15	£21.15	£21.15
C	DSM	£42,400	£43,400	£44,400	£19.19	£19.64	£20.09
D	ASM	£38,900	£39,900	£40,900	£17.60	£18.05	£18.51

### Ballet Actors

	Rate inc 2% media fee	Hol pay +12.1%	Total
Rehearsal session (3 Hours)	£62.70	£7.59	£70.29
Rehearsal overtime t1.5	£15.68	£1.90	£17.58
Performance session	£62.70	£7.59	£70.29
Performance overtime t1.5	£15.68	£1.90	£17.58
Fitting session payment	£62.70	£7.59	£70.29
Bank holiday payment	£62.70	£7.59	£70.29
Body make up payment	£13.92	N/a	£13.92
Media included			

## English National Ballet

### Dancers

Job Title	Annual 21/22	12 Month	52 Week	312 Day	1716 Hour
First Soloist	£43,601.74	£3,633.48	£838.50	£139.75	£25.41
Soloist	£39,072.52	£3,256.04	£751.39	£125.23	£22.77
Junior Soloist	£35,414.36	£2,951.20	£681.05	£113.51	£20.64
First Artist	£34,816.52	£2,901.38	£669.55	£111.59	£20.29
Artist (8th Year)	£32,853.98	£2,737.83	£631.81	£105.30	£19.15
Artist (7th Year)	£32,530.34	£2,710.86	£625.58	£104.26	£18.96
Artist (6th Year)	£32,190.88	£2,682.57	£619.06	£103.18	£18.76
Artist (5th Year)	£31,981.26	£2,665.11	£615.02	£102.50	£18.64
Artist (4th Year)	£30,586.59	£2,548.88	£588.20	£98.03	£17.82
Artist (3rd Year)	£29,241.07	£2,436.76	£562.33	£93.72	£17.04
Artist (2nd Year)	£28,236.13	£2,353.01	£543.00	£90.50	£16.45
Artist (1st Year)	£26,506.88	£2,208.91	£509.75	£84.96	£15.45

### Stage Management

Rate Type:	Weekly	Overtime at T1.5	Overtime at T2	Missed Meal Break at T2
Calculation:	= Annual / 52	= Weekly / 40 x 1.5	= Weekly / 40 x 2	= Weekly / 40 x 2
Permanent Staff				
Stage Manager	£782.48	£29.34	£39.12	£39.12
Deputy Stage Manager	£656.50	£24.62	£32.83	£32.83
Casual Staff				
Assistant Stage Manager	£550.00	£20.63	£27.50	£27.50

## New Adventures

Changes to New Adventures agreement:

### Dancers/Stage Management

For performance weeks from 1st October 2021 to 30th September 2022, New Adventures will pay a basic weekly wage of: (i) £550.66 for those dancers employed on their first contract by New Adventures; (ii) £592.74 for those dancers previously employed by New Adventures but new to the production concerned; and (iii) £613.83 for dancers previously employed by New Adventures on the production concerned or on 3 or more previous New Adventures' productions.

For performance weeks from 1st October 2021 to 30th September 2022, each time a Dancer performs a principal role New Adventures will pay a principal performance fee of £47.23 4.6 For performance weeks from 1st October 2021 to 30th September 2022, each time a Dancer performs a character principal role New Adventures will pay a character principal fee £36.42.

For performance weeks from 1st October 2021 to 30th September 2022, New Adventures will pay a Dancer who is also employed as a Rehearsal Director a fee for each week that they undertake these duties of £177.48.

For performance weeks from 1st October 2021 to 30th September 2022, New Adventures will pay a Dancer who is also employed as a Dance Captain a fee for each week that they undertake these duties of £118.23.

For performance weeks from 1st October 2021 to 30th September 2022, New Adventures will pay a Dancer who is employed as a Swing Dancer a fee for each week that they undertake these duties of £31.52.

## UK Theatre / SOLT / Equity Opera & Ballet

### Ballet Agreements

Ballet Agreement	29 September 2020 – 3 October 2021
Minimum Weekly Salary	£408

### Opera Agreements

Opera Directors & Staff Directors Agreement	4 October 2021 – 2 October 2022
ROH / ENO	£10,801
ROH / ENO – Studio	£6,122
GTO / SO / WNO / Opera North	£7,634
GTO / SO / WNO / Opera North – Studio	£4,377
All other companies	£7,634
Opera Singers Agreement	4 October 2021 – 2 October 2022
Opera Singers	£419
Opera Guest Artists Agreement	4 October 2021 – 2 October 2022
Rehearsal Session Fee	£355
Performance Fee	£81
Cover Fee	£288
Subsistence (increased by RPI published in March)	£101
Cut off	TBC
	£1,195

## Collective Agreements

Opera and Ballet Agreements	4 October 2021 – 2 October 2022
Opera & Ballet Stage Management	
ASM	£372
DSM	£397
SM	£433
CSM	£476
Subsistence (increased by RPI published in March)	TBC
In costume	£17.93
Dress allowance	£11.95

### Opera and Dance Touring Allowance Caps

Opera and Dance touring allowances have increased and are now capped at the following figures. These are applicable from 1 April 2020 and will remain frozen until April 2022, after which they will increase 6 monthly every April and October, in line with the corresponding six-monthly increases in the RPI index.

#### Directors

	Higher Minimum	Straight Play	Exceptional Minimum
	£3,842	£1,688	£1,663
	£2,428	£710	£649
Opera A	Full	1 Act & Small Scale Tour	
	£7,599	£3,534	
	£3,697	£1,694	
Opera B	Full	1 Act	Small Scale Tour
	£5,528	£2,353	£2,589
	£2,112	£961	£1,052
Opera C	Full	1 Act	
	£2,600	£1,183	
	£1,057	£582	
Ballet A	Full	1 Act	Small Scale Tour
	£6,913	£2,211	£2,589
	£2,112	£961	£1,052
Ballet B	Full	1 Act	Small Scale Tour
	£3,549	£1,295	£2,589
	£1,845	£720	£974
Ballet C	Full	1 Act	
	£2,600	£518	
	£927	£582	

## Collective Agreements

### Welsh National Opera Chorus and Stage Management at 1st January 2021 CHORUS

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

### Stage Management

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

### Models - British Fashion Council/Equity

Our July 2021 claim for increased modelling rates for London Fashion Week was successfully agreed in full, taking effect from September 2022 based on OBR's forecasted RPI inflation rates. The comparable rates are set out below:

BFC Recommended Minimum Rate (Exc. VAT)	CURRENT RATE UNTIL AUGUST 2022 – EXCL. VAT	NEW RATE FROM SEPTEMBER 2022 ONWARDS – EXCL. VAT
Premium Rate (Business turnover above £20million)	£1,433	£1,501
Intermediate Rate – Top Tier (Annual business turnover between £10 - £20 million)	£919	£963
Intermediate Rate – Lower Tier (Annual business turnover between £5 - £10 million)	£682	£714
Standard Rate (5 years or more in business but between £1 - £5 million turnover)	£572	£599
Emerging/ Initiative Rate Less than 5 years in business. Current participant in BFC NEWGEN. (Annual business turnover £0 - £1 million)	£324	£340
Season 1 Rate Current participant in Central Saint Martins; Westminster or Fashion East	£165	£172

## Variety – Agreed Minimum Terms

### VLEC Floorshow Contract

It was agreed that the rates would increase by 2% from October 2021 in line with the annual review. Subsistence and Touring Allowance are aligned with other theatre agreements with UK Theatre. The revised rates from 1st November 2021 which will be in place until the end of October 2022 are as follows:-

Once Nightly (AMR-A)	£508.00
Twice Nightly (AMR-B)	£546.00
Subsistence (AMR-G)	£195.00
Touring Allowance (AMR-H)	£300.00
Understudy Payment (per week) (AMR-C)	£47.50
Understudy Payment lead role (per performance) (AMR-D)	£58.00
Understudy Payment – other role (per performance) (AMR-E)	£34.20
Understudy Payment ceiling (AMR-F)	£109.20

### Other related financial items in Schedule 1

Photocalls	£35.00
Public Holiday Performances	£85.40
Illness Payment ceiling	£85.40

### VLEC Choreographers Contract

It was agreed not to implement the RPI + 1% increase due to the pandemic and to freeze the rates at the January 2021 level. The agreed rates to apply from January 2022 are shown below.

The minimum fees 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.

The rates applying from 2nd January 2021 until January 2023 are as follows:

Cruise Ship	£3,991
Holiday Camp / Theme Park	£2,990
Floorshow	£2,990

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

## Recorded Media – Agreed Minimum Terms

### Cinema Films Agreement

The number of films registered in 2021:-

Low Budget (£1 million - £3 million)	15 (15 previous year)
Very Low Budget (under £1 million)	9 (5 previous year)
PACT Option A (Net profit share participation)	35 (15 previous year)
PACT Option B (Royalty payments)	17 (13 previous year)
PACT Option C (Enhanced Royalty payments)	9 (1 previous year)
SVOD feature length –	19 (6 previous year)
Non PACT Option A –	23 (12 previous year)
Non PACT Option B –	5 (3 previous year)
Non PACT Option C –	3 (0 previous year)
Short Film –	2

Total 137 (70 previous year)

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) Daily £558.60

Low Budget (£1 million - £3 million) £257.25

Very Low Budget (under £1 million) £220.50

Weekly Basic Weekly inc. use fees

Full Budget (£3 million or over) £2,234.40

Low Budget (£1 million - £3 million) £1,029.00

Very Low Budget (under £1 million) £882.00

### Stunts

Stunt performer daily £611 inc. use fees

Stunt performer weekly £2,444 inc. use fees

Stunt co-ordinator daily £775 inc. use fees

Stunt co-ordinator weekly £3100 inc. use fees

Stunt insurance daily £19.50

Stunt insurance weekly £39.00

### ADR session rate

Full budget: £319 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)



## Voiceovers inc Revoicing / Commentary

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

### Session Singers

Scale 1  
1-36 hours £140 per hour (£280 per 2hr session)

Scale 2  
37-350 hours £103 per hour (£206 per 2hr session)

Scale 3  
351-800 hours £94 per hour (£282 per 3hr session)

Scale 4  
801 hours and over £70 per hour (£210 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 - daily fee + 100% daily fee

Daily rest period – normally 12 consecutive hours between calls but can be reduced to a minimum of 11 consecutive hours as a result of production demands

Weekly rest period – normally 24 consecutive hours during a 7 day period but can be reduced to a minimum of either 2 rest periods of 24 consecutive hours each during a 14 day period or 1 rest period of 48 consecutive hours during a 14 day period

Rest break – uninterrupted rest break of 20 minutes no later than 6 hours from call time (including hair/make up etc) or six hours from last rest break

### Terms of Engagement for Minors

(Aged 10 up to school-leaving age)

Daily and Weekly Performance Salary: No less than 50% of the adult rate

All other fees: No less than 50% of the adult rate

Use Fees: Applicable pre-purchase of Use Fees applies

Back-end: Minors to be assigned Time and Salary Units and to participate in Net Profit (Option A)/Royalty Payments (Options B/C) as applicable

Local Education Authority: Hours, breaks and other relevant terms to be governed by applicable Local Education Authority license/statutory requirements

## Television (PACT TV, BBC, ITV, SVoD)

### Artists

PACT TV		Including independent productions for BBC
Engagement Fee	£557	
Production day	£61.50	
7th day payment	£92	
Daily Rate	£352.50	Dramatic inserts/documentaries
Overtime	£22.50	Per 30 minutes or part thereof
Dawn Calls		Run from 4am to 9am or 5am to 10am
Night Calls	£30.50	Beyond midnight or 12 - 4am
	£76.50	On a declared holiday
Rehearsal Rate Weekly	£463.00	
Rehearsal Rate Daily	£116.00	
Holiday Pay	£15.50	
Supplementary attendances	£61.50	
Travel days	£61.50	
Post Sync	£292.50	Not exceeding 4 over 5 hours for re-voicing etc
ADR	£200	Background noise

BBC		In House Productions
Engagement Fee	£640	Generally artists engaged for 1 week
Additional day	£99	
Daily Rate	£417	
Overtime	£21.00	Pre-recordings per 30 minutes or part (up to 2 hours overtime)
	£40.00	Pre-recordings per 30 minutes or part (over 2 hours overtime)
	£42.70	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 15 minutes or part
	£14.50	Live or Productions Recorded as live - Work Days other than rehearsal or pre- or post-recording days) - per 60 minutes or part
Dawn Calls	£64.00	From 5am
Night Calls	£64.00	beyond midnight to 7am
Holiday Pay	£14.70	
Supplementary attendances	£33.00	max 4 hours
	£65.00	max 8 hours
Travel days	£65.00	
Post Sync	£217.00	Re-voicing etc
ADR	£196	Background noise



## Collective Agreements

<b>ITV</b>		Coronation St, Emmerdale, Hollyoaks
Engagement Fee	£447.47	
Production day	£60.60	
7th day payment	£91.05	
One Day Engagement	£630.70	
Overtime	£38.80	per hour
Dawn Calls	n/a	
Night Calls	1.5 x daily fee	beyond midnight or 12- 7am
Supplementary attendances	£38.14	
Travel days	£44.39	
Holiday Pay	£15.40	
Bank Holidays	2x daily rate	Christmas, Boxing and New Year's day
	1.5 x daily rate	All other public holidays
Post Sync	£289.95	
Sound only recordings 4hrs	£202.19	Per session (1 - 6 programmes)
	£303.97	Per session (1 - 13 programmes)
	£38.80	Overtime, per hour
2hr session	£117.99	

<b>Subscription Video on Demand Original</b>	(Netflix etc) As per PACT conditions plus....
Engagement Fee	£758.50
Production Day	£61.50
One Day only	£424.50

### Engagement Fees buy:

#### **PACT** **Either:**

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

**SKY** As per PACT above but 12 transmission periods

**UKTV** As per PACT above but 12 transmission periods

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

Additional Usage fees apply – refer to Equity

## Collective Agreements

### Stunt Co-ordinators & Performers

<b>BBC</b>		
Co-ordinators Daily	£ 410	
Co-ordinators 5 days in a week	£1640	
Performers Daily	£355	
Performers 5 days in a week	£1420	
Waiting/Travel Days	£173	
<b>Read Throughs &amp; Fittings</b>		
up to 4 hours	£86	
4-8 hours	£173	
<b>Overtime</b>		
On location	£39.40	per hr or part thereof
In studio	£42.70	per hr or part thereof
<b>PACT TV</b>		
Co-ordinator Daily	£604	
Weekly	£2417	
Performer Daily	£455	
Weekly	£1819	
<b>Insurance</b>		
Daily	£15	
Weekly	£30	
Overtime	1/6th of daily fee	per hour or part thereof
Costume fittings	30% daily fee	
Travel	50% of daily fee	if not a work day
Night work	150% of daily fee	if beyond midnight or before 4am
Recce day	£464	
<b>ITV (minimum 2 day engagement)</b>		Coordinators/Performers
Daily	£575.76	2x £287.88
Fittings	£71.99	up to 3 hours
	£143.97	over 3 hours
Overtime	1/5th daily rate	per hour or part thereof
Night work	1.5x daily rate	between 12.00 & 7am
<b>Subscription VoD as per PACT plus :</b>		
Co-ordinators	Daily	£616
	Weekly	£2465.50
Performer	Daily	£464
	Weekly	£1855.50

## Supporting Artist/Walk-on

### BBC

#### Supporting Artist

Day of attendance £86.40  
Night of attendance £94.60

#### Walk-on Artist

Day of attendance £106.80  
Night of attendance £129.20

#### Rehearsal and Overtime

		Day	Night
Supporting Artist	Rehearsal	£86.40	£94.60
	Overtime (per hour or part hour)	£13.10	£16.30
Walk-on	Overtime (per hour or part hour)	£16.30	£21.80

Hours of work are 8 hours out of 9 hours a day (9 and 30 minutes on location, if travel time is being paid).

Night work is work scheduled either to extend beyond midnight or to begin between 10pm and 7am. Day work which extends unforeseen into work after 12.15am will be paid at night overtime.

Multi-episodic when more than one programme is recorded in the day – additional 50 per cent of the recording fee.

#### Repeat Fees

Walk-on Artist only = 100% of recording fee per repeat transmission on UK terrestrial television. 50% if repeated within one week of transmission. This applies to repeats of serials/series.

Extract fee (up to one minute)	£21.70
Extract fee (one to four minutes)	£43.30
Special skills driving etc	£25.25
Haircut very short	
Costume fittings	
Half day	£25.10
Full day	£46.70
Auditions	£18.10
Provision of evening dress/uniform per day	£24.10
Provision of second or more contemporary outfit (per outfit per day)	£11.50

## ITV

### Walk-on 1

Day of attendance/ recording	£90.22
Two episodes recorded	£112.93
Three or more episodes recorded	£135.65

Where 41 or more Walk-ons 1 are called on location on a day

Day of attendance/recording	£77.42
Two episodes recorded	£91.52
Three or more episodes recorded	£109.82

### Walk-on 2 (non-speaking)

Day of attendance/recording	£116.89
Two or more episodes recorded	£175.38

### Walk-on 3 (speaking)

Day of attendance/recording	£139.11
Two or more episodes recorded	£208.66

### Overtime

(Normal working day is 8 hours spread over 9) Single episode overtime rate per hour or part thereof

Walk-on 1	£15.27
Where 41 or more walk-ons 1 are called on location	£13.11
Walk-on 2	£19.79
Walk-on 3	£23.55

### Night Rate

Payment for night work is 1 ½ times the correct day rate.

### Repeat Fees

Repeat fees are based upon day of attendance fees, but adjusted if shown off-peak or on part of the network only. **Walk-Ons 2 and 3** are entitled to repeats whenever the programme is re-shown on ITV or Channel 4. **Walk-Ons 1** are entitled to repeat payments when the programme is shown more than five years after the first transmission.

### Additional Fees

Special Skills	£39.86
Clothing Hire Evening dress etc	£29.80
Normal clothing, per change	£8.16
Strenuous work	£21.82
Costume fittings:	
Half day	£29.50
Full day	£58.98
Physical appearance, short haircut	£12.40
Auditions Per day of attendance	£15.33
Series opening/closing sequences:	
Per day of recording	£103.72
Per 13 weeks	£103.72
Walk-ons 1 per day of recording	£135.31
Extracts:	
Up to one minute	£34.71
Exceeding one minute	£41.27

Flash forward/flashback:

Up to one minute	£30.88
Between one and two minutes	£44.63
Over two minutes	£59.75

Where artists are not engaged for the programme into which the flash-forward/ flashback is used:

Up to one minute	£33.01
Between one and two minutes	£48.20
Over two minutes	£65.52
Trailers	£152.60

## PACT TV/SVoD

**Basic Daily Fee** £99.00

**Holiday Pay** £10.66

**Costume Fitting** £49.50 (up to 4 hours)

**Overtime** £8.25 (per half hour)

(Normal working day is 9 hours spread over 10) the story.

## Public Holiday & Night Shoots

**Enhancement** £49.50

**Overtime** £12.36 (per half hour)

## Travel Allowance (per mile from base/location)

0 – 3.99 £4.00

4 – 10.99 £11.00

11 - 40 £16.00

40+ £20

An uplift of £9.00 shall be payable on calls made before 6am or 7am on Sundays/bank holidays. This uplift shall not apply where travel is between 0 - 3.99 miles of the base/location attended.

## Supplementary Payments

### SP1 Creative Contribution - £30

Where a Supporting Artist is required, either individually or as part of a group of not more than four Supporting Artists, to exercise their professional skills in relation to a cast member and/or in close-up to camera and/or may be required to impersonate an identifiable individual and/or speak a few unimportant words where the precise words spoken do not have an effect on the overall script or outcome of the story.

### SP2 Performance Skill - £25

Swimming, driving, dancing, horse riding, firearms

### SP3 Personal Property/Service - £20

Change of clothing, special clothing, haircuts, inclement weather, wetting down, provision of vehicle.

## Teledwyr Annibynnol Cymru Cyf (TAC) and Equity Main Agreement

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

### Minimum Engagement Fees

Minimum Daily Fee - £330.00 per day

Minimum Three Day Engagement Fee - £550.00 per three days

Minimum Weekly Fee - £660.00 per week

Minimum One Day Engagement Fee - £740.00 per day

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

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

### Rehearsal Rates

Minimum Daily rate – £220.00

Minimum Weekly rate – £450.00

### Multi-Episodic Rates

Weekly Engagements – £275.00

Three Day Engagement – £220.00

Daily Engagement – £138.00

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

### Maximum Overtime Rate

Day £56.15 Per Hour

Night £81.45 Per Hour

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

**Young Persons in Full-time Education** £247.70

### Travel and Subsistence allowances

Overnight Allowance - £56.76 Per night

Breakfast - £5.50

Lunch - £7.50

Supper - £10.00

Mileage - 40p per mile

### Additional Fees

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

Fee for any travel undertaken on non-working day	£76.00
Costume / wig fitting	£165.15 per day £88.10 per half day

Sound Recording Sessions	Full Session £226.60 Half Session £138.90
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### Engagement of Stunt Performers and Co-ordinators

#### Stunt Performers

£335.80 Per Day

£1,354.20 Per Week

Stunt Co-ordinators  
£508.55 Per Day  
£2,033.50 Per Week

(Note: Minimum Engagement Period = two days)

## Teledwyr Annibynnol Cymru Cyf (TAC) and Equity Walk On/ Supporting Artist Agreement

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

Hours of Work are 8 out of 9 hours a day

SCHEDULE A	WALK-ONS	MINIMUM RATES OF PAY 2021	HOLIDAY PAYMENT
<b>Clause 5.1</b>	Walk-on 1 Full Day rate Walk-on 1 Half Day rate Crowd	£72.05 £58.25 Negotiable	£8.65 £6.99 1/12th of negotiated fee
<b>Clause 5.2</b>	Walk-on 1 Higher Daily rate	£93.51	£11.22
<b>Clause 5.3</b>	Walk-on 2 Daily rate	£126.73	£15.21
<b>Clause 7.1</b>	Special Skills payment	£43.44	£5.21
<b>Clause 7.2</b>	Costume Fitting payment Full Day Half Day	£58.25 £29.64	£6.99 £3.56
<b>Clause 7.3</b>	Costume Change payment	£7.15	
<b>Clause 7.4</b>	Appearance Change payment	£10.73	
<b>Clause 7.5</b>	Demanding Work payment	£21.46	
<b>Clause 9.2</b>	Mileage per mile	40p	

### Commercials – Agreed Minimum Terms

Over the last year, Equity has liaised with the IPA on a variety of issues concerning TV commercials, including pushing the IPA to encourage its members to use the agreed Artists' Declaration Form (ADF) instead of their own in-house versions of this document and we have continued to express concerns about how auditions are sometimes conducted. As a result of this, we set up a Working Party to agree a Code of Conduct on Zoom and Self Tape Auditions, which were widely used during the pandemic in order to issue guidance on this for members and this should be issued shortly. We hold weekly meetings with an Agents/Casting Directors forum, to monitor whether the IPA/Equity agreement is being upheld and to raise and try to resolve any issues our members raise with us. We are starting discussions with key players within the industry on use payments. We have also spent a great deal of effort ensuring our members get paid on time, a significant difficulty with some of the large advertising agencies.

### Equity/IPA Agreed Document fees and terms

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

#### Featured Artists

Visual - £300 (10 hour day)

Voice-Over - £175 (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.

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 4½ 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 4½ 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.

Statutory holiday pay should be paid to all artists in addition to BSF, according to current legislation.

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

#### Recommended 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

Cinema – 500% 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 or 400% for one year's use for each platform in UK.

## Stills/Print Usage

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.

## Games – Agreed Minimum Terms

### OMUK/Equity Voice Artists

#### Hourly Rates:

	1st Hour	All Subsequent Hours
Standard	£600	£300
Indie	£400	£200
Micro	£350	£175

#### Budget thresholds:

Standard: Games that have a budget in excess of £5 million

Indie: Games that have a budget between £0.5 million and £5 million

Micro: Games that have a budget under £0.5 million

## Annual Report 2021

### Staff Report: Industrial Official, Variety – Michael Day – Variety, Circus and Entertainment

For members working in live entertainment, 2021 started in full lockdown with entertainment, both indoors and outdoors, not able to go ahead. There was some easing of restrictions at the end of March which allowed small gatherings outdoors and some children's entertainers and similar were able to do performances in gardens and on doorsteps. Street performers were also able to work again but not in all areas due to local authority restrictions. In April, further relaxations allowed more children's activities, drive-in shows and other outdoor work. In May, indoor hospitality and entertainment was able to reopen with Covid-19 mitigation measures in place and also traditional touring circuses could commence their tours. The main easing of most restrictions was planned to come on so called 'Covid Freedom Day' on 21st June (later postponed until 19th July) when most venues including nightclubs could reopen. There were still, however, strong self-isolation rules in place and social distancing and other measures mandated and Covid passports were required for venues of certain capacities. Although through much of the summer and autumn entertainment work was able to get back to near normal levels, the end of 2021 was heavily affected by the omicron variant of Covid, which led to many cancellations over the Christmas and New Year period when, traditionally, entertainers work solidly. Entertainers working on board cruise ships were also heavily affected by quarantining rules and conditions. During this time Equity supported members holding online meetings through Zoom for established networks including comedians, children's entertainers, storytellers, burlesque and circus. Also produced were regular guides explaining the government restrictions around the UK as these varied considerably through Scotland, Wales and Northern Ireland with different changes implemented at different times. The Storytellers' Network set up working parties to look at rates and at cultural appropriation and in the summer the main festivals 'Beyond the Border' and 'Festival at the Edge' were able to go ahead in person and were attended by Equity staff. The Comedians' Network focussed on how live work could restart and on Edinburgh, which did proceed as a live event, with some online content. Work was also started on a Charter for venues and promoters to try to improve working conditions. A delegation from the Puppeteers' Network and Equity staff met with Spotlight to discuss how their directories could work better for puppeteers and casting directors looking to engage puppeteers. This work was still ongoing at the end of the year. Most of the regular puppet festivals were held online only.

### Variety and Light Entertainment Council (VLEC)

Equity is a joint secretary to the VLEC along with the Entertainment Agents' Association. Other constituent organisations include Musicians' Union, Society of London Theatre / UK Theatre and Association of Circus Proprietors. The main purpose is to maintain the industry contracts in the sector

and to provide a disputes procedure. The VLEC continued to meet regularly via Zoom through the year to discuss industry matters.

The contracts overseen by the VLEC are the 'Act as Known' contract, the Floorshow contract, the Choreographers' contract and the Circus contract. The 'Act as Known' and the Circus contract do not include rates.

The Floorshow rates were increased by a modest 2% in October 2021 and the Choreographers' rates were frozen due to the ongoing effects of the pandemic.

### Variety Legal Claims

Equity Officials undertake legal claims on behalf of members in the sector. These are largely breach of contract claims for non-payments and cancellations. These are actioned by negotiation initially but taken via the County Court or Employment Tribunal if necessary and there is no cost to members for this valuable service. Due to the reduced amount of work generally this year there were fewer claims arising than usual.

In 2021 the Equity Officials covering the UK recovered a total of £103,276.97 which represented a total of 56 cases. There were also some additional cases handled by Equity's solicitors.

### Variety Branches

There are 15 Variety Branches around the UK providing a forum for members to discuss industry matters and meet fellow professionals. They are also part of the democratic structure of the union and can send representatives and motions to the Annual Representative Conference. Branches receive funding centrally dependent on the numbers enrolled. Staff met regularly with the branch secretaries throughout the year and they also attended some meetings of the Variety Circus and Entertainers Committee. Most branches met remotely during the early part of 2021 and moved back to in-person and hybrid meetings as restrictions eased.

### Thames Variety Branch

This branch covers London and the surrounding counties with meetings generally taking place in central London. The branch met using a regular monthly meeting pattern and moved from remote meetings to hybrid meetings from September then returned to remote at the end of the year. The branch contributed to a campaign to save Stratford Circus along with other London branches.

### Committees

#### Variety, Circus and Entertainers Committee

The Committee agreed its priorities following its election in July. A principal point of discussion was establishing an effective communication system between Variety Branch Secretaries and their branch members which had been restricted since GDPR was implemented. The VLEC put forward a motion to the Annual Representative Conference (which was postponed and



held as a Special Representative Conference in September) to designate 2022 as the Year of Live Entertainment and promote it with mayors, local authorities and cultural recovery units which was carried unanimously. The Committee was sad to lose Peachy Mead who was a stalwart variety activist in East Anglia and passed away in August. He was replaced on the Committee by Jeremy Phillips.

**Priorities and Action Plan 2021 – 2023**

Pro- Active Priority	Action Plan	Progress
1. Supporting our members and the industry with the safe return to work through the final stages of Covid-19.  <i>This should include ensuring workplaces are safe, contracts are fair, fees are not reduced and testing, self-isolation and vaccination requirements are monitored.</i>	Branch newsletters contain an article to ask members to report concerns about workplaces via a 'report back form'. Responses collated by February 2022.	Work commenced.
2. Recruitment and Retention  <i>Activities shall be resumed by branches, staff and members to recruit performers in workplaces and at events and suitable literature and other resources shall be available to undertake this activity. Communication of news stories via the website, articles in the Journal and any available means should be actively used to increase the profile of the work undertaken.</i>	Variety leaflet to be completed and supplies sent to Variety Branches and activists for use in workplaces and at events.  Variety Branches to get involved with promoting 2022 as the year of live entertainment in their areas.  Variety Branches to be encouraged to use social media themselves and to submit stories of interest for use in Equity's communications.	Draft leaflet text approved and final images to be sourced and design to be completed before printing and circulating hard copies. Flyer design completed by a Committee member for quick local printing by branches.  Some branches have formulated plans and staff work on creating resources and planning.
3. Branches and Networks  <i>Variety Branches shall be supported so they are able to function and thrive particularly as they return to in-person and hybrid meetings. Networks should continue to be supported and new networks formed where there is demand.</i>	Ensure Variety Branches are equipped with suitable technology for doing hybrid meetings where preferred.  To use the 'portal' for membership details when ready.	Work on the revised portal near to completion at the end of the year.
4. Equality and Welfare  <i>Ensure that members are not left behind in the recovery due to any protected characteristic</i>	Provide resources to assist members' understanding of their rights and around protected characteristics and that members know how to report issues they face.  Ensure meeting venues where Variety Branches meet are accessible and are safe spaces.	Work planned to start in 2022

Pro- Active Priority	Action Plan	Progress
5. Variety Conference/Events  Organise a conference for variety which is expected to be a part of the Coventry City of Culture in 2022 and organise other events as appropriate to increase participation in the Union and development of initiatives/networks.	VCEC Elected Members and Variety Councillors to attend the Variety Conference in 2022 (and other such events) and to facilitate group discussions.	Planning of the Variety Conference commenced

**Negotiations and Rates**

**VLEC Floorshow Contract**

It was agreed that the rates would increase by 2% from October 2021 in line with the annual review. Subsistence and Touring Allowance are aligned with other theatre agreements with UK Theatre. The revised rates from 1st November 2021 which will be in place until the end of October 2022 are as follows:-

Once Nightly (AMR-A)	£508.00
Twice Nightly (AMR-B)	£546.00
Subsistence (AMR-G)	£195.00
Touring Allowance (AMR-H)	£300.00
Understudy Payment (per week) (AMR-C)	£47.50
Understudy Payment lead role (per performance) (AMR-D)	£58.00
Understudy Payment – other role (per performance) (AMR-E)	£34.20
Understudy Payment ceiling (AMR-F)	£109.20

**Other related financial items in Schedule 1**

Photocalls	£35.00
Public Holiday Performances	£85.40
Illness Payment ceiling	£85.40

**VLEC Choreographers Contract**

It was agreed not to implement the RPI + 1% increase due to the pandemic and to freeze the rates at the January 2021 level. The agreed rates to apply from January 2022 are shown below. The minimum fees 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. The rates applying from 2nd January 2021 until January 2023 are as follows:

Cruise Ship	£3,991
Holiday Camp / Theme Park	£2,990
Floorshow	£2,990

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

**Communications, Policy, & Governance**

**Deputy for the General Secretary - Louise McMullan**

2021 was a busy and successful year for the Communications, Policy, & Governance Department. Implementing the Communications Review recommendations approved by the Council at the close of 2020 was the top priority identified by the team. The first phase involved recruiting new staff to the Department and began with the appointment of our Digital Content Coordinator and Design and Content Coordinator positions. Both roles proved invaluable with work immediately undertaken to refresh and plan an overhaul of our website and a focus on redesigning all internal communications including the Equity magazine. Both positions were also central to the maintenance and evolution of our social media output during the Omicron wave in December 2021/January 2022 and while a new member of staff was recruited to lead the social media and campaigns strand of our work.

The appointments of permanent members of staff to lead on Press and PR and Policy respectively further improved our ability to deliver on the Communications Review. With this new staff capacity we have been able to achieve unprecedented press and media coverage of Equity’s work and compelling campaign activities for our members. We attended party conferences in autumn 2021 and positioned the union as an authoritative voice on issues including the menopause, privatization of Channel 4 and Universal Credit and its impact on self-employed workers.

The work of the communications section has been informed and enriched by the work of colleagues leading our tax and welfare services and equalities. We are grateful to all those members directly affected by social security inadequacies and discrimination at work who have provided compelling case studies, video testimonies, quotes for press activity and who stepped up for interviews often at short notice. Some notable wins for the Department during 2021 included articulating the successful demand for masks in theatres as a health and safety measure to protect audiences and our members and challenging the Government over the exclusion of workers aged over 70 from their TV and Film Restart Insurance Scheme.

The Department has also contributed substantially to the work of Equity’s growing Class Network and the Equity 4 a Green New Deal Network including organizing a nationwide presence at the COP26 demonstrations in autumn 2021. Development of a new political education programme for staff and members was also trialled towards the end of the year and it is hoped that a broader range of training will be made available in 2022. Work is also underway to modernize Equity’s recruitment and induction processes to provide consistency for all new staff members.

Collectively the Department also led the organization of the 2021 Special Representative Conference which was a notable success given that nearly all staff involved in planning and

executing the event had never been to an Equity Annual Representative Conference.

**Equalities Officer - Ian Manborde**

Whilst 2021 was influenced heavily by the on-going negative impacts of Covid and the subsequent lockdowns, the year was marked as indicative of the strength of the union’s equalities agenda through two events. The first is that the equality committee elections in 2021 were once again contested (supported by dedicated hustings events) demonstrating a strong interest in the part of members in playing a direct, active role in shaping Equity’s equalities policy, campaigning and communications agendas. The newly formed committees have developed urgent, impactful sets of priorities (outlined in the Committee section of this report) which seek once again to address prevailing inequalities across the industry.

Additionally, the union held an Equalities Convention in March to help shape a root-and-branch review of all forms of equalities activity. This involved all other union committees and branches. Key outcomes of the review exercise have been fed-into the on-going work of the Rules Revision Working Party (RRWP) and helped shape the subsequent priorities of the newly elected equality committees. Allied to the outcome of the Convention were the findings of the Independent Commission on Race Equality (ICRE) established to undertake a strategic assessment exercise of the union’s policy agenda affecting ethnically diverse members and to help inform Equity’s anti-racist agenda. Recommendations of the ICRE have also informed the work of the RRWP or where possible gained approval from Equity Council to be actioned into practice.

Following from this it is important to stress the significant on-going focus on addressing systemic racism across the industry. This included the launch on Stephen Lawrence Day of guidance for critics on avoiding racism and bias in their writing. Later in the year the union participated in the November national series of Show Racism the Red Card activity with an event at The Crucible theatre in Sheffield. Allied to this broad body was a continued, significant focus on measures to address the inadequate provision of hair and make-up support for ethnically diverse members.

More broadly across the work of the union the year was marked with a return to the focus on addressing sexual harassment and the on-going work of Equity’s Safe Spaces review exercise. The year was marked also by an increase in the rate of cases involving pregnancy discrimination arising from poor decision making around Covid guidance and altered insurance premia for pregnant workers. Increased guidance for affected members and on-going lobbying of government, industry ensues. With Covid measures increasing the role of self-tape and online auditions Equity negotiated a code of good practice on their use, with the Deaf and Disabled Members Committee (DDMC) developing an allied code for the inclusion of reasonable adjustments. Equity’s self-organised networks (Gypsy, Romani and Traveller

Network, Non-UK Born Artists Network and Class Network) allied to the equality committees met frequently throughout the year and undertook valuable work enabling focus on the specific policy areas and ensuring that allied groups of members were able to articulate key on-going issues for network actioning.

**Policy Officer - Liam Budd**

After joining Equity in September, I worked on a range of policy and campaigning projects to improve government support for our members.

Responding to the COVID-19 crisis was a top priority, working with the industrial, national and regional officials. During the December surge in the Omicron variant, Equity played a leading role advocating for financial support for creative freelancers. A letter was sent to the Chancellor outlining our core asks, which included rebooting and modifying furlough to cover those on Equity contracts and targeting support for freelancers. Crucially, our members mobilised sending 1200 emails to over 400 MPs.

Reforming Universal Credit was central to my work. Ahead of the Chancellor’s Autumn Budget, Equity lobbied the government to reinstate the £20 uplift and reverse the reintroduction of the Minimum Income Floor. To strengthen our arguments, I highlighted data from a recent member survey that demonstrated the devastating impact of these policy changes. Over 900 Equity members lobbied their local MP and made their voices heard.

Alongside this campaign, Equity called for more radical changes to our social security system to tackle issues around low pay and barriers to entering the industry. Our key policy demand was for a minimum income guarantee for creative workers across the UK, offering a simple payment to all artists each month. We tabled a motion at the TUC Congress calling for a pilot scheme, similar to the scheme soon to be trialled in the Republic of Ireland. We also worked closely with our national officials given relevant policy developments taking place across the devolved nations.

Protecting public sector broadcasting was another key campaign for 2021. Equity submitted written evidence to the government consultation and met with various parliamentarians calling for Channel 4 to remain in public ownership. Encouraging members to lobby their local MP was crucial for opposing the government’s plans and 700 letters were sent. We are expecting an announcement on Channel 4 in the near future ahead of the broadcasting white paper, due to be published in the autumn.

Our fix Brexit campaign continued as members navigated post Brexit touring arrangement. Together with other unions and industry bodies we called for a range of policy solutions to resolve the problems faced by our members travelling to the EU for work. Our General Secretary joined 1,600 creatives calling

on the Secretary of State for DCMS to help get the creative industries ‘back on tour’.

Finally, I began work on Equity’s mental health commission looking at the union’s next steps for safeguarding our members’ mental health and wellbeing at work. In December a leading academic was instructed to conduct a global literature review, bringing together the existing research about the root causes of poor mental health within the performing arts sectors. This will inform the next stage of the project looking at our role as a trade union and our ability to shape structural change for the industry.

**Press & PR Officer - Stephanie Soh**

Over the past year, Equity has expanded its press and PR activity. The aims have been to grow influence in public life (including in the industry and policy-making areas), showcase work, and inspire people to join and become active within the union’s movement. This activity has been built on a foundation of newly created processes and resources that boost strategy and efficiency in this area. A press list has been established, featuring around 600 media contacts who are categorised according to the topics they cover, the medium they work in, the audience they report for, and so on. Continuously updated, this enables a targeted approach when pitching to journalists and sending press releases. Media mentions of Equity are monitored daily to help track how the union is covered, identify where press interest lies and gauge the impact of campaigning. And a calendar exists to help plan press work, taking into account key dates within the union and external events that serve as timely hooks for activity.

The pandemic continued to dominate the news agenda in 2021 and the media covered the union’s campaigning on a range of issues. These included calling for changes to SEISS and furlough eligibility, replacing isolation rules with daily tests to curb the ‘pingdemic’ and reversing punitive Universal Credit policies – coverage of which ran in outlets such as the BBC News, Sky News, Press Association and Deadline. In February, a letter to the Prime Minister asking the Government to resolve issues with post-Brexit working visas was published exclusively on the front page of The Guardian. Signed by members, many of whom were high-profile, it picked up significant attention from mainstream outlets and shifted the focus of the issue from musicians to performing artists more widely. Meanwhile, both staff and grassroots members have represented the union by speaking out on topics as diverse as performing for video games, local culture funding cuts, racism in the industry, neurodiversity among creatives, and more. Press interest in Equity in conjunction with a variety of topics has shown that the union wields influence in a number of areas and coverage of this, in turn, has helped to grow that influence.

Finally, the editing of the magazine has come under the press and PR remit. Following a Communications Audit in 2020, the magazine is now published twice rather than four times a year and has been redesigned with visual references to

the history of Equity and the trade union movement, thanks to the discerning eye of Design & Content Co-ordinator Tom Greenwood. The magazine also focuses on longer features that explore the union's campaigns and policy work, with news updates published instead on more immediate platforms, such as social media and the newsletter. Articles have been written by members, staff and specially commissioned writers, such as Mayor of West Yorkshire and former actor Tracy Brabin on the campaign to save public service broadcasting and trade union barrister Lord Hendy on collective bargaining. Sent out to members, prospective members, industry stakeholders and key influential contacts alike, the aim of editorial is to inspire, educate and entertain – and increase engagement with the union at large.

### Lead Tax & Welfare Rights Officer – Alan Lean

The work of the Tax and Welfare Rights Team during 2021 was inevitably overshadowed by COVID and the huge economic impact on the industry. The Self-Employed Income Support Scheme (SEISS) grants were therefore a major focus of our work throughout the first half of the year as much as for those who were unable to access the grants as those who fell within the eligibility criteria. The 2020 Annual Report identified some of those groups but suffice it to say that these included those with a mix of PAYE/self-employed work, those whose normal work pattern was disrupted during the relevant tax years by childcare, illness and those who worked through personal service companies. We continued our efforts to lobby for those groups and for HMRC to exercise their discretionary powers under statute but they consistently refused to do so.

In tandem with the SEISS grants, 2021 saw more members than ever claiming Universal Credit. We assisted members with these claims and challenged DWP decisions via the use of mandatory reconsiderations (MRs) and appeals where necessary. All of the MRs and appeals the team were involved in during 2021 were successful either wholly or in part which justified the considerable additional time and resources these cases inevitably involve. As in 2020, and particularly in relation to Universal Credit, we were concerned by the very poor standard of DWP decision-making in some cases including fundamental errors in the presentation of cases and a failure to reference the relevant law. In some cases, Tribunal judges thought it necessary to highlight these shortcomings.

During 2021 we continued our work with other unions and organisations on tax and welfare issues; this included TUC, the SSC (Social Security Consortium), Rights Net, LITRG (Low Incomes Tax Reform Group), accountancy bodies ICAEW (Institute of Chartered Accountants) and AAT (Association of Accounting Technicians) and HMRC. Notably, we were not able to set up any similar stakeholder relationship with DWP although we continued to lobby for Equity to be represented on OSEF (DWP's Operational Stakeholder Engagement Forum). During 2021 we were also pleased to co-host with Deloitte a Tax Forum involving engagers from across the film and TV industry. The aim of this was to discuss current tax issues

affecting the industry. The first of these was on 12th May and the next one on 15th September and we hope these will become a regular feature.

During 2021 we began working with Equity's Policy and Communications team to look at how information on tax and welfare can be presented on the Equity website and in our guides to make it as accessible and user-friendly as possible. Having more information available in manageable and easily updatable formats will also help free up time for the team to spend on the complex issues or wider policy questions affecting many members. During the year we continued our programme of talks to drama schools including RADA (twice), Laine Arts, the Northern School of Contemporary Dance and the University of Coventry. We also delivered webinars on tax status and IR35 with Deloitte for members and subsequently for the ICAEW Entertainment, Sport and Media group.

### Tax & Welfare Rights Officer - Victoria Naughton

Tax and social security in 2021 have continued to be significantly influenced by Covid-related changes. The Department for Work and Pensions and HMRC have gradually reverted to a business as usual approach to their work expectations on claimants and this is causing uncertainty and financial instability to members.

There has been a steady flow of new enquiries from members through the Tax and Welfare Rights helpline calls and emails, averaging 20 per week. This has meant we have worked individually with many members throughout the year to resolve benefits and tax issues, and this individual advice work has informed and influenced the direction of union policy work in these areas.

Universal Credit continues to be the most frequent benefits enquiry, in particular with assessments for gainful self-employment re-starting and the reintroduction of the minimum income floor. We are helping members navigate the Universal Credit expenses rules, which are being applied inconsistently and incorrectly in many cases and which can significantly reduce payments.

Tax issues are also dominated by Covid. This year has seen confusion around the tax treatment of Covid-related income, such as grants and other payments from public bodies, arts organisations and charities and we have advised many members on this area.

Financial hardship again means that we are helping members obtain grants and other charitable payments.

We continue to help members with long-term and complex benefits reviews and appeals, such as challenging incorrect Personal Independence Payment awards and Employment & Support Allowance awards, correcting Universal Credit payments, and reviewing assessments of earnings for all means-tested benefits. Most pleasing is when we help members to

achieve reviews of incorrect decisions without having to go to tribunal.

We have helped many members understand their maternity pay entitlements and we continue to increase awareness of maternity allowance which we believe goes under-claimed.

Our work with deaf and disabled members to enforce and promote rights within the social security system also continues with Access to Work. We are working to increase awareness of this scheme.

We continue to foster relations with the next generation of members and with drama and dance schools through talks to students about tax and benefits. This year has seen renewed contact with Sadler's Wells through this avenue. Developments in the area of employment status for tax purposes are underway in the courts and Equity continues to participate in discussions around this issue with relevant stakeholders.

Lobbying activities focus on Universal Credit and the abolition of the minimum income floor, and alternatives to it. We are also keeping a close watch on recent changes to the work-search requirements being imposed on members and the impact of this on the industry.

### Live Performance

#### Assistant General Secretary (Live Performance) – Hilary Hadley

The Live Performance Department had another difficult year during 2021 due to the continuing Covid-19 pandemic, which resulted in an effective cancellation of performances from January to May that year. Many of the productions who had opened before Christmas were unable to continue, closed for good or closed to re-open again later in the spring. The various Variation Agreements to the National and House Agreements that had been negotiated during 2020 were used throughout 2021. Business at least in Theatre started to rebuild in the summer and early autumn to something like normal with increased numbers of performances scheduled and increased ticket sales. However high sickness levels caused by the new Variant caused cancellations of performances and impacted heavily on audience confidence. Each of the individual Officers reports contain a full summary of how the pandemic effected the various industrial Agreements and working conditions for members working in the areas covered by the Industrial Officials in Live Performance, and from the Officers in the Nations and Regions.

The Department welcomed a new West End Official, and a new Low Pay & No Pay Official both who joined the in the spring. Furloughed members of Departmental staff also returned to work as production resumed and visits to cast recommenced. The main Departmental objectives for the year, were to support

and assist members with the understanding of and the specific application of the various Variation Agreements, to monitor their use, and to secure their end and the unfreezing of the rates. Another objective was to equip and support Deputies and where possible to build stronger workplace structures to enable direct communication with individual Producers, over particularly health and safety matters, Covid -19 Protocols and managing sickness absence. One Theatre Council Hearing was held in February 2021 which successfully resolved a dispute originating in 2020 concerning testing time. In Variety much work was generated in helping members navigate the Government restrictions and get back to work, and during the end of the year, in particular dealing with the problem of the new Covid Variant on cruise ships and the terrible conditions that resulted.

Clarence Derwent Award Winners - due to Covid-19 restrictions, theatres were closed for the first half of 2021 and the sector subsequently reopened slowly throughout the rest of the year. As such, not enough live theatre could be viewed to award Clarence Derwent Awards in 2021. The awards will resume for 2022.

### Opera & Ballet

For the Opera and Dance companies 2021 was a very difficult year. Production had recommenced but my January 2021 there was a further lockdown and the closure of all theatres until May 2021. This meant that the Standing Companies relied on the furlough system and in particular flexible furlough to keep members on the pay-roll, but back in work when needed. This uncertainty continued until the autumn of 2021 and the beginning of each Company's new 21/22 seasons, when rehearsals again started and productions resumed under vigorous Covid protocols which remained in place throughout, with both dancers and singers wearing masks in rehearsals and vigorous testing regimes implemented.

During the lockdown and subsequent months companies such as the English National Ballet relied on filming productions with monies received from the Creative Recovery Fund which helped to finance filmed productions such as "Creature", whilst Rambert made pieces for their own streaming platform, funded by the Arts Council, which replaced the live performances they would have done. The Royal Opera House boosted its own subscription service on their website.

Although audience confidence was returning, the advent of the Omicron Variant had disastrous consequences for many of the standing companies, whose most lucrative box office period was badly hit by cancelled performances due to a combination of sickness/self-isolation with many performances lost. New Adventures produced Midnight Bell in the summer and autumn of 2021 and Nu tracker for a tour and short season at Sadler's Wells. The ENO Chorus voted unanimously on the negotiated settlement in February 2021. In September they agreed to an



unusual collaboration at London Festival Hall in September with the LPO and LP Choir of Tippett's *Midsummer Marriage*. The Chorus agreed to the addition of a 7th and 8th Sunday performance for the 2021/22 season for an additional payment of £200 for each.

Given the disruption of box office for the majority of 2021, pay claims were suspended and none submitted for the beginning of the 2021/22 season.

At the Royal Opera House, a request was made for a bonus payment if possible and £140 was paid to all employees working at the ROH before Christmas. A new Appendix governing the Chorus taking up of work that could be done and paid for additionally as Extra Chorus work was agreed with the Deputy and Committee and endorsed by the Chorus. The Chorus and Stage Management returned to a particularly heavy schedule with more productions and more performances than usual.

A pay increase of 6% was agreed for the Opera Actors, given the media supplement had been removed in 2020 in line with all the other groups in the House. The negotiations for the Ballet Actors was not completed.

At Glyndebourne a new agreement was entered into with the Chorus for their agreement at Fringe events on tour. In terms of the rates negotiated with UK Theatre/SOLT for Opera and Dance the touring allowance has been frozen from April 2020 to April 2022.

### **Industrial Official, Low Pay/No Pay & ITC - Karrim Jalali**

Following on from an extremely difficult 2020 for the sector, 2021 saw continued instability and a reticence from producers to produce, particularly for tours and longer term engagements. However, this opened the doors to shorter term, fringe productions which, in turn, created opportunities and challenges for recruitment and company visits.

Despite the challenges for the sector, I and my predecessor, Charlotte Bence, (I started in June 2021) were able to renegotiate improved terms and conditions to existing House Agreements with fringe venues, including Hope Mill Theatre, Iris Theatre, Hope Theatre and the King's Head Theatre; as well as negotiate new house agreements with the Finborough Theatre and two theatre production companies. Particular focus to the negotiations has been reducing working hours and reducing the maximum number of working days during rehearsals in line with industrial priorities and our partnership with Parents and Carers in Performing Arts (PiPA) to ensure more opportunities for parents and carers in the industry and improve longevity of our members' careers. Working hours on Equity House Agreements are generally well below the working hours set as default in the 2019 Fringe Agreement which sets a maximum 40 hour maximum week. New house agreements commonly contain a maximum working week of 35 and 36 hours. In addition to

House Agreements, we negotiated over 15 individual Equity Fringe agreements.

Union conscious raising and imparting knowledge of rights has been at the forefront of company visits, particularly on worker status, statutory responsibilities of engagers, and on the importance of being an active union member versus passive member. Linked to this focus, members have brought to light and realised they were part of historic engagements where engagers had failed to comply with statutory duties, creating increased casework and successful interventions to ensure backdated payments and educate engagers on their statutory duties. For example, following interventions with Australian Shakespeare Company at Theatre on Kew, significant backdated payment for holiday payment in lieu was issued to company members.

I have facilitated significant settlement payments due to models for misuse of images outside of license period or conditions and wherever possible, assisted models in providing support and advice, but empowering them to lead on the negotiations.

Casework has been a significant area of work. Wherever possible, I have sought for members to be empowered to lead on addressing problems and have only needed to raise one legal claim during the year. Gratefully, the overwhelming majority of cases have been resolved through less formal channels. From my provision of member support or active intervention on behalf of our members, I estimate facilitating payments in excess of over £30,000 total for members relating to late or non-payments, contractual disputes, individual negotiations with engagers, and/or for misuse of image/recording.

### **Industrial Official, Theatre - Charlotte Bence**

The Commercial Theatre Variation Agreement, negotiated in 2020, has supported the return of a large number of commercial tours with almost every UK Theatre member touring theatre manager mounting at least one production in 2021. At the end of December 2021, 38 touring productions on the Commercial Theatre Agreement were on the road in the UK and beyond.

Whilst the variation agreement has facilitated our members' return to work, the reality of force majeure cancellations and unpaid weeks out has meant members have continued to experience some degree of disruption to their working lives, particularly towards the end of 2021 as the omicron variant hit. Across both commercial and subsidised theatre, we have been able to negotiate better financial outcomes for members experiencing temporary show closures under force majeure, delivering ex-gratia payments, or advances on holiday pay to protect members' incomes in a clear majority of cases.

Equity deputies working on commercial tours have joined together in a new network. They are in regular communication with each other about issues each dep is experiencing on their

show and have supported each other in sharing examples of best practice around Covid mitigation measures and the implementation of the variation agreement on each tour, which has resulted in deps being able to argue for better on their own productions. Towards the end of 2021, the deps network created a survey on the problems of accommodation/digs and will develop this work further in 2022. The network has also begun to consider its own training needs and propose ideas for how their union can better equip members who take on the role of dep across touring and static productions.

Subsidised theatres have continued to offer live streams (or as live recordings) of members work with a plurality of subsidised producers expressing a clear intention to continue offering livestreams long after the pandemic has receded. Provisions to facilitate this during Covid were agreed in the Subsidised Theatre Variation Agreement, and Equity submitted proposals to UK Theatre in June 2021 for the future of streaming after consulting with members working on subsidised productions. This work will continue in 2022.

In the last round of negotiations over the UK Theatre/SOLT Agreements for designers, the managers agreed to a separate conversation about fee structures in both agreements to raise current minima to figures that more accurately reflect market rate, and more realistically acknowledge the work a designer carries out on a production. Equity's proposals for advancing this work were agreed by SOLT/UK Theatre in 2021. Working with the Association of Lighting Production and Design and the Society of British Theatre Designers, a survey was launched in autumn 2021 to gather evidence from working designers across all theatre sectors about current fee levels for their work, with a view to submitting a claim for uplifted fees in early 2022. Unlike the variation agreements applied to UK Theatre/SOLT agreements for performers and stage management, the creative team variation agreements did not impose pay freezes for directors and designers.

### **Industrial Official, West End/Central London Theatre - Hannah Plant**

It is difficult to overstate the effects of the pandemic on theatre workers in 2021. Much of the union's work in this time has been focused on ensuring the safe return to workplaces for members since theatres were officially allowed to reopen to socially distanced audiences on May 17th and mitigating the financial impact of Covid-related closures which continued to dog the sector ever since. Whilst the nature of this work has been necessarily reactive, the seeds have been planted for strong, progressive claims in the next round of negotiations and the membership galvanised for the fight for better pay and conditions with fortified Dep structures and a more engaged activist base.

Before the first production of 2021 opened in the West End at the Duchess Theatre on 18th of May to a socially distanced audience, signalling the start of the industry's slow re-awakening, Equity met with SOLT to ensure that every

workplace would have a Covid safety protocol and Covid Safety Officer in place prior to members' return. Much of the union's work in the early part of the year was an attempt to address difficult questions, such as to how the typically small, labyrinthine backstage spaces of the West End's theatres could be made as Covid-secure as possible, and how risks can be mitigated for workers who evidently cannot socially-distance or wear masks at work. Equity argued for comprehensive testing regimes which became part of the landscape of the London theatres and have reduced in-work transmission of the virus. Visits to rehearsal rooms and via Zoom throughout the summer allowed the union to ask members directly whether they felt the protocols were up to scratch and intervene where necessary. The West End Deps network was also a vital part of the union's communication strategy, with meetings held on Zoom initially to discuss the return to workplaces and then in person when circumstances allowed. The Variation Agreement, created in the autumn of 2020, came into effect as contracts came out of suspension and enabled producers the flexibility of reopening with reduced schedules. It is clear that these variations created the financial conditions for shows to return as producers would not have had the confidence to shoulder the risk otherwise.

Sadly, the return to non-socially distanced audiences at the end of July was blighted by the increased incidence of Covid-19 in the summer months which combined with the legal obligation for close contacts of positive cases to self-isolate for ten days, closed some unlucky shows for periods of up to two weeks just as they had opened. Whilst the Variation Agreement provided for this worst-case scenario to be unpaid under Force Majeure, Equity worked tirelessly to ensure as much money reached members' pockets as possible. As soon as news reached the union that shows had been closed under force majeure, last-minute Zoom meetings with Deps and members were organised and phone calls to producers took place. Members were supported through this difficult period by the strength of the union's workplace structures, with Deps relaying vital information to Officials in the first instance.

In contrast, autumn marked a period of relative stability for the sector as the vaccination program and the change to legal self-isolation requirements came into effect and audience confidence grew. Instances of force majeure decreased, and the majority of productions were able to resume the normal eight show schedule. Visits continued with a focus on the recruitment of teams of Deputies in all workplaces. Simultaneously, work began with the Deps network to evaluate the training currently offered to activists with a view to renewing resources in the New Year. A survey was created and put out to Deps and resulted in useful insights which alongside Deps' meetings set out the clear need for additional Dep development. Equity members won victories in their workplaces such as the early reinstatement of Sunday performance payments at higher rates than set out in the West End Agreement, changes to Christmas schedules and financial contributions to taxis. A series of organising workshops were organised for Deps focused on replicating these successes using proven tactics including open letters, petitions, and open meetings with management. The focus was on building active

and engaged membership structures in each workplace.

Unfortunately, the Christmas and New Year period saw a return to the chaos of the summer as the Omicron variant gained traction and Covid-19 incidence, once again, increased. The financial resilience of productions was tested as shows were closed for periods under force majeure and the first West End casualty of the pandemic gave notice of early closure due to the highly adverse economic conditions. Again, the majority of the union's work was directed at ensuring as many members as possible were paid as close to normal as possible, with a number of producers reversing their decision to pay nothing or very little after an approach from Equity. Keeping members safe was also a priority area, made much more difficult by the relaxation of mandatory regulations and highly transmissible new Covid-19 strain. Equity successfully lobbied SOLT to keep mask mandates in auditoria, putting pressure on producers to make protocols more rigorous and bring in additional protective measures including paying for private accommodation where necessary. Members on productions at the Globe and the Royal National Theatre were largely inured from the financial effects of shows closing as house variation agreements negotiated by Equity in 2020 provided for payments to continue throughout these periods. Nevertheless, productions at these two venues were beset with closures to the same degree as the West End, with the Christmas production at the National rescheduled and re-offered to workers in November 2022 due to the prolonged disruption.

In the New Year, Equity Officials started meeting with SOLT as per the variation agreement review mechanism to begin to analyse box office takings, in the first instance comparing January-December 2019 to same period in '21. Whilst the union always knew the variation wouldn't fall away then because of lockdowns periods in 2021, the prognosis is bleaker than expected given box office takings for December and January were lower than predicted. It is nevertheless likely that the West End Variation will fall away mid-way through 2022 if the current trend in box office recovery continues. The focus now is on building resilient representative structures by getting teams of deps in place in all workplaces across London theatres and launching revitalised Dep training with new resources, to create the conditions for a really strong claim for the next West End agreement which will likely be submitted after the Variation Agreement drops away. To this end, the union recently created a working group with DPs from the West End Network, tasked with authoring a pay audit in order to analyse how many of our members are on or just above the minimums in advance of negotiations starting whilst simultaneously engaging members in an organising activity that will galvanise them to take the fight to the producers. There are currently three sets of negotiations happening at the Royal National Theatre for actors, stage management and staff directors for which members are being surveyed. The Globe Variation Agreement is due to be reviewed at the end of April. No claims have been submitted in this period.

### Industrial Official, Variety – Michael Day

For members working in live entertainment, 2021 started in full lockdown with entertainment, both indoors and outdoors, not able to go ahead. There was some easing of restrictions at the end of March which allowed small gatherings outdoors and some children's entertainers and similar were able to do performances in gardens and on doorsteps. Street performers were also able to work again but not in all areas due to Local Authority restrictions. In April, further relaxations allowed more children's activities, drive-in shows and other outdoor work. In May, indoor hospitality and entertainment was able to reopen with Covid-19 mitigation measures in place and also traditional touring circuses could commence their tours. The main easing of most restrictions was planned to come on so called 'Covid Freedom Day' on 21st June (later postponed until 19th July) when most venues including nightclubs could reopen. There were still, however, strong self-isolation rules in place and social distancing and other measures mandated and Covid passports were required for venues of certain capacities.

Although through much of the summer and autumn entertainment work was able to get back to near normal levels, the end of 2021 was heavily affected by the omicron variant of Covid, which led to many cancellations over the Christmas and New Year period when, traditionally, entertainers work solidly. Entertainers working on board cruise ships were also heavily affected by quarantining rules and conditions. During this time Equity supported members holding online meetings through Zoom for established networks including comedians, children's entertainers, storytellers, burlesque and circus. Also produced were regular guides explaining the government restrictions around the UK as these varied considerably through Scotland, Wales and Northern Ireland with different changes implemented at different times.

The Storytellers' Network set up working parties to look at rates and at cultural appropriation and in the summer the main festivals 'Beyond the Border' and 'Festival at the Edge' were able to go ahead in person and were attended by Equity staff. The Comedians' Network focussed on how live work could restart and on Edinburgh, which did proceed as a live event, with some online content. Work was also started on a Charter for venues and promoters to try to improve working conditions. A delegation from the Puppeteers' Network and Equity staff met with Spotlight to discuss how their directories could work better for puppeteers and casting directors looking to engage puppeteers. This work was still ongoing at the end of the year. Most of the regular puppet festivals were held online only.

Equity is a joint secretary to the Variety and Light Entertainment Council (VLEC) along with the Entertainment Agents' Association. Other constituent organisations include Musicians' Union, Society of London Theatre / UK Theatre and Association of Circus Proprietors. The main purpose is to maintain the industry contracts in the sector and to provide a disputes procedure. The VLEC continued to meet regularly via Zoom through the year to discuss industry matters. The contracts

overseen by the VLEC are the 'Act as Known' contract, the Floorshow contract, the Choreographers' contract and the Circus contract. The 'Act as Known' and the Circus contract do not include rates. The Floorshow rates were increased by a modest 2% in October 2021 and the Choreographers' rates were frozen due to the ongoing effects of the pandemic.

### Variety Legal Claims

Equity Officials undertake legal claims on behalf of members in the sector. These are largely breach of contract claims for non-payments and cancellations. These are actioned by negotiation initially but taken via the County Court or Employment Tribunal if necessary and there is no cost to members for this valuable service. Due to the reduced amount of work generally this year there were fewer claims arising than usual. In 2021 the Equity Officials covering the UK recovered a total of £103,276.97 which represented a total of 56 cases. There were also some additional cases handled by Equity's solicitors.

There are 15 Variety Branches around the UK providing a forum for members to discuss industry matters and meet fellow professionals. They are also part of the democratic structure of the union and can send representatives and motions to the Annual Representative Conference. Branches receive funding centrally dependent on the numbers enrolled. Staff met regularly with the branch secretaries throughout the year and they also attended some meetings of the Variety Circus and Entertainers Committee. Most branches met remotely during the early part of 2021 and moved back to in-person and hybrid meetings as restrictions eased.

The Thames Variety Branch covers London and the surrounding counties with meetings generally taking place in central London. The branch met using a regular monthly meeting pattern and moved from remote meetings to hybrid meetings from September then returned to remote at the end of the year. The branch contributed to a campaign to save Stratford Circus along with other London branches.

The Variety, Circus and Entertainers Committee agreed its priorities following its election in July. A principal point of discussion was establishing an effective communication system between Variety Branch Secretaries and their branch members which had been restricted since GDPR was implemented. The VLEC put forward a motion to the Annual Representative Conference (which was postponed and held as a Special Representative Conference in September) to designate 2022 as the Year of Live Entertainment and promote it with mayors, local authorities and cultural recovery units which was carried unanimously. The Committee was sad to lose Peachy Mead who was a stalwart variety activist in East Anglia and passed away in August. He was replaced on the Committee by Jeremy Phillips.

### Recorded Media

#### Assistant General Secretary (Recorded Media) – John Barclay

The work covered by the Recorded Media Department during a 2021 significantly increased as a result of the Covid Safety Protocols introduced during 2020, the staff and the Screen and New Media Committee played a leading role in the formulation of the protocols. By any measurement the UK Film and Television is a national and global success. Big budget production spending in the UK rose to a record £6bn in 2021, two-thirds more than the previous record set pre pandemic 2019. The British Film Institute confirms that the Film, TV and Games industries contributed £13.48bn to the UK economy.

The Recorded Media department and the Union generally continues to have a strong working relationship with the industry, which saw during the year some notable successes. Following a long period of negotiations, we finally concluded an agreement with PACT for the inclusion of provisions for original make for global and local Subscription Video on Demand (SVoD) platforms within the Equity/PACT Television Production Agreement, in addition we have included provisions for the engagement of Minors and we have amended the equality provisions within the agreement to include requirement to address professional hair and make-up inclusive of all ethnicities and cultures.

During 2021, staff and member negotiated a SVoD Original FOR Apple + Productions.

Negotiations continues with ITV to revise, update and improve the ITV Agreement, which is the primary agreement, used to engage performers on the two ITV continuing dramas.

On 28th July the Government announced the introduction of a UK-wide £500 million Film and TV Production Restart Scheme.

The Scheme exists to help film and TV shows struggling to get insurance for COVID-related risks to get back into production. It makes direct compensation available to producers that incur costs caused by coronavirus abandonment or delays to eligible pre-existing and new productions.

On 5th October 2021, the Government announced that the Scheme would be extended, meaning it now remains open for applications until 30th April 2022 and will provide cover for claims up to 30th June 2022. At the end of 2020 and beginning of 2021 staff within the Recorded Media department contacted the DCMS with concerns around the lack of cover within the scheme for the over 70's. Following a short period of engagement with the DCMS they released a bespoke scheme for the over 70's as part of the overall scheme. The department has continued to work closely with the DCMS following mounting evidence that the commercial insurance industry is taking a very strong position against offering cancellation insurance for pregnant performers, without the contracting producer paying huge premiums, which has led to an increase



of pregnant members having offers of work withdrawn. The department is working with DCMS, treasury and the engaging companies to tackle this issue, particularly as the Government scheme closes in April 2020 at which point the DCMs/Treasury expect the commercial insurance industry to step in and fill the void.

The department staff working with the Screen and New Media Committee undertook a survey of the membership for the views and experiences of the growing use of self-taping and zoom auditions/casting rather than physical in person sessions. The feedback from the survey. With 1400, returned comments enabled the department staff with members of the SNMC to meet with Casting Directors Guild (CDG), the Personal Managers Association (PMA) and the Co-operative Personal Management Associations (CPMA) to commence negotiations around the issues raised by the survey to conclude a Code of Best Practice for Self-Tape and Zoom Auditions for Scripted Drama. It is the intention of the code to eradicate the bad practices around self-taping/zoom auditions as even with the slowdown of infections from Covid self-taping/zoom auditions will continue for the near future. The department has in place a working group with the CDG, PMA and CPMA to monitor the code and revise when required. The department was also involved, with the Deaf and Disable Committee taking the lead, the successful negotiations, which resulted in the guide to best practice: Accessible Auditions and Self Tapes for Deaf and Disabled Talent.

During 2020 the Equity Distribution Service (EDS) made six payment runs and paid out over £9m of secondary payments to performers. Since the launch of the EDS in 2017 it has distributed £54.5m to performers whose work is used across a variety of platforms within the UK and internationally.

The department initiated a number of audits of US film studios and TV companies all of the audits are an ongoing piece of work during 2020 and through to 2021.

The Recorded Media Department has initiated a wide industry group of Broadcasters, producers (both from within the UK and the US), agents casting, directors to address the real and present problem of abuse, harassment and bullying across the industry. We working to introduce Safeguard training, Safeguarding Officials, new reporting mechanisms, consequences for perpetrators and ultimately address the power imbalances within our industries. During 2022, this impressive group of industry groups will release a statement of principles.

Staff within the department and an exceptional group of members who work in the Games industry commenced negotiations with a group of leading Voice studios with the aim of concluding a Voice Agreement in Games. The process was protracted and challenging but ultimately an agreement was reached with the studio OMUK and Equity. The members and the staff continued during 2021 and through to 2022 to build upon this success and sign other studios, publishers and developers.

The Audio and staff with the department worked to produce a template contract for Audio performers working within areas where there is no Union collective agreement. In addition, the staff launched a very well attended webinar for members on the template contract. The department has commenced its work around the challenges and impact of AI, this work will continue through 2022.

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

### Head of Distributions - Angela Lyttle

In 2021, Equity's in-house distribution services paid over £11.3 million of royalties and contractual secondary payments to tens of thousands of performers.

All payments administered by the distributions team are derived from the union's industrial agreements with broadcasters, film studios, TV production and theatrical recording companies.

New collective licence royalties were issued during 2021 for audio performers whose work was made available on BBC Sounds, as well as newly negotiated making available royalties for performers in feature films made between 1981 and 2002.

Payments were also issued to artists engaged on Equity contracts for additional uses of their work covering 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, and sales of theatrical cast album recordings.

Total additional income negotiated by Equity and paid out by the distributions team since artist payment services were brought back in-house at the end of 2017 had exceeded £56.8 million by the end of 2021.

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/](http://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 obtained by following the distribution team on Twitter - @EquityDS.

General queries can be directed to:  
Email: [equitydistributions@equity.org.uk](mailto:equitydistributions@equity.org.uk)  
Tel: 020 7670 0206

### Agents & Professional Services Officer - Martin Kenny

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 cases that have arisen. Many cases involved short notice cancellations of contracts mainly in the Live Performance and Variety sectors.

There was a great deal of confusion in the industry during the lockdown as to whether contracts could be legitimately cancelled which led to claims arising that will eventually be settled at a court hearing. During 2021 lack of public confidence in attending live events led to many of our members sustaining cancellations in the summer months.

During 2021 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 winter/spring lockdown period.

The existing CCFA agreement continued to produce good results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members. We successfully resolved a large number of contractual claims working in partnership with Pattinson & Brewer Solicitors and our national and regional partners.

Equity continued to offer advice on numerous queries arising in the industry to member's agencies. Our member's Agents were operating in unprecedented times and it was reassuring to see in the second and third quarters of the year the industry was returning to a recognisable form of normality. We conducted a lengthy round of discussions with the Personal Managers Association and offered our opinion on their revised Code of Conduct.

Salary commission disputes also increased as a direct result of the lockdown. So it has been a very demanding year for members and others in the profession.

We initiated the process of reviewing the terms of the Equity Pension Scheme with our partners at Hencilla Canworth which will continue throughout 2022.

The closing of the year offered reassurance that industry would bounce back and our members would enjoy a more consistent level of employment in the months ahead.

### Industrial Official, Audio & New Media - Shannon Sailing

As the pandemic continued into 2021, members work was still greatly affected however this saw an increase in home studios being built and an increase in members undertaking audio work.

It was announced that a main priority for the union is to achieve collective agreements within Audiobooks. The Audiobook Working Party have met multiple times to discuss this area, and continued to support and represent members working in this area. The Audiobook Working Party are, Laurence Bouvard, Sheila Mitchell, Liza Ross, David John, Laurel Lefkow, Helen Lloyd, Louise Barrett and Tim Bruce. The Audiobooks Working Party also held an open meeting over Zoom -attended by around 130 Equity members also to offer support and advice to attendees about returning to professional studio working after the pandemic.

One of the other primary focusses for 2021 was the continuing development of A.I. across Audio and New Media, including voice and motion / image capture. Equity has been assessing the impact this may have on employment opportunities how members can best protect their rights when working with A.I. The Audio Committee submitted a motion to the ARC to draw attention to this issue and to highlight the potential legislative changes that may have an impact on this. We have also met with some A.I. studios to discuss their terms, especially relating to usage and copyright of work, and to forming union agreements.

Equity were part of a panel discussion with the UK IPO AI, IP & Creative industries, speaking on behalf of freelance workers specifically in film/TV/audio, putting forward a case to the IPO about copyright and ownership of image from the point of view of performers. Equity are part of a A.I./Performance Capture Working Group alongside SAG-AFTRA and ACTRA to collaborate on joint approaches to tackling issues in these areas affecting our members which have met multiple times over the year to share information and ideas.

In November Equity launched the Template Contract for Voiceover Artists, which was created alongside Lewis Silkin LLP. This resource is available to Equity members to download and edit to their own needs. This launched over Zoom to over 300 members in attendance. Jo Farmer from Lewis Silkin LLP presented the contract, how to use it and what various terms mean.

The Audio Committee have also re-written the Audio Guide, bringing it more up to date and creating a really useful resource for members in audio.

In December, Equity finalised a deal with OMUK, a groundbreaking union agreement for voiceover in Games. This is a huge achievement for the Union. This agreement outlines rates of pay and conditions with Games specific content such as provisions around non-disclosure agreements and vocal strain. Getting to this stage was a lengthy process with initially around five studios around the table, dropping to one studio by the conclusion of the deal, however we continue to push this agreement to other studios and are in talks to progress it further. More progress has been made on a collaboration with Audible on an initiative to help improve diversity and inclusion within Audiobooks. Working alongside Equity's Race Equality Committee, Equity have created a scheme which aims to platform voices from more diverse backgrounds, focusing on

those who may not have worked in audio before to help open doors to this area of work.

## Industrial Official, Films - Amy Dawson

Following the first year of Coronavirus, the film industry bounced back rapidly in 2021, with more production taking place than ever before. Filming continued through each subsequent lockdown with strict Covid protocols in place, and disruption was limited despite the challenges faced by the pandemic. Negotiations concluded with PACT on an updated Cinema Films Agreement, which took effect from 6th April.

Key changes include, the introduction of minimum fees and protections in relation to minors (defined as age 10 to school leaving age). Minors will be guaranteed a minimum of 50% of all adult minimum fees and payments and shall be entitled to Use Fees and to participate in Royalty Payments / Net Profit Share in recognition of their performer rights (note that this will not impact other Artists' shares, since Producers previously prorated the Equity share to account for non-Equity Artists including child performers). Other terms of engagement such as hours and breaks shall continue to be governed by the applicable Local Education Authority license.

2% annual increase on Performance Salary and all other fees.

9% annual increase on daily holiday pay.

Increase on soundtrack payments from £30 per track to £50 per track.

Increase on consecutive 7th day payments for Artists – previously attracted additional sum equal to one half of the Artist's negotiated daily Performance Salary; now attracts additional sum equal to the Artist's negotiated daily Performance Salary.

Introduction of a time limit on fittings and travel days – previously such days attracted payment of 50% of the Artist's negotiated daily Performance Salary regardless of length; now attracts 100% of the Artist's negotiated daily Performance Salary (travel) or 100% of Equity minimum daily Performance Salary (fitting) if in excess of five hours.

Extension of premium payment for night work (additional sum equal to one half of the Artist's negotiated daily Performance Salary) extended to cover such work at a Resident Location (previously an exception).

Additional language for the protection of an Artist and their estate in relation to the use of their image/performance outside of the contemplation of the parties.

Additional protections incorporated into the provision dealing with nudity and simulated sex acts including the requirement for a Nudity Rider.  
Equality, Diversity, Inclusion and Dignity at Work – added focus

on importance of Producer policies and express reference to BFI resources to which Equity has contributed.

Re-allocation of Use Fee percentages – attribution of value across the markets was no longer an accurate representation. Although the overall percentages remain at 280%, the table of use fees as set out in Appendix FA now assigns an increased value to Video on Demand and a diminished value to Videogram.

Contract Enforcement: Equity's audits of all major studios continue, and for the first time we have been able to include US TV entities. The audits are conducted by Gingold & Company who specialise in royalty, residual and participation compliance, and their primary aim is to ensure that members receive the appropriate level of remuneration derived from their engagement on our agreements.

## Industrial Official, TV & Audio - Cathy Sweet

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. A priority this year was negotiating terms for commissions for BBC Three. In 2016 BBC Three became an online only channel. At that time Equity had to negotiate new terms with the BBC to allow for a period of time of online use on the BBC Three platform. The BBC then reversed their strategy and in order to try and attract more viewers, they sought approval for BBC Three to go back to being a linear broadcast channel. This was approved by Ofcom and we had to negotiate changes to the Agreement in light of this. The BBC initially proposed that the engagement fee grants unlimited transmissions on BBC Three and they wanted to clear 5 years of use on the iPlayer. This was rejected outright by Equity. The Agreement currently allows for 36 transmissions on a secondary channel over a 5 year period. It was made clear to the BBC that we could not allow BBC Three to have any further transmissions than other similar secondary channels. After some time the BBC came back and agreed our position and agreed there would be an additional 3.5% residual payment to clear the 5 years of use on iPlayer. These terms apply to all BBC Three commissions whether made under the BBC Equity Agreement or the Pact Equity Agreement.

An open letter was sent to the BBC about the decision to cut the 14 minute drama on Radio 4 in May. The letter was sent by Equity and signed by the members of the Audio Committee. The BBC were urged to show their commitment to spoken word programming and that the genre needs more of a platform and more of a resource. The BBC responded explaining the decision was about declining listening figures and they were investing in drama differently and all the money from the 14 minute drama is being allocated to other audio drama. Discussions with the BBC are continuing to get more details about the hours of content being commissioned and gain more transparency on the budgets. It remains a priority to push the BBC to do more and ensure there is enough funding to deliver an ambitious audio drama strategy.

A number of roundtable meetings were held with broadcasters, producers, streamers, casting directors and agents regarding tackling bullying and harassment in the industry. Equity drafted a position paper which included demands for safeguarding officers, mandatory dignity at work training and simple accessible policies. The roundtable is achieving a shift in the industry and broadcasters are implementing our demands and making practical changes to prevent bullying & harassment in the industry and taking ownership when inappropriate behaviour occurs. Equity is continuing the discussions and ensuring all parties show their commitment to making the industry a safe space to work.

## Industrial Official, TV – Natalie Barker

There is ongoing work to modernise the ITV agreement which hasn't had an overhaul since 2007. 2021 saw negotiations with ITV for an updated ITV Agreement continue with regular meetings taking place throughout the year. We are working closely with ITV in drawing up a code of conduct and accompanying procedure for reporting and investigating complaints of inappropriate behaviour. At the end of the year an uplift of 2% on all financial items in the agreement was agreed effective from 1 January 2022.

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.

The license for the ITV hub catch-up service was renegotiated in 2021 with a 4% increase to the lump sum amount payable in 2021, 2022 and 2023. This increase reflects the expansion in the number of titles available on the platform year-on-year and the record number of viewers accessing content on the platform.

Under the Pact TV agreement provisions for child performers and terms governing Subscription Video on Demand (SVOD) original commissions were finalised and incorporated into the agreement. Additions to the agreement also included a ground-breaking clause that producers must provide professional standard hair and make-up to all members of the cast, regardless of ethnicity. The new agreement is the result of Equity's staff and Screen & New Media Committee working closely with the Personal Managers' Association and Co-operative Personal Management Association during the process of negotiations.

The SVOD terms now incorporated into the Pact Equity TV agreement cover commissions made for global platforms, such as Netflix and Disney+, and local platforms such as UK Britbox. A new appendix to the agreement covers minors - artists from the age of 10 years old to school-leaving age - which finally brings Equity's child members under the remit of the Pact TV agreement.

Other updates include the adoption of the previously agreed Covid provisions in the main body of the agreement, and the incorporation of agreed percentages and mechanisms to allow for certain pre-purchased rights to be extended beyond the initial 7 year period.

The term of the current agreement ends in April 2022 and from then work will begin on submitting a claim for its renegotiation.

## Organiser - Rosie Archer

With the Coronavirus crisis still affecting Higher Education across the UK, Equity's efforts to further its student outreach remained steadfast throughout the second pandemic year of 2021. Equity's Student Visits programme continued in the face of Government mandated closure and restrictions for Higher Education, with more than 700 Universities, Colleges and Conservatoires in England, Wales, Scotland and Northern Ireland receiving an offer for an Equity Organiser to speak to their students, either on site or online. Students from a range of courses and disciplines encompassing Acting, Costume Design, Choreography, Circus, Dance, Direction, Drama, Musical Theatre, Performance, Physical Theatre, Production Arts, Stage Management, Scenography Design, Technical Arts and Voice heard from Equity Organisers on how students can engage with the union as activists and become Student Members. Student recruitment held fast with September '21 showing a 12.4% increase in Accredited Student membership as a result of targeted union engagement with Greater London's Drama Schools to mark the new academic year. Equity maintained a consistent presence at Student fairs and festivals, including a platform at the National Student Drama Festival where over 3,000 students were able to hear about Equity's union activism in the entertainment sector.

Equity's Student Deputy Scheme provided training for active and newly recruited Student Deps year-round and Equity provided ongoing support for its Student Members. Student Organisers provided advice and assistance for Student Members facing cases of bullying and harassment, discrimination, assault, course structure collapse, schedule deferrals and group complaints. Equity additionally campaigned to overturn Westminster's proposed 50% reduction in funding to the 2021-2022 T-Grant budget in a high-profile education focused campaign. While the cuts went ahead, Equity's argument for the preservation of performative courses that train much of the UK's creative workforce and lobbying of Government officials was widely supported by Equity's membership and the industry.

Together with Equity's LGBT+ Committee, preparations for Equity's LGBT+ Student Guide began, which will assist Higher Education institutions to provide better support and allyship to LGBT+ students in our industry. Work also began on Equity's Intimacy Guidelines for Higher Education to further support Equity's student community. Developed with Equity Student Deputies, Equity's Women's Committee and Intimacy Directors and Coordinators, the guide will outline best practice for HE

Institutions to safeguard young people when directing and coordinating intimacy in a training context. Despite a year where Equity's Student Members faced immense hardships, the outcomes above demonstrate Equity's Student Membership engagement and activity in solid stead, with membership organising, development and recruitment set to continue in 2022.

*NB: Staff member was in post as Membership & Recruitment Coordinator (Membership & Student Organising) until May 30th 2021, then in post as Organiser - Recorded Media (Recorded Media Organising & Student Organising) from June 1st 2021.*

## Regions & Nations

### Midlands Official - Ian Bayes

The Officials responsibilities included undertaking case work, running legal claims to recover monies owed to members, advising/representing members at grievance and disciplinary meetings, visiting casts, supporting colleagues, joining numerous Zoom meetings and becoming addicted to taking lateral flow tests.

Ian represented Equity at meetings of the West Midlands Culture Response Unit. He also attended the Coventry City of Culture Legacy Workshops.

Working with the Midlands TUC CLIC he participated in the negotiations to create a Memorandum of Understanding with the Commonwealth Games Organising Committee. This MoU will ensure professional performers and creative workers will be engaged on rates of pay and terms not less than those detailed in recognised industry-wide agreements.

Meetings were held with the leaders of the Labour and Conservative Groups from Birmingham City Council to promote the economic and employment benefits to the city from the development of a film studio complex.

Due to the pandemic the Midlands AGM was replaced by the Midlands All Members' Meeting held via Zoom on 26th May 2021.

The Birmingham Rep, Curve Theatre, Nottingham Playhouse, Derby Theatre, Royal & Derngate and the Belgrade Theatre received funding from the Arts Council and the Cultural Recovery Fund. These theatres thankfully re-commenced producing a blend of dramas, musicals, Christmas shows and pantomimes.

A range of recorded productions were visited these included a daytime soap, a BBC primetime drama, a Sky Cinema film and an Amazon Prime drama.

Birmingham Royal Ballet continued to produce world class ballets. Negotiations were commenced to form a media

agreement and re-negotiate the dancer's contracts.

Student talks were undertaken across the Midlands, these talks commenced after the students endured the legendary polar bear joke!

Within the Midlands there's one general branch and three variety branches. For most of the year the meetings were held via Zoom, with the return of in-person meetings from October.

The Birmingham & West Midlands General Branch met via Zoom with some guest speakers which included Jeremy Howe the Series Editor of The Archers. The committee are working towards a relaunch in 2022 with in-person meetings at the Birmingham Hippodrome.

At the Birmingham Variety Branch AGM held on Monday 29th November, the branch welcomed Paul W Fleming and live entertainment was provided by, Ron Popple – Tipton's Comedy Magician and King of the Black Country! Eddie Wedderburn - the Legendary Kingswinford Crooner! Mad Dominic – Shard End's Sharpest Entertainer Extraordinaire!

The Coventry & Leicester Variety Branch held two in person meetings. In October Priscilla Morris a leading vocal coach was a guest speaker. At the November AGM branch member Marek Gundelach entertained the meeting with a selection of well-known songs.

The East Midlands Variety Branch recommenced in person meetings from October. Members can also attend meetings via zoom, this facility was available well before the pandemic. The year ended with a Christmas themed social in December.

### National Official for Scotland and Northern Ireland - Adam Adnyana

The Northern Ireland Committee (NIC) and the Scottish National Committee (SNC) both commenced new terms in 2021. Covid-19 presented challenges but the Scottish Variety, East of Scotland, Northern Ireland and Glasgow branches all met remotely during 2021, providing a valuable networking space for members.

Equity worked to widen the coverage of union agreements across the theatre industry. A number of new Equity House Agreements were established, including Theatre Gu Leor in Scotland and Replay Theatre Company in Northern Ireland. Equity also updated our agreement with the National Theatre Scotland, represented our members at Scottish Ballet in negotiations on digital productions and worked with BBC Alba to ensure correct rates were applied for online content.

Equity conducted cast visits to live performance and recorded media productions across Scotland and Northern Ireland, including the new film studios in Leith and Glasgow. We also held information sessions with students at a range of educational institutions, including the Royal Conservatoire of

Scotland. The Glasgow office team were in Edinburgh for all weeks of the Edinburgh Festival Fringe providing a drop-in service for members. These activities contributed to recruitment of new members, resulting in Northern Ireland registering its highest ever membership total.

In advance of the 2021 Scottish parliamentary elections, Equity released a set of Voting and Manifesto Asks, calling on all political parties to protect and promote the creative sector and the workers in our industries, particularly in the context of Brexit and the recovery from the Covid-19 pandemic. Members attended a launch event which featured the Cabinet Secretary for Culture Fiona Hyslop MSP (SNP), the Shadow Cabinet Secretary for Culture Claire Baker MSP (Scottish Labour) and statements of support from the Scottish Greens and the Scottish Liberal Democrats.

Our delegate to the Irish Congress of Trade Unions (ICTU) in Belfast was NI Councillor Alan Mckee. Our motion asked ICTU to commit to working closely with creative industries unions like Equity and SIPTU Irish Equity, to protect the shared interests of our members across the island of Ireland in areas such as film and TV production. It was seconded by Irish Equity and passed unanimously.

SNC members Natasha Gerson, Kate McCall, Scottish Councillor Isabella Jarrett and National Official Adam Adnyana attended the Scottish Trades Union Congress (STUC).

The Equity motion was passed unanimously, and asked the STUC to support Equity's campaign for the inclusion of creative professionals in the list of self-employed workers benefiting from visa free travel for work purposes.

Equity's delegation to the STUC Women's Conference included SNC members Natasha Gerson, Kirsty Miller, Emma Jayne Park, Elaine Stirrat and Organiser Marlene Curran. Equity's STUC LGBT+ Conference delegate was East of Scotland Branch member Ash Alexander. Motions on economic parity for women and LGBT representation in the arts were passed at these conferences.

Throughout 2021, Equity lobbied the Northern Ireland Executive and the Scottish Government for emergency Covid-19 funding and support for the creative industries, specifically highlighting the challenges faced by freelance performers.

### National Official for Wales / South West Official - Simon Curtis

This year in Wales and the South West was, like 2020, directly impacted by the continued restrictions placed because of the pandemic. Whilst recorded media work was able to continue because of the working practices developed by the sector and the union during 2020, live performance took many months to return and in Wales this return was delayed until late summer. The Omicron variant brought further caution in late 2020, with a return to Alert Level two restrictions in Wales, which saw almost

all theatres and live venues close their doors again.

### Wales

Unlike the UK Government, the Welsh Government continued to display their commitment and support to the mostly freelance workforce within Wales by a further round of the Freelancers Fund of £4m. Grants of £2,500 were again offered.

In the 2021 Senedd Elections Welsh Labour and Mark Drakeford were returned as the party of government, and First Minister, and they appointed Dawn Bowden as the Deputy Minister for Culture.

The license fee settlement was again being reviewed by DCMS and as an S4C stakeholder, we were asked to contribute to the case being made for increased funding. The union wrote to John Whittingdale, then a minister at DCMS.

Through our joint Welsh Government Union Learning Fund project CULT Cymru, where we are partnered with the MU, BECTU/Prospect and the Writer's Guild, the introduction of a pilot for Well Being Facilitators being introduced in film and television in Wales was an exciting initiative.

For Pobol Y Cwm, made by BBC Studios for S4C, a change in commission was put forward which would have a massive effect on the contractual terms and earnings of our members. Negotiations with BBC Studios continued through the latter part of the year with a resolution anticipated in January 2022. A great deal of work has been done on the agreements in place with TAC for Welsh Language programmes made for S4C, including extensive revisions and a new structure for Walk On and Supporting Artists.

### South West England

Infrastructure within the region continues to show growth; in particular, the planned expansion of the Bottle Yard Studios finally got the green light following investment through the West of England Combined Authority. It was also important to see the Hall for Cornwall re-open after major redevelopment with the main auditorium renamed the Cornwall Playhouse. The South West Councillor, Lynda Rooke, has been instrumental in driving the consultation on the creation of a Plymouth Studios Working Group where major stakeholders are now in the final stages of bringing forward plans for a studio development in the city.

Driven by the Devon and Cornwall General Branch, the union hosted an open meeting aimed at new and emerging filmmakers on working with, and contracting, actors. The union collaborated with a casting director and the BFI to issue invitations to film schools and other film making partners. The event was successful in spreading the word about the unions Short and Festival Film guide, as well as the use of union agreements for student films.

Equity has been working with the United Sex Workers union on the Bristol City Council planned Nil-Cap on Strip Clubs in



the city. Through consultations and an open letter signed by both the General Secretary and Regional Official the union has been supporting the members who work in these venues. Being members of the USW and Equity allows these performers to organise and ensure fair working conditions and rights, which the unions would be unable to do should the venues become unlicensed and push this kind of work underground.

### North East Official - Dominic Bascombe

If 2021 had a theme it would be: 'almost there'.

For many, the hope that the New Year would herald a return to normality was consistently delayed. Just when we thought things were on the up, restrictions were re-imposed and the frustration and hardship of being unable to work were widely felt. That, along with the uncertainty of delayed and late cancelled work proved a major problem for many in the region.

Members and venues across the region highlighted their versatility being able to identify new talent, prepare work and put on pared down productions that were adaptable to the restrictions.

Online meeting technology continued to play a major role and I am pleased that many members were able to utilise it to the best of their abilities.

As during initial lockdown, online meeting provided the region's members with opportunities to hear from the Artistic Directors and Chief Executives from sub rep theatres across the region. Once again particular thanks to Mark Babych, Artistic Director of Hull Truck who committed to 1 on 1 meetings/ auditions with Equity members.

I was delighted to participate in the inaugural Durham Fringe Festival meeting new and potential members there.

Fears over the omicron variant was a huge worry and saw many Christmas shows having to cancel performances.

Whilst there was some filming work continuing over this period, it was on a greatly reduced scale and restrictions meant that already difficult to arrange set visits became nigh on impossible. I am delighted however that Emmerdale continued to lead on best practice on filming safely and we continued to work on the ITV agreement for continuing drama. Members have been supported by regular meetings with the deps throughout the year. Many thanks to the hard work of the Emmerdale deps Nicola Wheeler, Zoe Henry, Mark Charnock and Bhasker Patel.

The standing company of Northern Ballet continued to thrive with the deps maintaining a near 100% membership as well as liaising with us on industrial matters. Sean Bates and Javier Torres continued to support members and addressed a number of issues on behalf of the dancers and creative teams. Many thanks to them both. The company said farewell to longstanding

Artistic Director David Nixon towards the end of 2021. The other standing company in the region, Opera North, returned to work earlier than its peers, even as the management deferred a 1.5% pay rise. Both of the deps at Opera North, Jeremy Peaker and Victoria Sharpe, are now amongst the longest serving members of the chorus and that experience bodes well when it comes to recalling contractual changes made over the years. Looking towards their own inevitable retirement they are actively working on ensuring new deps are brought up to speed. We thank them for their work.

Student talks continued to prove a difficulty online but still restrictive when held in person as social distancing rules and limits on the number of students in at any one time did mean there were reduced audiences to speak to. However, we were able to carry out a number of talks with students across the region. At Newcastle College we explored student concerns about developing their career safely after graduation; at Northern School of Contemporary Dance there was fantastic advice from the Tax and Welfare team and at the Northern School of Art we were joined by local branch member William Wyn Davies talking about his real life experience as an Equity member and branch official.

Ellie Drake kicked off her new role with visits to Bradford College and in November there was a two hour visit with CU Scarborough, a new campus based in Scarborough run by Coventry University. This talk was delivered with input from the Tax and Welfare team to give a detailed explanation about tax requirements when working in the industry in addition to information about the role of Equity and the work we undertake. There was also a focus on contracts and what to look out for when starting in the industry.

Finally, a poignant farewell to Mary Hooley who retired from the Northern office and a warm welcome to Ellie Drake who started in October as the new Organiser/Assistant for the North East, Yorkshire and Humberside region.

### North West Official - Paul Liversey

The end of 2021 saw Mary Hooley retire after being employed by Equity for over 40 years. Throughout this time, Mary provided unstinting support in the region to all members and colleagues. We wish her a long, happy, and well-deserved retirement.

For much of 2021 Covid-19 dominated activities in the northwest. The first half of the year saw workers still being furloughed or experiencing the financial insecurity of reduced and insecure hours. This disruption was no less severe for Equity members who had overnight lost access to work with little confidence of when it would return. However, the easing of lockdowns in late spring brought some hope as variety venues started to reopen and theatre producers began to plan for productions to recommence.

As this report is being prepared, the indications are that things are continuing to slowly improve. I once again therefore place

on record my admiration and thanks to Equity members for their steadfastness over the past twelve months-for their loyalty to the union, and the help offered to fellow members shown in such a comradely fashion. It was particularly impressive to see the innovative ways used to produce work in such difficult circumstance-be that live streaming from otherwise empty auditoria, producing and performing work outside or adapting work to get round restrictions: Once again the pandemic brought out the best in Equity members and the values that the union holds so dearly.

Production of subsidised and commercial theatre was severely restricted. However, the union stayed in contact with all the major northwest venues, regularly providing advice on such matters as variations to the national agreements and negotiating streaming and recording arrangements. As productions re-started so too did routine cast meetings, both on-line and in-person. As well as accommodation and subsistence payment issues caused by the pandemic, visits have focused on campaigning and industrial issues including the variation to the national agreements and discussions around the content of the claim for the new agreements being negotiated.

In the small-scale sector, the M6 Theatre Company, Horse and Bamboo, Reveal Theatre Company and 20 Stories High produced work using the ITC/Equity contract. Meanwhile the union continued to have a presence at various northwest outdoor theatre productions and festivals. These provided alternative opportunities for Equity to campaign with its members on issues such as theatre funding, and to raise awareness of statutory rights, including the National Minimum Wage and pensions. The next steps for this work should see producers and venues using Equity agreed contracts, like Hope Mill Theatre, who renewed the House Agreement with Equity for their home-produced work.

Equity had a presence at various variety showcases and conventions in the northwest when we were able to recruit and engage both with members and agents. Work on variety and general claims meanwhile resulted in recovery totalling £4390, with work continuing on other claims, including those being pursued through the County Court.

Though television and film production continued in the Northwest in 2021, visits were sporadic due to restrictions imposed. Meanwhile, the Coronation Street forum continued to meet remotely covering a wide range of workplace issues, including the on-going re-negotiation of the Equity/ITV continuing drama agreement. In addition, meetings took place with both members and agents to discuss several contractual and other matters.

The union was represented at the on-line NW TUC conference and is also represented on several committees and forums.

### South East Official, Steve Duncan-Rice

2021 continued to be a difficult year for our members living in the region, most particularly for those working in the live performance sector. The work in the area continued with the support of Kevin Livgren, Assistant Organiser and in coordination with both the union's industrial departments.

Workplace visits, though hampered by the pandemic and procedures established to prevent contagion continued. Regular visits were maintained with the major subsidised theatre producers in the region. Some were conducted remotely but in the late spring and summer there was a significant return to in person workplace meetings.

Despite the difficult climate, negotiations opened in the autumn with Creation Theatre to discuss a new house agreement. Negotiations also opened with the Watermill Theatre to discuss new subsistence arrangements for company members living on site.

Along with colleagues from the Recorded Media department visits to film and television sets continued.

Student talks also continued, though mostly remote, in person meetings did also occur. Talks were held at a wide range of different courses and institutions including SOLENT, City College Southampton, Oxford School of Drama, Hertford College, Winchester University, Rose Bruford, Emile Dale Academy, Jackie Palmer Academy and Guildford School of Acting.

In the absence of an Area AGM, an All-Member regional meeting was held on the 20th May over Zoom.

In the variety sector I continued to progress numerous claims on behalf of members through the small claims track. This included two remote court hearings held on conference calls. 7 variety claim cases were successfully closed with £5354.27 retrieved for members. The implementation of several Codes of Conduct with professional wrestling promotions also began. These codes of best practice were monitored during the latter half of the year and are to be reviewed in the first quarter of 2022.

The branches continued to meet throughout the year, persevering through Zoom and towards the end of 2021, several were able to hold hybrid meetings. The East Anglia Variety Branch was able to hold an in-person AGM in November.

As a result of remote and hybrid meetings, Area Councillor Tony Gardner attended almost all branch meetings throughout the course of the year. It also meant as the regional official I was able to be present for the majority of meetings. On a sad note, the region lost two key activist members, the branch secretary of East Anglia Variety Branch Peachy Mead, and the honorary branch chair Tony Dennes. The branch had never been without them and 2021 marks the ending of an era. I was honoured to be able to represent Equity at both funeral services and they will both be keenly missed.

## Industrial Claims

There were no new claims to revise any of the audio-visual collective agreements during 2021. Negotiations commenced in 2022 were concluded during 2021. 2022 will see a significant number of claims submitted across all the major collective agreements.

Teledwyr Annibynnol Cymru Cyf (TAC) and Equity WO/SA Agreement  
The Minimum Terms and Conditions for the Engagement of WO/SAs in Programmes made for S4C

Hours of Work are 9 out of 10 hours a day, revision of terms and conditions

Schedule A			Holiday Pay
Clause 5.1	Walk On 1 Full Day Rate	£97.20	£11.56
Clause 5.3	Walk On 2 Daily Rate	£127.00	
Clause 7.1	Special Skills payment	£44.00	
Clause 7.2	Costume Fitting Payment		
	Full Day	£97.20	
	Half Day	£48.60	
Clause 7.3		£7.50	
Clause 7.4		£11.00	
Clause 7.5		£22.00	
Clause 9.2		45p	

Meal Allowance - if no catering	Breakfast £5.00	Lunch £5.00	Dinner £10.00
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Travel Allowance - to be negotiated

GOING FORWARD	WO1	WO1
June 2023	£98.50	£128.50
June 2024	£100.00	£130.00

## Submitted November 2021

## TV AND NEW MEDIA COMMERCIALS

Over the last year, Equity has liaised with the IPA on a variety of issues concerning TV commercials, including pushing the IPA to encourage its members to use the agreed Artists' Declaration Form (ADF) instead of their own in-house versions of this document and we have continued to express concerns about how auditions are sometimes conducted. As a result of this, we set up a Working Party to agree a Code of Conduct on Zoom and Self Tape Auditions, which were widely used during the pandemic in order to issue guidance on this for members and this should be issued shortly. We hold weekly meetings with an Agents/Casting Directors forum, to monitor whether the IPA/Equity agreement is being upheld and to raise and try to resolve any issues our members raise with us. We are starting discussions with key players within the industry on use payments. We have also spent a great deal of effort ensuring our members get paid on time, a significant difficulty with some of the large advertising agencies.

The IPA has 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 - £175 (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.

## Special Representative Conference 2021

In 2021, the Annual Representative Conference (ARC) scheduled to be held in May was cancelled due to the Covid-19 pandemic. Instead, the conference was postponed to 26-27 September, and held as a Special Representative Conference (SRC) instead.

The conference spanned two days starting on Sunday 26 September. The event saw more than 100 Representatives from the union's Council, committees and branches gather in London to debate union policy and shape the future of Equity.

Among a long list of motions passed, conference called on Equity's Council to:

- Launch a programme of work on menopause workplace rights, including a high-profile campaign and the development of best practice guidance.
- Support negotiations with employers to make the provision of quality accommodation and an expenses allowance standard practice.
- Ensure that Equity campaigns for reform of the UK Copyright Act.
- Join the COP26 coalition, campaign for public investment in a green recovery and declare a Climate Emergency.
- Designate 2022 the Year of Live Entertainment and encourage members to promote live entertainment in local communities.
- Extend the membership amnesty to allow re-joins without charging a fee until the end of the year.

Equity General Secretary Paul W Fleming addressed the conference and emphasised the strength of the union and the successes of the last year. He highlighted the protection of theatre agreements during Covid-19, the launch of self-taping guidelines and the distribution of over £1.3 million to members in need during the pandemic.

He also looked ahead to 2022, saying: "In the year to come we will come forward with proposals for a strengthening of our democratic structures, designed to facilitate more participation, establish more, better funded branches, open our conference to more members, and focus our policy making clout on the issues which matter most."

In her address to the conference Equity President Maureen Beattie spoke about the widening divide between the wealthy and the poor in the arts. She also called on the union to challenge the government's attempts to "whittle away" the industry.

She said: "As always the folk at the top, who have their hands on the purse strings, know the importance of the arts and the importance of our industry, but they want to keep it to themselves and we have to be careful about not letting that happen."

Representatives also heard from a number of guest speakers in a video played to the conference. They were joined on video by Abdelfattah Abusrour of Alrowwad Cultural Centre in Bethlehem, Palestine, who made an appeal on behalf of the International Committee for Artists' Freedom.

Three members were made honorary life members: Ian Barritt, Bryn Evans and Rebecca Louis.

The full minutes of the SRC are included below.

### Sam Winter GOVERNANCE OFFICER



## REFERENDUM 2021

In 2021, a referendum was held to confirm three rule changes. The rules changes had already been supported by the Council, and agreed by a two-thirds majority at the Special Representative Conference held in September 2021. However, as they dealt with protected rules, a referendum of the whole membership was required in order for them to be confirmed.

Members voted in favour of all three changes, as follows:

- To amend the name of the Members with Disabilities Councillor to the Deaf and Disabled Members Councillor.
- To amend the name of the Minority Ethnic Members Councillor to the Race Equality Councillor.
- To add an additional Council seat in the Northern Area of England, meaning there would be one Councillor for the North East, Yorkshire and Humberside Area; and one Councillor for the North West Area.

The Scrutineer's report is included below.

### Sam Winter GOVERNANCE OFFICER

#### EQUITY RULE CHANGE REFERENDUM 2021

Total members entitled to vote:	45522	
Total voted by post:	2020	53%
Total voted on web:	1804	47%
Total ballot returns:	3824	8%

Result of votes cast:

#### QUESTION 1

Do you APPROVE of making changes to Equity Rules 13 and 15 as set out on pages 5 & 6 of the referendum document?

YES	3634	96%
NO	167	
Spoilt/no vote	23	

#### QUESTION 2

Do you APPROVE of making changes to Equity Rules 13 and 15 as set out on page 7 & 8 of the referendum document?

YES	3685	97%
NO	115	
Spoilt/no vote	24	

#### QUESTION 3

Do you APPROVE of making changes to Equity Rule 13 as set out on page 9 & 10 of the referendum document?

YES	3466	92%
NO	312	
Spoilt/no vote	46	

I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election.

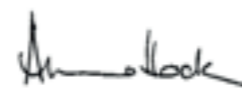
I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur. Members were entitled to return their vote by post or on a secure web system. No member was entitled to vote by both post and web in the ballot.

I have been able to carry out my functions without such interference as would make it reasonable for any person to call my independence in relation to the union into question.

I have inspected the register of members and no matters were revealed which should be drawn to the attention of the union in order to assist it in securing that the register is accurate and up to date. I was not requested by any member or candidate to inspect or examine a copy of the membership register.

Equity appointed JL Print Services and Document Dispatch Ltd as an Independent Person for the purposes of the print and distribution of ballot papers to members. I am satisfied with the performance of JL Print Services and Document Dispatch Ltd.

Certified by:



Anne Hock  
Independent Scrutineer

3rd December 2021

## Equity works closely with the following organisations:

**BECS** – British Equity Collecting Society. Equity Council member Dawn Hope serves on the BECS Board

**FIA** – International Federation of Actors. The General Secretary Paul W Fleming became a Vice President of FIA in 2021 and Equity continues to be active throughout its structures including the Executive, Presidium, EuroFIA, the English Speaking Group and the newly formed Young Members Global Working Group.

**TUC** – Trade Union Congress. Equity is represented on the TUC General Council by General Secretary Paul W Fleming and has members elected to serve on several of the TUC's equality committees. Equity is also an active affiliate of the Wales TUC, the Irish Congress of Trade Unions and Scottish TUC. Amnesty – Equity affiliates to Amnesty and is a member of the Amnesty trade union group.

**One Dance UK** – Equity works closely with One Dance UK to advance the interests of our members working in the sector. Equity Charitable Trust – Trustees elected by the Equity Council are Melanie La Barrie, David John, Ian Barritt, Bryn Evans and Maureen Hibbert

**ERA** - Educational Recording Agency. Equity's Board member is John Barclay, Assistant General Secretary, Recorded Media

**FEU** – Federation of Entertainment Unions. Equity continues to be an active member of the Federation alongside the National Union of Journalists, the Musicians Union, BECTU/Prospect, Unite and the Writers Guild of Great Britain

**ICAF** – International Committee for Artists Freedom. Equity's voluntary committee leading on campaigning for freedom of expression and against the persecution of artists globally. Safety Curtain – formerly known as the International Performers Aid Trust. Dawn Hope serves as a Trustee of IPAT, appointed by the Equity Council.

**Liberty** – Equity is an affiliate of Liberty Justice for Colombia – Equity is an affiliate of JfC and active in its campaigns, particularly through the TUC.

**BAPAM** - The British Association for Performing Arts Medicine is a unique health charity, which is part funded by Equity. The union's representative on the Board is Hilary Hadley, Assistant General Secretary (Live Performance)

**Performers Alliance** – Equity, the Musicians Union and the Writers Guild of Great Britain work together through the Performers Alliance to provide the Secretariat for the Performers Alliance All Party Parliamentary Group, a cross party grouping in Westminster which

**Trade Union Coordinating Group** – Equity joined the Group in late 2020 and works with a range of non affiliated

unions including PCS, BFAWU and the NUJ to advance progressive campaigns in parliament and beyond.

**COP26 Trade Union Coalition** – Equity joined the coalition in mid 2021 following a motion to the Special Representative Conference and the Equity Council's declaration of a climate emergency.

**Unions 21** – Equity is a member of this organization which coordinates training, information and events services across a number of smaller unions. Deputy for the General Secretary Louise McMullan serves as a Trustee for U21.

**CDMT** - Council for Dance Drama and Musical Theatre. Responsible for accreditation of vocational dance and musical theatre training schools. Hilary Hadley, Assistant General Secretary (Live Performance) serves on the Board of CDMT.

This is the list of those we were informed in 2021 that they had died.

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.

Peter Acre  
 Edwin Apps  
 Michael Apted  
 Tony Armatrading  
 David Ashford  
 Ashgar  
 Robert Ashley  
 David Bailie  
 Binky Baker  
 Jean Bayless  
 Ned Beatty  
 Michael Bell  
 Robin Bell  
 Elizabeth Belm  
 Hugh Beresford  
 Warren Berlinger  
 Helen Blatch  
 Ron Bone  
 Tom Borman  
 Johnny Briggs  
 Antony Brown  
 Maureen Brown  
 Denise Bryer  
 Harriet Buchan  
 Jeremy Bulloch  
 Carol Busby  
 Marie Ann Calvert-King  
 Paddy Cassidy  
 Derek Caught  
 Malcolm Cecil  
 Keith Chamberlain  
 Pauline Chamberlain  
 Maitland Chandler  
 Alan Charles-Thomas  
 Johnny Clark  
 Lynette Clarke  
 Robert Paul Cohen  
 Christopher Coll  
 Patricia Conti  
 Charlotte Cornwell  
 Brian Cowan  
 Arthur Cox  
 Josephine Crawford  
 Peter Craze  
 Stephen Critchlow  
 Bob Croucher  
 Enid Crowe

Pauline Cunningham  
 Alan Curtis  
 Biserka Cvejić  
 Marcus D'Amico  
 Isaac Danbury  
 Anthony Dawes  
 Jackie Dawson  
 David de Keyser  
 Nathalie Delon  
 Tony Dennes  
 Sydney Devine  
 Celia Drummond  
 Nadine Dubarry  
 Lee Dunne  
 Veronica Dunne  
 Jenny Dunster  
 Charles Raymond Dyer  
 Paul Eastwood  
 Toby Eddington  
 Mark Eden  
 Lucinda Edmonds  
 Adele Efemey  
 Avril Elgar  
 Beth Ellis  
 Shirley English  
 Roy Everson  
 Daniel Fanning  
 Trader Faulkner  
 Myra Frances  
 Greg Francis  
 Martyn French  
 Steve Frost  
 Robert Fyfe  
 Robert Gard  
 Ian K. Gardiner  
 Eleanor Gibson  
 Ida Goldapple  
 Josephine Gordon  
 Andy Gray  
 James Greene  
 Leon Greene  
 John Gresty  
 Andrea Guiot  
 Chris Halford  
 Beryl Hall  
 Bill Hanley  
 Ellen-Gayle Harewood  
 Jenny Harris  
 Ron Harrison  
 Damaris Hayman  
 Felicity Susan Hayman  
 Patricia Healey  
 Jack Hedley  
 Tony Hendra  
 Ralph Henry  
 Margaret Heritage  
 Gerry Hinks  
 Hal Holbrook

Lyn Holbrook  
 Roy Holder  
 John Hole  
 Roger Howarth  
 Sally Ann Howes  
 Arif Hussein  
 Marry Hyam  
 Alan Igbon  
 Paula Jacobs  
 Godfrey James  
 June Jenson  
 Rafer Johnson  
 Ben Jorgensen  
 Roderic Keating  
 Hugh Keays-Byrne  
 Nigel Keen  
 Bobby King  
 Rosalind Knight  
 Yaphet Kotto  
 John Lambert  
 Paul Leckie  
 Martin Lewis  
 Gunnel Lindblom  
 Jane Lindsey  
 Tiny Lister  
 John Livesey  
 Douglas Livingstone  
 Maggie Lynton  
 Helen Madden  
 David Malkin  
 Jane Manning  
 Andre Maranne  
 Jose March  
 Freddy Marks  
 Gerry Marsden  
 Keith Martell  
 Rosamunde Maxwell  
 Anthony May  
 Helen McCrory  
 David McKail  
 Margaret McKechnie  
 Les McKeown  
 Andrew McWhirter  
 Peachy Mead  
 Janet Michael  
 Yvonne Michel  
 Rosemary Miller  
 Frank Mills  
 Joseph Monaghan-Hughes  
 Patrick Monckton  
 David Monico  
 Alec Monteath  
 Mike Morris  
 Elijah Moshinsky  
 Basil Moss  
 Francesca Moya  
 Tony Nelson  
 Heidi Newton

Patti Nicholls  
 Keith Nichols  
 Trisha Noble  
 Kay Noone  
 Judy Norman  
 Terry O'Brien  
 Rynagh O'Grady  
 Colette O'Neil  
 Brian Osborne  
 Cara O'Sullivan  
 Clare Owen  
 Nicola Pagett  
 Anthony Parker  
 Simon Parr  
 King Francis Paul  
 Diana Payne-Myers  
 Trevor Peacock  
 Brian Peck  
 Morris Perry  
 Cei Phillips  
 Ronald Pickup  
 Valerie Pitts  
 Christopher Plummer  
 Ric Powers  
 David Pugh  
 Kay Purcell  
 James Purify  
 David Quest  
 Marion Ramsey  
 Marjorie E. Rhodes  
 Craig Richard  
 John Richardson  
 Graham Rigby  
 Paul Ritter  
 Ben Roberts  
 Tanya Roberts  
 Diana Robson  
 Jimmie Rodgers  
 Stacey Rogers  
 Stuart Rose  
 Christopher Ross-Smith  
 David Saire  
 Donalda Samuel  
 Danny Santanna  
 Roy Scammell  
 Liam Scarlett  
 Gary Scott  
 Quentin Seacome  
 Kenneth Sedd  
 Anthony Selby  
 Lucinda Shaw  
 Barbara Shelley  
 David Sheppard  
 Seun Shote  
 Felix Silla  
 Andy Simmonds  
 Graham Skidmore

Davey Slader  
 Andy Jonathan Smart  
 Brian Smith  
 Mike St John  
 Anne Stallybrass  
 Katrina Stead  
 Bert Stewart  
 David Stone  
 Eric Stovell  
 Michael Taylor  
 James Telfer  
 Chris Thomas  
 Pamela Tiffin  
 Pauline Tinsley  
 Peter Tracey  
 Peter Valentino  
 Julian Van Braam  
 Nikki Van Der Zyl  
 Vimal Vaz  
 Peter Vere-Jones  
 Sarah Vernon  
 Lee Wallace  
 Genevieve Walsh  
 Neville Wanless  
 Pamela Wardel  
 Ralph Watson  
 Jeff Wayne  
 Charles West  
 Lyn Westerman  
 Barrie Wilkinson  
 Malcolm Williams  
 Mary Wilson  
 Tessa Worsley  
 Harry Wright  
 David York

## SECRETARIAT

### GENERAL SECRETARY

Paul W Fleming

**DEPUTY FOR THE  
GENERAL SECRETARY  
(COMMUNICATIONS,  
POLICY & CAMPAIGNS)**  
Louise McMullan

**ASSISTANT GENERAL  
SECRETARY  
(RECORDED MEDIA)**  
John Barclay

**ASSISTANT GENERAL  
SECRETARY (LIVE  
PERFORMANCE)**  
Hilary Hadley

## LIVE PERFORMANCE AND REGIONAL OFFICES

### ASSISTANT GENERAL SECRETARY (Live Performance)

Hilary Hadley

**INDUSTRIAL OFFICIAL, LOW PAY/NO PAY  
& ITC,**  
Karrim Jalali

**INDUSTRIAL OFFICIAL THEATRE**  
Charlotte Bence

**INDUSTRIAL OFFICIAL, WEST END/CENTRAL  
LONDON**  
Hannah Plant

**INDUSTRIAL OFFICIAL, VARIETY**  
Michael Day

**ORGANISER**  
Lottie Stables

**ASSISTANT ORGANISER**  
Kevin Livgren

**ASSISTANT ORGANISER**  
Vacant

**ASSISTANT ORGANISER**  
Vacant

### GUILD HOUSE BASED REGIONAL STAFF

**MIDLANDS OFFICIAL**  
Ian Bayes

**SOUTH EAST OFFICIAL**  
Steve Duncan-Rice

### MANCHESTER

**NORTH EAST OFFICIAL**  
Dominic Bascombe

**NORTH EAST ORGANISER/ASSISTANT**  
Ellie Drake

**NORTH WEST OFFICIAL**  
Paul Liversey

**NORTH WEST ORGANISER/ASSISTANT**  
Andrew Whiteside

### CARDIFF

**NATIONAL OFFICIAL FOR WALES / SOUTH WEST  
OFFICIAL, SIMON CURTIS**  
Organiser/Assistant, Elin Meredydd

### GLASGOW

**NATIONAL OFFICIAL FOR SCOTLAND &  
NORTHERN IRELAND, ADAM ADNYANA**  
Organiser/Assistant, Marlene Curran

## RECORDED MEDIA

### ASSISTANT GENERAL SECRETARY (Recorded Media)

John Barclay

### RECORDED MEDIA

**INDUSTRIAL OFFICIAL, AUDIO & NEW MEDIA**  
Shannon Sailing

**INDUSTRIAL OFFICIAL, COMMERCIALS**  
Tim Gale

**INDUSTRIAL OFFICIAL, FILM**  
Amy Dawson

**INDUSTRIAL OFFICIAL, FILM & CONTRACT  
ENFORCEMENT**  
Laura Messenger (Mat Leave)

**INDUSTRIAL OFFICIAL, TV & AUDIO**  
Cathy Sweet

**INDUSTRIAL OFFICIAL, TV**  
Natalie Barker

**ORGANISER**  
Rosie Archer

**ASSISTANT ORGANISER**  
Caroline Tobiere

**ASSISTANT ORGANISER**  
Christine Blake

**ASSISTANT ORGANISER**  
Kyle Meade

**ASSISTANT ORGANISER**  
Wayne Bebb

### DISTRIBUTIONS

**HEAD OF DISTRIBUTIONS**  
Angela Lyttle

**SENIOR DISTRIBUTIONS OFFICER**  
Adrian Tulley

**DISTRIBUTIONS ACCOUNTANT**  
Camille Alexander

**DISTRIBUTIONS ASSISTANT**  
Laura Moriarty

## COMMUNICATIONS, POLICY AND GOVERNANCE

### DEPUTY FOR THE GENERAL SECRETARY

Louise McMullan

**EA TO THE GENERAL SECRETARY**  
Nick Baker

**PRESS & PR OFFICER**  
Stephanie Soh

**Design & Content Coordinator**  
Tom Greenwood

**Digital Communications Coordinator**  
Zoe Ellsmore

**Social Media & Campaigns Coordinator**  
Vacant

**EQUALITIES OFFICER**  
Ian Manborde

**GOVERNANCE OFFICER**  
Sam Winter

**POLICY OFFICER**  
Liam Budd

**LEAD TAX & WELFARE RIGHTS OFFICER**  
Alan Lean

**TAX & WELFARE RIGHTS OFFICER**  
Emma Cotton (Mat Leave)

**TAX & WELFARE RIGHTS OFFICER**  
Victoria Naughton (Mat Cover)

## FINANCE & OPERATIONS

### HEAD OF FINANCE & OPERATIONS

Beccy Reese

### FINANCE

#### FINANCE OFFICER

Gareth Rawlings

#### IT & GUILD HOUSE MANAGER

Matthew Foster

#### RECEPTION & ADMINISTRATION ASSISTANT

John Etherington

#### ADMINISTRATION ASSISTANT

Moreno Ferrari

### MEMBERSHIP

#### HEAD OF MEMBERSHIP

Sam Fletcher

### CRM MANAGER

David Smith

### AGENTS & PROFESSIONAL SERVICES OFFICER

Martin Kenny

### MEMBERSHIP ASSISTANT

Brenda Toussaint

### MEMBERSHIP ASSISTANT

Lacy Featherstone

### MEMBERSHIP ASSISTANT

Nusrat Raahi

### MEMBERSHIP RECORDS SUPPORT

Cheryl Philbert

### Officers

President, Maureen Beattie  
 General Secretary, Paul W Fleming  
 Vice President, Jackie Clune  
 Vice President, Lynda Rooke  
 Honorary Treasurer, Bryn Evans

### General List Councillors

Ian Barritt  
 Kelly Burke  
 Jackie Clune  
 Nick Fletcher  
 Maureen Hibbert  
 Emmanuel Kojo  
 Melanie La Barrie  
 Maggie McCarthy  
 Hywel Morgan  
 Jean Rogers  
 Sam Swann  
 Paul Valentine

### Specialist Councillors

Audio Artists, David John  
 Creative Team (Choreographers), Flora Wellesley Wesley  
 Creative Team (Directors), Dan Ayling  
 Dancers, Nicholas Keegan  
 Members With Disabilities, Di Christian  
 Minority Ethnic Members, Dawn Hope  
 Singers, Bryn Evans  
 Stage Management, Jamie Byron  
 Variety, Circus, & Entertainers: Dan de la Motte, Mary Lane,  
 Rhubarb The Clown, Xander Black  
 Young Members, Leila Mimmack

### National & Area Councillors

Midlands Area, Sally Treble  
 Northern Area, Stephanie Greer  
 Northern Ireland, Alan McKee  
 Scotland, Isabella Jarrett  
 South West Area, Lynda Rooke  
 South East Area, Tony Gardner  
 Wales, Julia Carson Sims

## Appendix

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I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the ballot.

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

I am satisfied that I have been able to carry out the functions conferred on me without any interference from the trade union or any of its members, officials or employees.

Certified by:



**Anne Hock**  
**Independent Scrutineer**

9th July 2021