

# equity



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MAGAZINE

AUTUMN 2019

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theatre deals

Arts Policy  
launch

Local casting  
campaign

Equity signs  
first wrestling  
Code of Conduct

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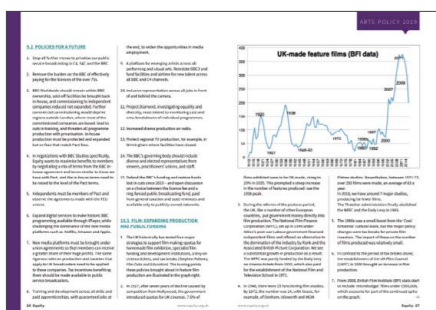
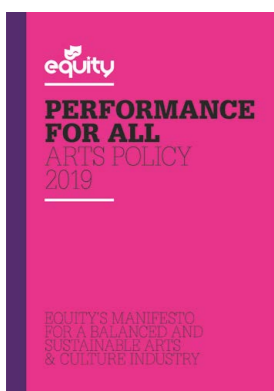
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# Equity launches radical arts policy

Union delivers an optimistic and sustainable vision for the post-Brexit arts and culture sector



**EQUITY HAS SET OUT** a vision for a radical overhaul of UK arts and culture. The union's arts policy aims to promote sustainable, optimistic and fulfilling careers for its members within a valued and equitable arts and entertainment industry that serves a wide and inclusive audience.

The report, called Performance for all, was launched in September and is intended to be the bedrock publication that Equity's members can use to create a new generation of post-Brexit arts campaigns.

The new policy will promote: Increased public funding and ownership by central and local government Fully inclusive representation and access for all practitioners and audiences

An equitable balance of funding, without cuts to established areas, through a restructured national, regional and local funding system

Creative leadership, and accountability of funding bodies to practitioners, trades unions and audiences.

Recognition of Variety, circus and all

**THE CREATIVE INDUSTRIES ARE WORTH MORE THAN £100 BILLION TO THE UK**

Stephen Spence, Deputy for the General Secretary



entertainment disciplines as art forms Protection and enhancement of public service broadcasting and UK film production Deputy for the General Secretary Stephen Spence, pictured, said: "Whatever the direction of travel for no deal Brexit or a General Election, arts and culture has sadly been slipping down the nation's priority list. "Austerity has led to severe cuts for the subsidised sectors, a view that the market can solve everything has been emerging, education has been undervaluing the arts and entertainment is often reduced to reality TV shows And yet the creative industries are worth more than £100 billion to UK gross domestic product.

"Equity has been taking stock and this radical report calls for 'Performance for All' trying to persuade Government at the UK, national, regional and local level, and anyone else who wants to listen, to take more care of one of the few real success stories in this country's economic and cultural life."

**Find out more on page 18.**

## IN BRIEF

### Referendum

**AT THE 2019 EQUITY ANNUAL** Representative Conference, the Equity Council proposed three motions that called for Rule changes to be put to a referendum of the membership. That referendum runs until 31 October and the ballot paper is included with this magazine. You can also vote online - for details go to [www.equity.org.uk](http://www.equity.org.uk)

### Northern Ireland branches merge

**THE NORTHERN IRELAND VARIETY** Branch and Northern Ireland General Branch have merged. All members are welcome to attend branch meetings. Contact details can be found on page 32.

### Equity offices closed on 24 October

**A DAY OF STAFF TRAINING** will take place on Thursday, 24 October. All regional and national offices will be closed but Equity's Guild House office reception in London will remain open and calls will be answered via the main switchboard: 020 7379 6000

### Manchester office move

**OUR MANCHESTER OFFICE** has now moved to its new location. If you want to pop in and see Paul, Dominic, Andrew or Mary here's the new address: **Reb's Corner**  
2-4 Loom Street  
Manchester M4 6AN  
All other contact details remain the same and can be found at the back of the magazine.

## COMMITTEE ELECTION RESULTS

**THE RESULTS** of the 2019 Committee elections were announced on 12 July. Equity's committees are an important part of the union's democracy and a dynamic force for change. With the support of the Equity Council they take forward the industrial agenda, drive the union's policy making and ensure that the voice of working members is heard at the centre of the union's work.

There are three influential industrial committees — Screen and New Media, Stage, and Variety, Circus and entertainers — with the authority to conduct negotiations. These committees, made up of members with recent experience of relevant work are at the forefront of improving pay and conditions for members. Supporting them are five specialist committees — Audio, Dance, Singers, Stage Management, and Directors and Designers — all made up of members with recent relevant working experience.

There are also committees of members in Scotland, Northern Ireland and Wales, four equality committees — Deaf and Disabled; LGBT+; Minority Ethnic; and Women — and a Young Members' Committee.

The work of the new committees is already under way, with the launch of the LGBT+ committee's guidelines for employers on working with LGBT+ performers launching in October. Equity would like to thank all those members who stood for election, and all those who voted.

Find out more here: <https://www.equity.org.uk/getting-involved/committees/>

## ORGANISING THE ORGANISERS

**EQUITY'S** organisers are the staff members who look after particular sectors of the industry, such as film or theatre, or cover specific regions or nations throughout the UK. There have been a number of moves recently, with staff changing roles.

Following the resignation of Emmanuel de Lange, Paul Fleming has been appointed the new West End organiser, with Jamie Briers taking his previous post of industrial organiser, theatre.

Jamie was previously the North West area organiser but most recently had been the South East area organiser, a position now taken by

Steve Duncan-Rice. Steve has served many years as a recruitment and retention organiser in the Live Performance Department and will quickly become a familiar face to Equity members in the South East. You can find out more about Steve in the staff profile on page 31.

In the Recorded Media department, Natalie Barker is the new TV Organiser. Natalie has moved from the General Secretary's department where she has served as the governance and operations organiser.

Contact details for our organisers can be found at the back of this magazine.



Paul Fleming, Natalie Barker, Steve Duncan-Rice and Jamie Briers



## BRISTOL BRANCH HOSTS MENTAL HEALTH EVENT IN OCTOBER



➤ **THE BRISTOL** and West General Branch are hosting a Mental Health in the Entertainment Industry symposium in Bristol Old Vic Theatre's Coopers' Hall on Wednesday 2 October.

Keynote speakers Andy Moss from TUC's UnionLearn will be talking about Mental Health First Aid and Annemarie Lewis Thomas from Musical Theatre Academy about the #time4change campaign: Mental Health Charter for the Performing Arts. There are two panel discussions, Support for Mental Health and Well-being and Mental Health in the Workplace and in Education/Training. Representatives from Playing Sane, TALK, BAPAM, Industry Minds, BECTU and Musicians' Union will be taking part in the panels. The event concludes with an OpenSpace session.

"The symposium is being held ahead of World Mental Health Day, which

is on 10 October," said Gerard Cooke, Bristol and West General Branch's Vice-Chair, and lead coordinator for the event. "We are keen to capture and document everything from the event to help members understand the issues. We also want to acknowledge all the groups doing similar events throughout the branch network in our report back to Council."

The physical event accommodates 80, for whom lunch will be provided. There will be hosted remote access for 10 participants or satellite locations. Connections will be allocated by the submission of an expression of interest.

**Tickets to attend in person are FREE and available on Eventbrite.**

<http://bit.ly/equitymag01>

**For tickets reserved for Equity Members use the code EQUITY.**



Find out how Equity got in the ring with wrestlers on page 14

# Respect and recognition

Equity members make a huge contribution to the success story that is the UK creative sector. We want that recognised by the TUC, our sister unions and the political parties



Christine Payne  
General Secretary

It is a great honour to serve on the Executive Committee of the TUC, the top table of the union movement, and it is vital that Equity members' concerns are heard alongside those of workers from all sectors across the UK.

But we do have differences with our sister unions and being on the Executive Committee is a great opportunity to raise issues relevant to our sector.

Unlike many other unions, Equity has longstanding experience of organising, representing, campaigning and bargaining for workers in a labour market that is characterised by short-term contracts and insecure work

This is a key reason why Equity's membership has continued to grow while many of its sisters unions have

struggled to adapt to the challenges of changing working patterns ushered in by new technologies

The vast majority of members are genuinely self-employed for tax. You have working lives that might fluctuate from, say, an hour's voice-over work, to a short-term theatre contract. Therefore the ability to offset tax against costs is critical for staying afloat financially and remaining available to work in the labour market.

The TUC needs to include and reflect the working reality of how our members earn their living through its policies. Some of this is simply about the language that is used.

For example, it seemed to have become standard for the term 'self-employment' to be prefixed by 'bogus'. I was able to raise this at the Executive Committee and with the support of other unions the term will be changed to 'false' self-employment which leaves space for the genuinely self-employed.

I am also putting the argument that increasingly, young people don't recognise the term 'employer'. Self-employed workers don't generally have 'employers', they have engagers, which I believe is the more inclusive term.

The TUC is also listening to us on issues, such as the evidence we are bringing to them on the class pay gap - which is particularly worrying in the arts sector.

But at the heart of this is respect and recognition for the

contribution our industries make to the economic and cultural health of the UK. Equity members along with other creative workers are the driving forces behind the £100 billion creative economy and the TUC is very important in ensuring that our sector is given the same priority and representation as

Equity will continue to make clear its vocal opposition to a no deal Brexit that could devastate members' careers and livelihoods

other sectors. Our members central role in sustaining the future of the cultural sector is reflected in the release of the union's new arts policy (see page 18).

I want to thank all the members of the working party who put in a tremendous amount of work to articulate this vision. It is an ambitious and radical policy that will help members, branches and committees formulate campaign work over the coming years.

Due to the current turbulent political environment it is even more pressing that we put the strongest case for the value of the creative sector. As I write this, it is still unclear if a no deal Brexit will be completely ruled out or when a general election will be called.

Equity will continue to make clear its vocal opposition to a no deal Brexit that could devastate members' careers and livelihoods and must be prevented.



## Meet the membership

# JIMMY AKINGBOLA

Actor Jimmy Akingbola talks about working with Idris Elba, audition advice and the union's activity overseas

### What are you working on now?

I just finished shooting season 2 of In the Long Run. I play Idris Elba's younger brother, Valentine. He's very cheeky. I tell people in America who can't see it yet that it's like a cross between Coming To America and The Fresh Prince. I'm like the Fresh Prince and Idris is like Uncle Phil. I can't say much about it but myself and Brenda Blethyn are going to be leads in a new ITV comedy later next year called Kate and Kolo. I'm also going to be working with Apple and Quibi, which is a new streaming service created by Jeffrey Katzenburg. It's really exciting times.

### Are there any dream roles that you want to play?

I'd love to do a biopic. Something that really interests me is Justin Fashanu's story. He was a young Nigerian man, and he was fostered as well, by white foster parents. I have a bit of that experience. So that's a story that I've been thinking about. I should get on with it really!

### You've set up the TriForce Creative Network (TCN). Can you explain what that is?

TCN is something that myself, Fraser Ayres and his wife Minnie Ayres, have been developing for 15 years. It's all about developing and giving a platform to talent from all backgrounds. It's built on a strong ethos of inclusion. If you can't afford drama school, or you've not got the right agent, or if you're too tall, or if it's about your ethnicity or sexuality, we want to smash those barriers and create a bridge for the industry to come to the talent. We're tired of statements like "Where are all the female writers? Where are all the diverse creatives?" They're here, they're everywhere. We help develop that creative, inclusive talent, through events like MonologueSlam, supported by Equity, Spotlight and others. We are also currently working with Amazon via our



WriterSlam event and we have our 7th TriForce Short Film Festival at the BFI this November.

### The next Monologue Slam event is in LA – is there a different vibe between the UK and US events?

You know what, I would have thought that but no. I host it and I'm very conscious of keeping the vibe. It is a showcase and competition, but we like to have a family feel. With the DJ on stage, me hosting, plus improv in there as well, it is much more of an entertainment show.

What I did notice is that in LA they're more used to doing duologues, so sometimes there might be a bit of a struggle to find the good monologues and understand what will fit that particular actor. It's tricky, anyone can learn a monologue, but it's about picking the right monologue that's going to have the impact in the room.

### Have you learned anything about auditioning from being on the Monologue Slam panel?

It's fascinating. Entering the room is really important. In a confident way, but in an authentic way. You can really see it when someone is just acting confident. Own the space and your essence. A lot of the time casting people go "I think this is the person" in the first few seconds. Nerves are a natural thing, but own that space and execute what you've prepped.

I make sure there are people from different backgrounds on the panel. People have different taste and react to different things. This ties in with industry gatekeepers, the people making decisions for content and people that they put in the content. If everyone looks the same then that's part of your problem. You've got to make sure there's a range of people, personalities in those decision-making rooms. It's really important to have that with all our TriForce Creative Network events.

### Has there been improvement over the last few years?

It's slowly happening but if I'm honest with you, there are too many conversations. Too many panels and not enough tangible action. A lot of these discussions are happening, but organisations like ours aren't getting

IT FEELS GOOD  
TO BE PART OF A UNION  
THAT IS ACTIVE

called to the table. So people that might be doing a lot of work in that area aren't part of the conversation. I think conversations are good but if they aren't paired with action it doesn't help move things forward.

### You already act and produce, have you thought about directing and writing too?

I love bringing talent together, making things happen. I love helping tweak the script, listening to people's vision and offering advice. There's a part of me that's very good at bringing the pieces together. It's like a jigsaw puzzle and I really enjoy that. We set up TriForce Productions as an outlet for my producing, as well as Fraser's writing and Minnie's producing. We're talking to people such as Amazon, Netflix and Apple. They know me as an actor, but it's great to have conversations as a production company now too. We have a great slate! So watch this space.

### How do you feel about Equity's presence in LA?

What I love, especially out here, is being part of a union or family. To know that you have a support network you can reach out to if you're in trouble. The LA Garden Party brings a lot of like-minded creatives together. There's designers, directors, actor friends I've not seen for years. It feels good to be part of a union that's active and tries to constantly evolve. I don't feel like Equity has stopped. You are really great at listening, acting and supporting. 🙌

PHOTOGRAPHY: ANTHONY MONGIELLA





Equity supported members throughout the Fringe festival

## EDINBURGH UPDATE

**EQUITY DELIVERED A FULL** programme of events at the Edinburgh Fringe and supported members throughout the festival.

Resources for members included a Drop-in Advice Desk, where an Equity Organiser was available to discuss contract related issues, benefits of Equity membership and other work-related problems.

The Sanctuary provided peace in a comfortable environment with free massages.

This was part of ArtsMinds (the mental well-being collaboration of Equity, Spotlight, The Stage and BAPAM). Events included a Directors & Designers Open Meeting discussing what a fringe agreement would look like for the creative team, a session on Managing Performance Anxiety and an opportunity to meet Equity's committee of young members. Further workshops included The Voicebox Toolbox: How

to avoid cracking your voice during the Fringe and the opportunity to meet members of Equity's Change Network.

Unfortunately during the Fringe there were a number of reports of sexual harassment that were mainly related to female performers flying for shows on the Royal Mile. Equity staff

supported those affected and Equity President Maureen Beattie and Women's Committee member Rosie Hilal, pictured left, discussed

the issue on the BBC TV show Victoria Derbyshire and it was also covered elsewhere in the media. Remember you can contact Equity on our harassment helpline at 020 7670 0268 or email [harassment@equity.org.uk](mailto:harassment@equity.org.uk).

*Pictured at the top of the page are Equity staff members Adam Adnyana, Marlene Curran, President Maureen Beattie, Lorne Boswell and Assistant General Secretary Matt Hood.*



Edinburgh Fringe sexual harassment claims

## BREAKING THE CLASS CEILING

**THE PERFORMERS' ALLIANCE** All-Party Parliamentary Group (APPG) held the fourth oral evidence session of its inquiry into the class ceiling in the creative sector in July. The inquiry is investigating the barriers facing working class performers and other creatives from getting in and getting on in the entertainment industry.

This session had a focus on the barriers facing working class performers and creative practitioners in sustaining careers, with witnesses including Equity Councillors Stephanie Greer and Linden Walcott-Burton and industrial organiser, theatre Paul Fleming. Alongside them were Sarah Jackson OBE of Parents in the Performing Arts, Professor Deborah Dean from the University of Warwick and Julian Bird, CEO of SOLT/UK Theatre.

During passionate discussion about barriers facing performers when pregnant and caring for young children, Linden Walcott-Burton said, "I ask myself if it's possible for me to have a family in this industry? Probably not." Stephanie Greer spoke of the importance of the recently launched Class Network, saying, "If I hadn't got involved with Equity and campaigning, I'm not sure I would have stayed in the industry."

Education was highlighted as a crucial battleground; there was agreement about the importance of reversing EBacc changes that have harmed arts education, as well as the need for more diversity behind stage and screen to counter stereotyping in casting. Equity's Professionally Made Professionally Paid campaign was singled out for praise for addressing low and no pay.

Key takeaways included the need for better monitoring throughout the sector to measure the impact of any changes, and for Theatre Tax Relief to be conditional on the use of union contracts. The results of the inquiry will be published at the end of the year.



Co-chair Tracy Brabin MP, centre, at the inquiry

## TACKLING UNLAWFUL CASTING QUESTIONS

**WE'VE LAUNCHED** a revised and revamped Casting Questions card aimed at helping members understand their rights during auditions. All too often performers are asked intrusive questions during the casting process which contravene equality laws. Protected characteristics under the Equality Act 2010, which in almost every case should not be the subject of questions in castings, include age, disability,

gender reassignment, marriage/civil partnership status, pregnancy/maternity, race,

religion or belief, sex and sexual orientation.

Kelly Burke, from Equity's Women's Committee, said: "We're often asked for inappropriate personal information in castings – for example, to disclose our age, race, or relationship status. It can be stressful, because you know that any answer you give (say, telling someone your real age versus playing age) could lose you the job. But this kind of information is protected under the Equality Act. We wouldn't be asked about it in any other kind of job

interview and shouldn't be asked in castings."

Burke added: "It is information we should only disclose by choice, and not as a condition of getting work. We're really excited about Equity's Casting Questions Card, which gives members a quick guide to what information is protected and some strategies for dealing with intrusive questions when they happen."

The card also includes contact details to report this unlawful behaviour if you come across it.

Download the card here: <https://bit.ly/2lu4yTl>



Kelly Burke, right, with Laurence Bouvard at the Women in Games event



## South West TUC launches cultural manifesto

**IN JULY** the South West TUC launched its Manifesto for Creative and Cultural Industries. The manifesto calls for greater local council investment in the arts and heritage, greater recognition and support for arts education, an end to cultural workers being asked to work for free, and much more besides.

Speaking at the launch, Equity Vice President Ian Barritt said, "Funding cuts in Somerset have been among the worst in the country, while the arts contributes £101.5 bn to the economy. For every £1 spent developing the arts we get between £2 and £7 back. We need to feed its roots." **Download the manifesto here:** <https://bit.ly/2jWrPNP>



## EQUITY AT TOLPUDDLE

**THIS YEAR MARKED** the 185th anniversary of the Tolpuddle Martyrs. In 1834, farm workers in west Dorset formed a trade union. Six leaders of the union were arrested and sentenced to seven years' transportation for taking an oath of secrecy. Protests swept across the country.

Every year the Trades Union Congress (TUC) organises a festival in Tolpuddle, which climaxes in a march through the village. A strong contingent from Equity joined the festival, with Equity President Maureen Beattie laying a wreath on the grave of James Hammett, the only Tolpuddle Martyr to return to the village.



# NEW THEATRE DEALS SPAN INDUSTRY

Three new theatre agreements bring life to Equity's campaigns and achieve benefits for all

THREE NEW Theatre Agreements bring benefits to performers and stage management and begin the process of bringing to life the demands in Equity's recent campaigns: Agenda for Change and Manifesto for Casting.

Negotiations for the new Agreements in the West End, Commercial Theatre and Subsidised Theatre were the toughest experienced by negotiators in recent years. This was mainly due to the poor financial outlook, the weak exchange rate raising production costs; post Brexit anxieties, Local Authority cuts, frozen Arts Council grants and fears that the entertainment sector may be hit by dropping audience numbers. In Subsidised Theatres some Managers had also struggled to meet the unprecedented rises in the last Agreement which had achieved a 12.5% increase over a 21 month period. This meant that Union negotiators had a series of prolonged and difficult negotiations to extract every last sliver of a percentage increase on the basic terms.

Throughout, over 8,000 Equity members were consulted on what was most important for them to achieve in the new Agreements, with 3,577 members consulted who had worked on Subsidised Theatre, 2,633 on the Commercial Theatre Agreement and 1,577 in the West End together with the members working in the current productions. In Subsidised and Commercial Theatre the Union was

asked to concentrate on improving the Touring and Subsistence allowances given these are payable to virtually all members and are not subject to deductions by the Agents. In the West End, understudy payments, pay and family friendly provisions were key aims with Christmas Day to be given as an additional holiday day.

The negotiations for the new West End agreement took the lead in setting changes to all the Agreements, an improvement to the Equal Opportunities Clauses, Dignity at work, Nudity, and family friendly provisions, the right to request job shares, and a new Code of Conduct for auditions which included the key aim of the right to know whether you've got the job. Basic pay increased by 9% in a four year period, with understudy and swing payments increased between 29% and 44%. Christmas day was also won as an additional holiday day!

On Commercial Theatre, for the first time in the Union's history, the final negotiated settlement made between the negotiators for the Managers and the Union's negotiators were rejected by the wider consultative group of Managers as being too rich for them to swallow. This impasse necessitated further painful and protracted negotiations to arrive at a final settlement that could be accepted.

All the Agreements, sent out to over 8,000 members, were with a recommendation to accept. The new West End Agreement returned a 98% ballot in favour of acceptance and the Subsidised

CHRISTMAS DAY HAS BEEN WON AS AN ADDITIONAL HOLIDAY

Theatre Agreement 90% in favour. The Commercial Theatre ballot result is as yet unknown, but in order to ensure backdating occurs, the Union has agreed that the rises to the allowances and minimum terms be paid out immediately.

In Subsidised Theatre key gains included substantial rises in touring and subsistence allowances of 12% in a three year period, a 2% rise over three years on minimum pay, the working week reduced to 40 hours in the performance period, improvements to breaks between shows, sick pay and rights for those who need ongoing treatment, and in terms of Equity's campaigns, a working party to negotiate a five day rehearsal week, the right to request flexible working and all the other key achievements on the Code of Conduct for auditions that had been agreed for the West End.

In Commercial Theatre key gains include a 30% increase on subsistence payments and a 20% increase on touring allowances, 5% on rehearsal salaries and

just over 6% on performance salaries over a three year period, a reduction in the rehearsal working hours to 43 and the elimination of reductions in sick pay for those in receipt of an uplift or responsibility payment. In addition West End best practices on, Equalities, Dignity at Work, injury and family friendly provisions – as well as a new Code of Conduct for auditions were agreed.

All three new Agreements take important steps in reflecting important and beneficial changes in wider society and give access to our Performers and Stage Management to new clauses that have their genesis in Equity's recent campaigns: the Manifesto for Casting and our Agenda for Change. The commitments that the Managers have made to further discussions post implementation, will bear fruit and will prepare the ground for further changes to the benefit of all members and particularly those with family or caring responsibilities. 🤝

## Fight continues for a five-day rehearsal week

"THE MAIN agreements have been completed with positive results in living away allowances and family-friendly provisions," said Paul Fleming, lead negotiator for the subsidised and commercial theatre agreements, pictured. "However, there is still plenty of work to do to ensure members' demands are met by the theatre managers.

"A working party is being created to ensure

we attain the five-day working week in rehearsals and we will be closely monitoring how the new code of conduct for auditions is respected by managers, particularly the pledge to give a yes or no regarding castings."

For more detailed information on all three of the new agreements please contact Paul Fleming, industrial and West End organiser at: [pffleming@equity.org.uk](mailto:pffleming@equity.org.uk)





# WRESTLERS

Equity's in your corner

PHOTOGRAPH ROB BRAZIER



Equity has signed the first union Code of Conduct with a wrestling promoter →



**I**N AUGUST Equity agreed its first Code of Conduct with a professional wrestling organisation. The Code, a world first in the wrestling sector, was the culmination of months of discussions between Equity and co-founders of EVE – Riot Grrrls of Wrestling’s Dann and Emily Read. Alongside setting terms and conditions for wrestlers, the Code also provides a dignity at work policy and allows for time and access for wrestlers to engage with the union.

Cover star Nightshade wrestles for EVE as well as other wrestling promoters. After stumbling across wrestling on TV aged 13 she was hooked. And as soon as she saw women wrestle she knew that was what she wanted to do. “I started training as soon as I could. It was a bit of a struggle to find anywhere to train at first and I had to ask my dad to drive me at least an hour away.

“Since then I’ve travelled to loads of different places and schools to train. Wrestling is what

I’ve always wanted to do, and it hasn’t disappointed.”

It was Dann and Emily that first mentioned Equity to Nightshade. Then Equity organiser Steve Duncan-Rice went along to speak to some of EVE’s wrestlers. “Steve told us what Equity had to offer and it just seemed like a no-brainer. The insurance in particular is important – I hope I won’t need it, but it’s good to have that support to fall back on. Having someone that can help on contractual issues is really useful.

“The Code of Conduct has sparked a lot of interest among wrestlers. I hadn’t previously heard much talk about unions, but now I’m excited to see where it could lead in the future.”

EVE has been in operation for more than a decade, and is a self-described feminist punk-rock outfit. Co-founder Emily Read describes their ethos as “about empowering women and pushing for positive change. For too long professional wrestling has been misclassified as solely a sport instead of as the live action theatrical entertainment that it is. This has

STEVE TOLD US WHAT EQUITY HAD TO OFFER AND IT JUST SEEMED LIKE A NO-BRAINER. IT’S GOOD TO HAVE SUPPORT TO FALL BACK ON

meant that wrestlers were not being recognised as the highly trained multi-skilled performers that they are, combining their athleticism with acting, stunts, fight choreography, improvisation and more. A union agreement is a way to empower our performers, helping them to protect themselves and gain the rights and recognition for the work that they do. I hope it will become commonplace throughout professional wrestling. We’re a small company, so if we can do it, anyone should be able to.”

While this is the first Code of Conduct for wrestlers, it is not just those who wrestle for EVE who can sign up as members. David Starr is an independent wrestler, whose We The Independent merchandise store raises funds to subsidise union membership. “Professional wrestlers are arguably the most exploited persons in the entertainment industry. Unionising is absolutely necessary to ensure a safe working environment and (no pun intended) equity regarding wages and benefits. Finally there is a real public push

towards unionising and correcting this power imbalance. EVE recognising the union is a step in the right direction.”

Equity’s Steve Duncan-Rice is pleased that the world of wrestling is embracing the union, he says: “This Code of Conduct is a historic achievement and I would like to thank Dann & Emily Read and the wrestling talent of EVE – Riot Grrrls of Wrestling for having the courage to set such a positive example.

“Professional wrestlers are highly skilled performers deserving of recognition and the support that Equity, the union for the entertainment industry, can provide. Professional wrestling combines aspects of acting, dance, physical theatre and circus. The work is precarious, often low paid and physically demanding. Equity believes wrestlers are entitled to the same protections and entitlements that other professional performers experience at work and it is our ambition to engage with promoters across the UK to achieve this.”

**Continue the fight**

If you know a wrestler who may not be aware they are eligible for Equity membership, tell them to contact Steve Duncan-Rice for more information: 020 7670 0229 [sduncan-rice@equity.org.uk](mailto:sduncan-rice@equity.org.uk)



EVE co-founder Emily Read is “pushing for positive change”



Reigning EVE champion Rhia O'Reilly



Wrestler Little Miss Roxxy



Nightshade is excited to see where the unionisation of wrestling leads

PORTRAITS BY PHILIP HARTLEY



# EQUITY'S ARTS POLICY

**Equity has set out a vision for a radical overhaul of UK arts and culture. The union's arts policy aims to promote sustainable, optimistic and fulfilling careers for its members**

**I**MAGINE A WORLD without decent health provision and education, without efficient public transport or care for the old. This prospect is materialising before our eyes in this new age of austerity. Now imagine a world without television drama, film, concerts, recordings, art galleries or theatre, variety entertainment, opera and ballet. Just as the NHS, schools and all our public services are suffering, so our everyday world of cultural experience is being diminished and devalued. We need food, shelter and transport to survive. We need good health and education. Equally, we need the human experience and enlightenment, entertainment and sheer fun provided by imaginative and creative inspiration and expression.

Creativity and culture are not an add-on, a surplus luxury we can only afford when other needs of social life have been dealt with. We experience cultural life individually and collectively every minute of our work and leisure, whether through music, art and photography, dance, theatre, TV, film or video games. The arts run through our lives like a grain through wood characterising and strengthening us.

It is these experiences that give the arts a unique, vital and intrinsic value for us, something irreplaceable by anything else. More than this, they help us to get our bearings in the world and to understand and critique society in ways that factual information cannot because they address not just our intellectual understanding but our whole humanity, our emotions, aspirations, visions of a future, our collective human spirit, compassion and drive to make life better. Take this away and you diminish the whole of society and what's best in us.

We also see the value of cultural activities spread into other areas where they have an instrumental and powerful effect, as will be indicated throughout this document, for example:

- **for social inclusion, enrichment of life quality and local regeneration**
- **for physical and mental health**
- **for enhancing education and learning ability**
- **for the economy**
- **for tourism**
- **for engaging young people and creating confidence and motivation**
- **for skills creation and transferability and increasing employment chances**
- **for national reputation**

Equity's arts policy aims to promote sustainable, optimistic and fulfilling careers for our members and other arts workers within a valued and equitable arts and entertainment industry that serves a wide and inclusive audience.

To achieve this, a radical overhaul of UK arts and culture is needed.

The aims we set out must inform future campaigning, both in the short and long-term. We recognise that many of our policies below will take time, effort, vision and determination and that we need to engage with organisations outside the union – other trades unions, political parties, local authorities and central government, arts organisations, audiences, theatre and media managements, and funders – in ongoing joint campaigning on a number of fronts.

#### WE WILL PROMOTE

1. **Increased public funding and ownership by central and local government to ensure the expansion of the performing arts with greater employment on a living wage.**
2. **Fully inclusive representation and access for all practitioners and audiences, widening the audience, and restoring and extending arts education.**
3. **An equitable balance of funding, without cuts to established areas, through a restructured national, regional and local funding system, and the establishment of more inclusive artistically and socially based criteria for funding.**
4. **Creative leadership, and accountability of funding bodies to practitioners, trades unions and audiences.**
5. **Recognition of Variety, circus and all entertainment disciplines as art forms, establishment of new venues and recruitment of young entertainers.**
6. **Protection and enhancement of public service broadcasting and UK film production and the creation of a publicly owned and financed film producing sector.**

“  
Logic will get  
you from A to B.  
Imagination  
will take you  
everywhere

“  
**Albert Einstein**

#### KEY CAMPAIGN POINTS

##### Increase funding to transform the performing arts

- Raise central arts funding as a percentage of Gross Domestic Product to at least the European average level to boost work opportunities and pay rates (on 2015 figures from the Creative Industries Federation, this would mean an increase from 0.3% to 0.5% of GDP).
- Restore local authority arts services, and make vital local arts funding statutory in England, and wherever else possible, with increases in line with inflation.
- Oppose all arts cuts and austerity measures.
- Establish Creative Enterprise Zones in all boroughs to promote performance and other arts events with open and inclusive access.
- Restore all funds lost from Europe through Brexit and protect arts practitioners' rights and freedom of movement.

##### Fight for a living wage

- Raise Equity's mainstream minimum theatre wages to at least the level of the national average wage (£550, ONS, 2017) to reflect our worth, training, investments, living costs and periods of unemployment.
- Funded companies must pay at least the trade union minimum rates, or at least the NMW where agreed with the unions. Local authorities should insist on payment of such rates as a condition of granting licences to performance venues.
- Stop inferior buy-outs for Stage Management teams.
- Unionise more areas of work in the Independent and Community sector.
- A decent living wage in TV and film, with a fairer share of the digital economy for all cast members.
- Ensure all film schools pay an Equity minimum rate.
- Introduce new benefits payments that enable artists to better sustain their careers through periods of unemployment.

##### Full representation for all

- Fully inclusive representation and equal opportunity for all as practitioners and audience.
- Resist stereotypical attitudes towards and discrimination against working class practitioners.
- Spread diversity and education on diversity among agents and casting directors.
- Provide seed money for young graduate projects.
- Extend monitoring of representation to individual programmes in television.
- Cut VAT on theatre tickets and reduce ticket prices.

##### Make funding balanced and fair

- Increase per capita spend outside London, to be achieved within increased overall funding and without →



# Life beats down and crushes the soul and art reminds you that you have one

Stella Adler

- cuts to London-based companies.
- Raise the share of funding to the Independent sector, an established and central part of theatre provision, and promote innovatory practitioners and independent companies of varying nature and size.
- Introduce longer-term grant allocations to enable secure planning across the whole range of companies.

## Democratise funding criteria and organisation

- Establish a devolved and autonomous regional funding structure - each regional board to include practitioners and community representatives with commitment to the arts.
- Reject centralised and undemocratic decision-making on funding and provide local audiences and participants with the widest possible range of cultural provision: a model of socially beneficial provision rather than the current business model of Portfolio investment and general and abstract notions of 'excellence'.
- Assert the right to experiment and take risk.

## Establish creative leadership and accountability

- Set up local advisory boards of practitioners and local residents to advise funding bodies and local authority arts services.
- Transparency, honesty and equitability in the process of grant applications and creative job appointments.
- More creative production and less bureaucracy.
- Create new cultural facilities, performance spaces and cheap rehearsal spaces, with a performance company in every major town, extending public ownership to facilitate this.
- Increase the employment of local actors and other creative staff in production outside London.

## Expand the entertainment, Variety and circus field

- Recognise Variety, circus and entertainment disciplines as art forms.
- Gain recognition as the National Theatre of Variety for the Blackpool Grand in England and the Pavilion in Scotland.
- Public funding for performance in schools, libraries, youth clubs and other community venues.

## Extend public tv and film

- Protect and expand public service broadcasting, restore lost funding to the BBC, and bring sold off facilities and more production back in house.
- Diversify the workforce and audience and expand training in technical skills.
- Increase drama production on radio, and on television in regions outside London.
- Provide new and specific funding to the BBC, C4 and

BFI to increase the number and range of films produced and create a national publicly owned and financed film sector.

## Increase arts education and training

- End tuition fees and audition fees and introduce grants for all students in further and higher education.
- Student grants to cover living expenses and special clothing and equipment costs.
- Improve the preparation of students for life in the industry, and create mentoring and support networks in schools.
- Funding for ongoing training for young and established professionals.
- Scrap EBacc and other constraints on arts subjects and increase arts education and theatre visits in junior and secondary schools.
- Restore and increase the Education Maintenance Allowance for students in England.

**Raise respect – emphasise the value and importance of jobs in the arts and of creativity in society.** 🗣️

**DOWNLOAD THE REPORT HERE:**  
[WWW.EQUITY.ORG.UK/PERFORMANCEFORALL](http://WWW.EQUITY.ORG.UK/PERFORMANCEFORALL)

## Working Party

### MEMBERS OF THE ARTS POLICY AND CAMPAIGN WORKING PARTY

**Officers:** Malcolm Sinclair, Maureen Beattie, Ian Barritt, Bryn Evans, Julia Carson Sims, Christine Payne  
**Campaigners Group:** Frances Rifkin, John Gillett, Peter Barnes

**Screen & New Media Committee:** Lynda Rooke

**Stage Committee:** Madeleine Worrall

**VCEC:** Yvonne Joseph

**Branches:** James Ivens, *North & East London Branch*; Gerard Cooke, *Bristol & West General Branch*; David Cockayne, *Greater Manchester & Region General Branch*

**Officials:** Stephen Spence, Louise McMullan, Chloe Alexander

## TOPPING UP THE NATIONAL PURSE A VIEW FROM THE TUC

**CENTRAL GOVERNMENT** has proven time and again that it can find money for wars or to restructure society in a way more favourable to corporate profits and less favourable to trade union members. But sustainable development of the arts can only take place if it is underpinned by sustainable public investment. Growth cannot be built on borrowing alone, as the financial crash reminded us.

Increasing progressive taxation on the wealthiest big businesses and individuals is one way of moving towards all paying a fairer share. However, in October 2018, the Financial Times reported that the “ultra-wealthy are moving assets out of the UK and some are preparing to leave,” citing fears of “higher tax rates and potential capital controls.” At the same time, bodies such as the IMF are warning of the real risk of a renewed global downturn. They cite multiple factors, including excessive and growing debt and an unstable finance sector, precisely the triggers for the Great Recession.

The TUC congress in 2012 passed a resolution against the chaos of the banking sector, stating it “should be ended through full public ownership of the sector and the creation of a publicly owned banking service, democratically and accountably managed.” Unions, including the FBU and RMT, support this and assert how the huge resources of the banks could be put to good use in public services. Equity believes this would help create the stable financial framework needed to develop the arts.

### POLICIES FOR A FUTURE

Fully funded, sustained public investment to reverse austerity and guarantee development of the arts.

- Increase progressive taxation on large corporate profits and personal wealth.
- Support TUC policy for full public ownership of the banking sector to prevent recurring financial crisis and provide substantial revenue for long-term public investment in public services and the arts.
- Threats to anti-austerity investment by removing production, assets or wealth should be met by extending public ownership to guarantee the related jobs and resources.



# #ProudToBeEquity

Not a member? Join today at [www.equity.org.uk/Proud](http://www.equity.org.uk/Proud)



## Show us you are #ProudToBeEquity

➤ WE LAUNCHED the #MyCardMyUnion and #ProudToBeEquity campaign this year to celebrate Equity's 90th anniversary.

We have been releasing images of a selection of our high profile members every Monday demonstrating their solidarity with the union and we want members to continue to take the opportunity to share their support. It's been a huge success so far – our biggest social media campaign to date.

We are creating posters plus further printed and digital materials that reflect all of the areas our members work in such as variety or stage management. The first example, that is pictured here, is aimed at those working in film.

We hope these materials will give members a platform to discuss the union at work and convince those who are not already members to sign up. Equity is a successful trade union, we currently have the largest number of members in our history at more than 47,000, but there are still many who are yet to sign up despite the many reasons to join.

"I want to thank all the members who are using social media to tell the world they are #ProudToBeEquity," said Matt Hood, Assistant General Secretary. "This campaign aims to reach out and recruit those who should be standing with their fellow professionals – because we are stronger together."



# Cast It Here rolling out across UK



**CAST IT HERE**

**EQUITY'S LOCAL CASTING CAMPAIGN** Cast it Here launched on the 13 September in Newcastle and is rolling out across the union's branch network.

Too often, productions that are filming, rehearsing or being performed across the regions and nations of the UK don't look at the casting opportunities on their doorsteps. We know that professional talent is available right across the UK and we want those making the casting decisions to provide opportunities for local talent to be seen as a standard part of their casting process. This campaign will be driven by local branches and their Equity organisers as they are best placed to understand the most effective ways in which we can achieve that goal.

That could be approaching theatres to have a local casting open day, building a regular forum with local engagers or lobbying local government to include a commitment to local casting as a condition of funding.

What the priorities are for your area are up to you, so please visit your local branch (see page 32 for details) and join them in creating a Cast it Here action group.

Equity's Assistant General Secretary Matt



Hood, pictured, attended the first Cast it Here event in Newcastle and said: "Members need to be given the opportunity to work where they live. The industry needs to recognise there is talent throughout UK and producers need to actively engage with our members where a production takes place.

"Please get involved with your branch and work with them on the best plan to convince local venues and productions that there is talent on their doorstep that deserves to be seen."

Posters and campaign materials will be available at your local branch and will be emphasising key points such as: Investing in local jobs and skills brings benefits to the local economy and the whole community, plus it enables access to authentic voices and unique local stories.

**equity**  
**LOCAL CASTING SHOULD BE AN ESSENTIAL PART OF THE CASTING PROCESS BECAUSE:**

- 1 TALENT IS AVAILABLE THROUGHOUT EVERY REGION AND NATION OF THE UK
- 2 IT REDUCES COSTS FOR EVERYONE
- 3 INVESTING IN LOCAL JOBS AND SKILLS BRINGS BENEFITS TO THE LOCAL ECONOMY AND THE WHOLE COMMUNITY
- 4 IT ENABLES ACCESS TO AUTHENTIC VOICES AND UNIQUE LOCAL STORIES

**CAST IT HERE**  
[www.equity.org.uk/cast-it-here](http://www.equity.org.uk/cast-it-here)

## PROTESTING UNIVERSAL CREDIT

**ON 17 JULY** Equity members protested against the Minimum Income Floor (MIF) in Universal Credit outside the Royal Courts of Justice. Equity has been lobbying for years, along with other unions and organisations, to have the MIF abolished.

The effect of the MIF is to penalise particularly those with variable and irregular earnings, such as entertainers, creating hardship and removing the welfare safety net which was available under the old system. In many cases, it also leaves the self-employed far worse off than would be the case for the employed with comparable income.

Equity is working with Leigh Day solicitors in supporting member Charmaine Parkin in her High Court challenge to the MIF, which was heard on 17 July.

## Animal licensing

**IF YOU PERFORM** an act that involves animals, following legislation which came into force in October 2018, you will need a licence. The Animal Welfare (Licensing of Activities Involving Animals) (England) Regulations 2018 requires that for the keeping or training of animals for exhibition, for education or entertainment purposes, in the course of a business, a licence from the local authority is needed. Licensing conditions



will involve housing the animals in a suitable environment, specifying the types and numbers of animals kept and keeping detailed records. An inspection of the premises in which the animals are kept may be required. The licence should be simple to apply for from your local authority and be relatively inexpensive.

If you have any queries, please contact Variety Organiser Michael Day on [mday@equity.org.uk](mailto:mday@equity.org.uk)



# Open letter to the casting industry

It's time the people who make their living out of performers let us know whether we have a job or not

**M**ANY congratulations to our Casting Director comrades on finally being given a dedicated award by BAFTA.

There has been quite a lot of social media chatter about casting recently, and one thread in particular struck me with such force I felt the need to try to communicate to the casting industry just what it feels like to be an average working-when-we-get-the-chance actor.

Some of the more unfortunate comments have been about actors not turning up for auditions and an implication that sometimes (often) we just can't be bothered. Seriously? While I cannot deny that there may be some actors who behave in this fashion I have never met one. If an actor asks for a change of time or cancels at the last moment there will almost invariably be a very good reason.

Our world is changing and in many ways for the better. With our own Manifesto for Casting, which has been largely adopted by the Casting Directors' Guild, and the support of comparatively new groups such as Parents in the Performing Arts and Equal Representation for Actresses and the All Party Parliamentary Group looking into Shared Parental Leave, the members of Equity are asserting their right to live a fully realised personal life while they pursue their dreams of making a living out of their talent - and why should they not?

It is impossible to quantify the amount of time, energy, passion, stress, rearranging of our lives, and money it takes to attend even one audition for however small a part, whether it be in person or via Skype or a self-tape.

Each time that phone rings or that

email alert pings with an availability check a performer's heart begins to beat faster, and through all the glorious and ghastly ups and downs of the process from then on we eat, sleep and breath that chance to whatever degree. Holidays are cancelled, child and adult care is re-arranged and paid for, the second job which keeps food on the table is put in jeopardy, pages of lines are

It is impossible to quantify the stress of attending even one audition

learned in super-human timescales.

I am not being dramatic - this is the everyday experience of the actor versus the casting process. And at the end of it all some people who make their living out of those very performers don't bother to let us know that we haven't got the job.

I cannot tell you how soul-destroying it is to find out that you haven't got a job when you meet someone at a party who all unknowingly tells you they are so happy for their friend because they've just landed the part you were up for.

I know this is not just the actors' experience, it happens to all of us in the Equity family, and it has to change.

If you, the gate-keepers to work in the entertainment industry, do just one thing I ask you to let us know if we haven't got the job. I'm very proud to say that our members' right to be told is now embedded in Equity's next generation of agreements, and I hope that you will embrace these clauses wholeheartedly.



**Maureen Beattie**  
Equity President



# CLINTON GREYN

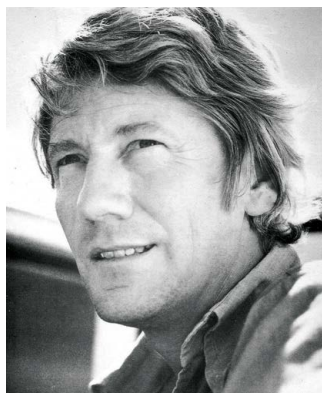
*Sami Zubaida remembers the Equity Councillor and member of Save London's Theatres campaign*

**MY FRIEND**, Clinton Greyn, who died on 19 March this year aged 85, was a man of many parts: a notable actor, he was also passionately and actively engaged in architectural issues and conservation campaigns.

I met Clint in the 1970s. He was an impressive figure, tall, handsome, with a powerful and melodious voice and cheerful disposition. We shared a passionate interest in food, drink and travel. He introduced me and my partner to camping, another passion. We also shared interests in cultural issues and politics, combining the two in discussions on Brecht and his theories and techniques.

Clint's looks, voice and presence suited him well to an acting career. He graduated from RADA in 1957, and went on to parts in repertory, then, in 1958, joined the Belgrade Theatre, Coventry. In the 1950s and 60s Clint's stage appearances, in repertory and the West End, included the Theatre Royal, Stratford East and Royalty Theatre. His film career spanned Hollywood, with a contract with Universal Studios in the 1960s, and appearances alongside Shirley MacLaine and Richard Burton. On TV he appeared on Dr Who (1985) and earlier in Z-Cars. He was active in Equity, and served on its governing council, took part in negotiations and joined committees.

Architecture was Clint's great passion. He took a BA in Town Planning, followed by an MA in



## HE WAS A MAN OF MANY PARTS

Arts Policy and Management. His interest was not just academic, but active in campaigning and conservation, and, ultimately, building. He co-founded Save London's Theatres, was the first Director of the Twentieth Century Society, and an active participant in many art and architecture organisations. He realised his dream in building his own house in 2006 in Bayswater, a modernist design by architect Russell Jones. It was critically acclaimed, notably by Jonathan Glancey in the Guardian: "flats built with the quality of a cathedral, of oak and limestone and bespoke brick". Clint led a full life, of activity, achievement and friendship. He is survived by his wife.

# THOMAS BAPTISTE

*The Equity Councillor and pioneering campaigner is remembered by Glen Barnham*

**TOM BAPTISTE** died last December aged 89. He had a distinguished career as an actor in theatre, TV and film over a long period. He was a member of Equity Council 1988/90. He also was a former Chair of the London Area Committee, an early supporter of Branches in Equity, and active in the early days of the West London branch.

This tribute is not about his career. It is about his pioneering work within Equity on behalf of black actors from the days when they had to struggle to get work other than 'stereotype casting'. It was very different from today, thanks to Tom and others. Their work paved the way for many black actors now doing well. Previously there was no integrated casting and few lead black actors. Blacking up was then accepted. Earl Cameron, a film star, would have his name on the poster below others although he was the lead. UK Broadcasters and Film had an appalling and disgraceful record. Shrugging their shoulders and saying we would like to help but "UK black

actors have insufficient experience".

In the early 1970s Tom, along with Johnny Worthy, David Yip, Louis Mahoney, Cleo Sylvestre and Isabel Lucas (and others), formed a very active lively committee (Afro Asian) that fought the good fight and got representation on Equity Council. They campaigned hard and got Equity to take on these issues. This brilliant campaign brought about a radical shift, and made it the norm for colour-blind casting.

Tom worked hard for all actors across the board and was an early advocate of Equity's pension scheme. His work, along with others, has made it possible for black actors today to have leading parts and to achieve colour-blind casting. All accepted today but huge steps at the time.

Tom was a generous host with a lovely sense of humour and fun. He led life to the full. Near to the end of his life he was asked why he had not written his life story. He replied, with a twinkle in his eye, "because nobody would believe it."



## PAVED THE WAY FOR MANY BLACK ACTORS NOW DOING WELL





The Ralph and Meriel Richardson Foundation was established by Lady Meriel Richardson in 1998 to relieve the need, hardship or distress of established British actors and actresses.

Information and Application form online:  
The Ralph and Meriel Richardson Foundation

or by post:  
5, Stratford Place, London W1C 1AX.

## The Evelyn Norris Trust

Was established in 1968 to provide financial support for members of the theatrical and concert professions who are in need of rest, recovery or a recuperative holiday.

If you've recently suffered an illness, or needed medical treatment and think a short convalescent break would aid recovery, or if you've been suffering from ill health and need to 'recharge your batteries' then you should apply for funding.

For information on how to apply you can either contact [info@equitycharitabletrust.org.uk](mailto:info@equitycharitabletrust.org.uk), ring us on 0207 831 1926 or visit our website [www.equitycharitabletrust.org.uk](http://www.equitycharitabletrust.org.uk) where you can follow the link to the Evelyn Norris Trust and download an application.

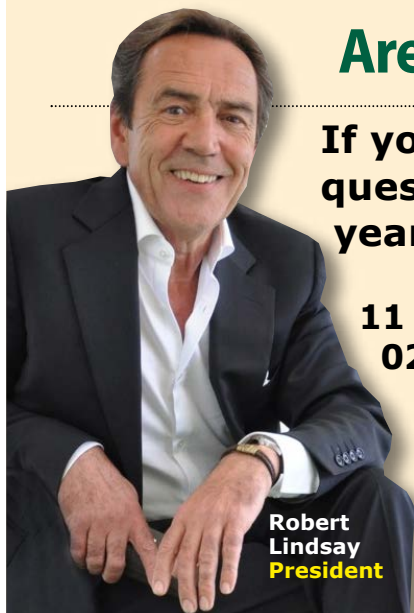
[www.equitycharitabletrust.org.uk](http://www.equitycharitabletrust.org.uk)



**Do you work on stage, backstage, front of house, on camera, behind camera? ✓**

**Are you unable to work due to illness or injury? ✓**

**Are you in financial difficulties? ✓**



**Robert Lindsay**  
President

**If you have answered yes to all of these questions and worked professionally for seven years, contact The Royal Theatrical Fund.**

**11 Garrick Street, London WC2E 9AR  
020 7836 3322 / [admin@trtf.com](mailto:admin@trtf.com) / [www.trtf.com](http://www.trtf.com)**

All applications are treated in the strictest confidence. Proof of theatrical career will need to be supplied.

Reg Charity No 222080

**The Royal Theatrical Fund**



# Have your say

## Yes or No

It's great to see all the talk on social media at the moment about casting decisions. A simple yes or no is absolutely standard in job interviews in every other field, so why it's almost entirely absent in acting beggars belief. It seems like a basic courtesy, let alone a professional necessity – there are times when, while being “heavily pencilled” for something for

a couple of weeks, I've had to consider whether to turn other opportunities down.

The decision isn't purely financial either, I wouldn't want to let down the casting director I've been pencilled by if I've then accepted something else, both out of civility and for fear of being seen as a liability for future castings. It's a lose-lose situation for actors currently. I hope all this talk becomes

a concerted pressure on the industry to set standard timelines for feedback – and it could be as simple as a plain 'no'. While a bit of constructive audition feedback is (mostly) helpful, I wouldn't expect a paragraph or two flattering my ego or pointing out my flaws. All I need is to know whether I should still be keeping time free for any recalls or shooting dates.

I hope this pressure continues and

## SOCIAL COMMENT

### There have been plenty of hot topics on social media over the summer. Here are a few gems:

#### Wrestling agreement

Really exciting step, this. Kudos to @ProWrestlingEVE and @EquityUK for getting this over the line.

@TheMrJL

Thank you @EquityUK for bringing insurance to wrestlers!!

@ProWrestlingEVE I cannot wait to see y'all continue to elevate the sport.

@LuluGoodnight

This is the true #WomensRevolution in wrestling, everyone.

@Lagerwhat

Lot of wrestlers & promotions throw around “change” as a buzzword. The

ones who have the power to do just that rarely ever. So it feels good to see @wetheindie @EquityUK @ProWrestlingEVE & more eyes opening that the real change isn't THE business but HOW we do it.

@SugarDunkerton

Finally! This is what wrestlers deserve! They put their bodies on the line for their fans entertainment every single time they step into that ring! Bravo to @ProWrestlingEVE for respecting every single woman that does what they love to do!

@CapnSlash

#### Edinburgh sanctuary

Loved this place last year! A complete sanctuary amongst the hustle and bustle of @edfringe - Perfect for a cheeky 5 minute meditation!

@theatre\_life2

### Sounding off on audio

I've found @EquityUK invaluable both for advice in rates for coordinating #ADR #LoopGroup & in helping when employers have crossed line in terms of non, under or late #payment Lots to do but thank you for your great work @EquityAudio Back our #Union back ourselves

@blythyken

Great news and likewise I have found @EquityUK invaluable when quoting for work and giving me the strength to stand up for what is right in terms of pay. We still have a long way to go but better doing it with the support and backing of our union!

@cameronmcgarva

## > GET IN TOUCH

Have you got something to say about your experience of Equity or the contents of the magazine? We want to hear from you.

Please email or write to the editor via the contact information below:

**The Editor, Guild House, Upper St Martin's Lane, London WC2H 9EG**

> **Email:** [editorial@equity.org.uk](mailto:editorial@equity.org.uk) > **Web:** [www.equity.org.uk](http://www.equity.org.uk)

> [f](#) [t](#) [@EquityUK](#)

casting directors finally say “yes”.

**Sam Hammond**

### Philip York

Philip Richard James, professionally known as Philip York, died suddenly from a heart attack in Paris in January. Philip was 67 years old. He was with his partner of 41 years, Jan Waters, his daughter and son when he died. Philip was a devoted family man and a fine actor with a lifetime of varied and extensive achievements in theatre, television and film.

Philip was born in Broxbourne, Hertfordshire and later went to Worthing High School, then attended the Royal Central School of Speech and Drama. He spent his early years working in the theatre and it was at Watford Palace Theatre that he met his life partner in productions of Pygmalion and The Merchant of Venice. These two shows, directed by Stephen Hollis, went out on tour to the Far East, and one evening, on a beach in Penang, Philip and Jan formed a relationship that was to last all his life. He was a loving, supportive husband and devotedly caring father. Only last year, Philip and Jan decided to get married after 40 years of living together, quietly confirming their lifelong commitment to each other.

Philip had notable theatre successes over his life. He was a long term member of Alan Ayckbourn's company in Scarborough and played in 23 productions at The Orange Tree Theatre in Richmond, Surrey. He had an extraordinarily successful run with his one man show Maxwell, playing the Trafalgar Studios in London on four separate occasions and in most regional theatres over the course

of several years. Philip joined The National Theatre in London and the Royal Shakespeare Company in Stratford. His television and film appearances were many and varied: Lillie, Eastenders, The Bill, A Touch of Frost and Heartbeat, to name but a few. His latest film appearance was as Father in the short film, Silent Child, which received an Oscar last year.

He loved working on his allotment in Chiswick, a place where he grew fruit and vegetables, thought philosophical thoughts, had a glass of wine in his potting shed and found peace away from the bustle and demands of everyday life. He was an avid tennis player and loved the solitude of salt and fresh water fishing whenever he could. He will be remembered and celebrated by everyone who made contact with his generous and gentle soul.

**James Warwick**

### My Card My Union

I was heartened to see the My Card My Union celebrations continuing in the last magazine. As a union I understand that the priority has to be the nitty gritty of agreements and contracts and that sort of thing. But it has always seemed to me that one of the key draws of Equity is the kinship and solidarity with other performers, directors, stage managers, fire breathers and all the other wonderful creative types. Seeing photos of ordinary, working members taking pride in their cards alongside the portraits of some of the luminaries of our industry made me think about what a great community we have.

Long may it continue.

**Timothy Howells**

## IN MEMORIAM

*With regret it is recorded that since the publication of the last edition of Equity magazine we have learned of the deaths of the following members:*

Audrey Ardington, Julia Arnall, Max Arthur, Neville Aurelius, June Barrie, Michael Bate, Alan A Bell, Ivor Benjamin, Bridget Biagi, Graham Bill, John Blanchard, Paul Boyle, Rony Bridges, Alan Brook-Wilde, Adrian Brown, Maureen Bruce, Michael Burgess, Gwendolyn Cherrell, Beatriz Consuelo, Tim Conway, Deborah Cook, Kevin Cosgrove, Gordon Coulson, Joel Cutrara, Paul Darrow, Jasmine Dee, Graham Desmond, John Dick, Tommy Donbavand, Dean Douglas, Anthony Dunston, Georgia Engel, Julia Farron, Douglas Fielding, Graham Fletcher-Cook, Jem Frazer, William Fry, Eamonn Gallagher, Vesta 'Goddess Of Fire', Mari Griffith, Grégoire Gromoff, Andrew Hall, Heather Harper, Rutger Hauer, Gerard Hayling, Adrian Hayward, Jane Hayward, David Hedison, Frank Henson, Sean Hewitt, Michele Hobson, Eunice Hooley, Glyn Houston, William Hurdell, Freddie Jones, Helen Juste, Jak Kearney, Pat Kelly, Burton Lancaster, John Francis Lane, Simon Linnell, Mike Lorenzo, Bob Lucas, Spiro Malas, Bryan Marshall, Beryl Mason, Peter Mayhew, John McCririck, John McEnery, Tim Meats, Sylvia Miles, Kevin Miller, Royce Mills, Sara Mousley, John Myers, Philip Osment, Deryk Parkin, Harry B Parrott, Jimmy Patton, Chili Palmer Paul, George Pearson, Barbara Perry, John Quarmbly, Leon Raffae, Leon Redbone, Tony Rheeston, Elisabeth Robinson, John Ronane, Clover Roope, Harry Rowley, Carl Schell, Ellen Schwiars, Arturo Sergi, Gary Sharkey, Albert Shepherd, Karl Shiels, Silvia, William Simons, Ron Smerczak, Derek Snook, Alan C Spencer, Freddie Starr, James Supervia, Irene Sutcliffe, Ann Taylor, Stephen Thorne, John Toogood, Rip Torn, Pat Turner, June Vivian, Joseph Ward, Barrie Wayne, Paula Williamson, Mervyn Willis, Max Wright

*In some cases it may be possible that another member may have used the same or a similar name subsequent to the passing of the above members*



# Membership offers

Equity membership entitles you to a wide variety of discounts, from photos to the Phoenix club; see below for a selection. Go online for a full list: [www.equity.org.uk/discounts](http://www.equity.org.uk/discounts)

## Alexander Technique

Individual lessons at Gilbert Street, near Bond St, London. 30% discount to members. Thirty years of teaching performers; supporting improved poise and confidence, preventing backache and vocal strain. For info phone Kate Kelly 0845 3479389 [www.alexandertec.net](http://www.alexandertec.net)

## Cinema tickets

Discounted tickets when showing Equity card: Queens FilmTheatre Belfast, Pictureville Bradford, Watershed Bristol, Cinema 3 Canterbury, Robert Burns Centre Film Theatre Dumfries, Edinburgh Filmhouse, Hull Screen, Adam Smith Theatre Kirkcaldy, NFT.

## Pineapple dance studios

Equity members get £75 off annual membership to Pineapple Dance Studios in Covent Garden, London (usually costs £200). Additional benefits of membership include 25% off all full-price clothing at the Pineapple store opposite the studio in Covent Garden. Members can visit the studios at any time for classes or to meet friends and colleagues. Two photographs are required. Claim in person with your Equity card at Pineapple Dance Studios, 7 Langley Street, London WC2H 9JA. Tel 020 7836 4004. [www.pineapple.uk.com](http://www.pineapple.uk.com)

## Hair removal

Pulsar-permanent hair removal and skin treatments. Pigmentation, spots, photo-rejuvenation and more. IPL-intense pulsed light therapy. More advanced than laser: never shave again. For men and women – all skin and hair types. 10-20% discount for Equity members. Minimum fee applies to house visits. Contact Dr Succar on 020 8848 8288 or [www.natura.org.uk](http://www.natura.org.uk)

## Ping Pong

Ping Pong is offering Equity members eating at their dim sum restaurants 15% off their total bill. [www.pingpongdimsum.com](http://www.pingpongdimsum.com)

## Photography

> HCK Photography is offering Equity members headshots/publicity shots for £95, a saving of £155. For more information contact Kit at: 020 7112 8499. [www.hckphotography.co.uk/equityoffer](http://www.hckphotography.co.uk/equityoffer)  
> Scotland-based photographer Aly Wight is offering a 10% discount off headshots and location shots to members, see [www.alywight.com](http://www.alywight.com)

## Phoenix Arts Club

Equity members save 50% on annual membership at this award-winning, private members' club and licensed bar for professionals in the entertainment industry and their guests, open Mon-Sat 10am-2.30am (last entry 1am). Dinner served in the Brasserie until 9.30pm. Sunday open 12 noon-1.30am. "London's best kept secret" (The Independent). Annual membership is £200 reduced to £100 for paid-up Equity members. Phone the club during the day to join. Located beneath the Phoenix Theatre, 1 Phoenix Street, Charing Cross Road, London WC2H 8BU. Tel 020 7836 1077 [www.phoenixartsclub.com](http://www.phoenixartsclub.com)

## Rex restaurants

Chris Corbin and Jeremy King are keen supporters of the theatre and they have arranged for all members to receive 10% off any bill at their London restaurants. These are: The Wolseley, The Delaunay, The Counter at The Delaunay, Brasserie Zédel and Colbert. See the Rex Restaurant website [www.rexra.com](http://www.rexra.com) for details of the different eateries. The offer is for an Equity member and up to three guests (i.e. four people in total). You need to show a valid Equity card as proof when you arrive at the restaurant.



## IMDb PRO

Equity members can get 30% off membership of IMDbPro. You get access to contacts and representation details of over 300,000 industry professionals, can keep up with over 25,000 projects in development and more. Use the code AFFILIATEQU at [www.imdbpro.com/redeem](http://www.imdbpro.com/redeem)

## Stage newspaper

Equity members can have 10% off any subscription to The Stage. This is available on print, digital and web-only editions. Go to the website: [subscriptions.thestage.co.uk](http://subscriptions.thestage.co.uk) and select the version you require. Remember to include the code EQUI in the Promotional Code box.

## Travelodge

Travelodge offer 5% discount on bookings through its Business Account Service. To register, set up an account: go to [www.travelodge.co.uk](http://www.travelodge.co.uk) Click on the Login/Sign up button on the top right of the menu. Choose Business and then follow the Sign Up steps quoting Equity as the Business name.

## Q-Park

Equity and Q-Park have teamed up to provide Equity members with discounted parking in London and other major cities. The rates represent a 20% discount across the day, or a special product that gives 9 hours of parking for £7. To take advantage of the Equity discount you need to pre-book your parking. Follow this link to do this: [www.equity.org.uk/parking](http://www.equity.org.uk/parking)

Please note: Equity does not endorse the third-party services provided in these membership offers. They are made available on the request of the vendors.

## MEET THE EQUITY TEAM



### Steve Duncan-Rice

**JOB TITLE:** South East area organiser  
**STARTED AT EQUITY:** January 2005  
**OUTSIDE OF WORK:** I'm a bit of a nerd outside of work, I enjoy sci-fi, horror, anime, and fantasy books, films and television. I read a lot of books of questionable quality.  
**CONTACT:** [sduncan-rice@equity.org.uk](mailto:sduncan-rice@equity.org.uk)

### What did you do before you joined Equity?

I worked at the NHS before joining Equity, as an administrator in a North London Community Mental Health Centre. An amazing experience and one

which left an indelible mark on me. I worked alongside some wonderful, selfless people, working in some extremely stressful and difficult conditions.

### Can you describe your current role?

I have just become the South East regional organiser after 10 years in the role of recruitment organiser in our Live Performance Department. My role is to work with our branches in the region to help them build up their capacity to campaign and to thrive, to help out members working in the region who might need the union's support, and to defend the work of our members against challenges from funding cuts or other threats. The role is also about engaging with employers in the region to encourage them to use Equity agreements.

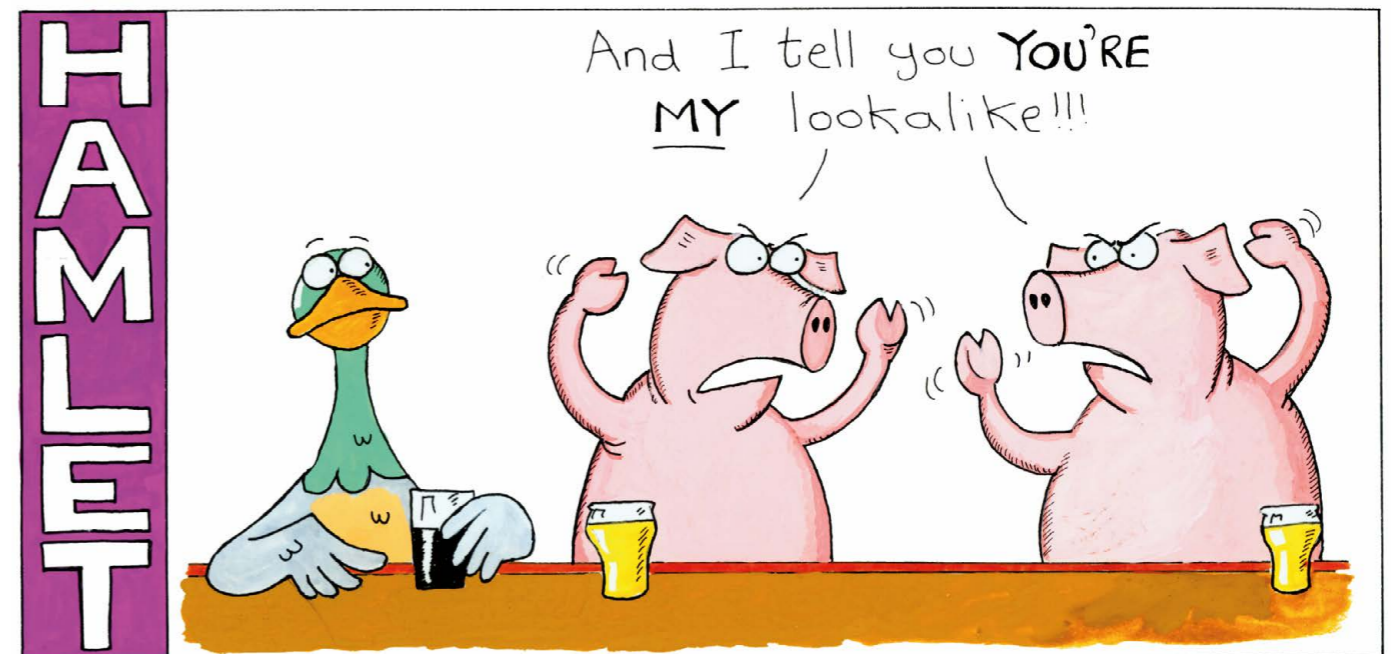
### Why did you want to join Equity?

I actually have a degree in Theatre Studies, and I saw an advert back in 2004 for a PA in what was then the Theatre & Variety Department. I thought it combined nicely with my training and

experience. I was a member of Unison and had always been a supporter of trade unions. The job also appealed as it seemed a lot more glamorous than the health centres and hospitals I was used to! I got an interview and ended runner-up. However, my disappointment did not last for long. An organising assistant post came up a short while later and that's how I came to become a member of staff.

### What union activity are you most excited about?

The current campaign in pro wrestling is something I have been leading on. It is greenfield organising in its truest sense. There is no culture of unionisation and it has been crying out for attention for such a long time. The industry has been growing in the UK but there is a huge amount of abuse and exploitation and I believe we, as an organisation, can do a great deal to help performers who work in this sector. I have just negotiated a Code of Conduct with EVE Riot Grrrls of Wrestling (see page 14) and I am determined that this is just the beginning of the union's involvement in this sector.







## NORTH WEST

### Blackpool Variety

**Date of next meeting:** First Tuesday of every month, 1pm. Blackpool Cricket Club, Stanley Park, FY3 9EQ **Contact:** Denis Askham, denisaskham@yahoo.com

### Gtr Manchester & Region

**Next meeting:** 18 Sept, 7pm, The Mechanics, Princes Street, Manchester, M1 6DD **Contact:** manchester-general-branch@equity.org.uk

### Isle of Man General

**Date of next meeting:** TBC **Contact:** isle-of-man-general-branch@equity.org.uk

### Liverpool & District General

**Next meeting:** TBC **Contact:** liverpool-general-branch@equity.org.uk

### Manchester & District Variety

**Date of next meeting:** 17 Sept, 8pm. Monroe's Hotel, 38 London Road, Manchester M1 2PF **Contact:** Yvonne Joseph, 0161 792 2035, manchester-variety-branch@equity.org.uk

### Merseyside Variety

**Date of next meeting:** 2nd Mon of every month, 7pm. Adelphi Hotel, Ranelagh St, Liverpool, Merseyside L3 5UL **Contact:** Chris Dale, 07703 301621, merseyside-variety-branch@equity.org.uk

### North Lancs & Cumbria General

**Next meeting:** TBC **Contact:** north-lancs-cumbria-general-branch@equity.org.uk

## FOCUS ON

# NORTH WEST

The seven busy branches in the North West of England take an active role in improving opportunities for members

IN THE North West there are four General Branches and three Variety Branches promoting the union and serving the needs of members throughout the region. The branches are an integral part of the democratic structures of the union and our North West branches regularly have healthy attendance at meetings and also often agree motions to be debated at the Annual Representatives Conference with a view to influencing national union policy. Locally, the branches campaign on behalf of members and the industry in

general. The range of work carried out by members in the North West is wide, including variety, dance, theatre and recorded media, as well as the production of two national soaps. Branches also try to improve the employment opportunities for members by providing bespoke workshops on a number of topics, and of course the branch meetings provide a great opportunity for networking and a supportive and friendly environment to discuss matters of concern to members of all experiences, backgrounds and ages.

> **EQUITY BRANCHES** are your local meeting place to discuss the industry, share insights and influence the direction of the union. Find your local branch at [www.equity.org.uk/branches](http://www.equity.org.uk/branches)

## NORTH EAST

### Humberside Variety

**Date of next meeting:** 7 Oct, 7.30pm. Highfield House, Frances St, Scunthorpe, DN15 6NT **Contact:** Christie Clifford, 01482 848031, humberside-variety-branch@equity.org.uk

### Leeds & Region General

**Date of meeting:** TBC **Contact:** Pete Keal, 01422 885 211, leeds-general-branch@equity.org.uk

### NE of England General

**Date of next meeting:** Bi-monthly meetings at Newcastle Arts Centre, NE1 1SG. Sept meeting: 13 Sept, 3-5.30pm. Nov meeting: TBC. **Contact:** north-east-england-general-branch@equity.org.uk & 'Equity NE Branch' on FB & Twitter

### North East Variety

**Date of meeting:** Last Tues of the month (excl. Dec), 7.30pm. Alberta Social Club, Railway Street, Tyne & Wear **Contact:** Steve McGuire, 0120 723 8258, north-east-variety-branch@equity.org.uk

### N&W Yorkshire Variety

**Date of next meeting:** Third Monday of every month, 7.30pm. George 4th Pub, 770 Bradford Road, Birkenshaw, BD11 2AH **Contact:** Valerie Jean Mann, 07778 450 759, north-west-yorks-variety-branch@equity.org.uk

### Sheffield General

**Next meeting:** 4 Nov, 7pm. Adelphi Room, Crucible Theatre, Sheffield **Contact:** sheffield-general-branch@equity.org.uk

### South Yorkshire Variety

**Next meeting:** 11 Nov, 7pm, The Bridge Inn, Greasbrough Rd, Rotherham, S60 1RB **Contact:** Anthony Blakesley, 07816 963 400, anthonyblakesley1964@gmail.com

## N.IRELAND

### Northern Ireland General

**Date of next meeting:** TBC **Contact:** northern-ireland-general-branch@equity.org.uk

## WALES

### Cardiff & S. Wales General

**Date of next meeting:** 2nd Wednesday of every month, 7.30pm. Startup Stiwdio Sefydlo, CF24 2FN **Contact:** cardiff-general-branch@equity.org.uk

### North Wales General

**Next meeting:** TBC **Contact:** north-wales-general-branch@equity.org.uk

### South Wales Variety

**Next meeting:** 1st Tues of the month, 7.30pm, Tyn Y Twr Tavern, Port Talbot, SA12

8AU **Contact:** south-wales-variety-branch@equity.org.uk

## SOUTH WEST

### Bristol & West General

**Date of next meeting:** For all info on meet ups and gatherings, please register to receive newsletter and check website. **Contact:** bristol-west-general-branch@equity.org.uk

### Devon & Cornwall General

**Next meeting:** 13 Oct, 2pm. Ashtorre Rock, Waterside, Old Ferry Rd, Saltash, PL12 4GT

**Contact:** devon-cornwall-general-branch@equity.org.uk

### Dorset General

**Next meeting:** 3rd Thursday of the month, 7pm, Wessex FM, Poundry House, DT1 2PG

**Contact:** dorset-general-branch@equity.org.uk

### West of England Variety

**Date of meeting:** 2nd Monday of every month, excl. bank holidays. Summer break until 9 Sept. Somerville Club, Somerville Road, Bristol. Completely accessible venue. All welcome. **Contact:** Mary Lane, 07900 848003, west-england-variety-branch@equity.org.uk

## SOUTH EAST

### Brighton & Sussex General

**Date of next meeting:** 2nd Saturday of the month, 10.30am. Friends Meeting House, Ship St, Brighton BN1 1AF unless otherwise advertised **Contact:** brighton-general-branch@equity.org.uk

### East Anglia Variety

**Next meeting:** 11 Nov, 7:30pm. The Canary Club, Thorpe Road, Norwich **Contact:** east-anglia-variety-branch@equity.org.uk

### Essex General

**Date of next meeting:** 2 Nov, Venue TBC - check the website **Contact:** essex-general-branch@equity.org.uk

### Home Counties West General

**Date of next meeting:** TBC **Contact:** home-counties-west-general-branch@equity.org.uk

### Kent General

**Date of next meeting:** 21 Sept, 11am. Barrett's Bar, The Marlowe Theatre, Canterbury, Kent CT1 2AS **Contact:** Marie Kelly, kentgeneralbranch01@gmail.com, 07703 207 878

### Oxfordshire General

**Date of next meeting:** TBC **Contact:** oxfordshire-general-branch@equity.org.uk

## SCOTLAND

### East of Scotland General

**Date of next meeting:** 15 Oct, 7:30pm, Venue TBC **Contact:** Torya Winters, east-scotland-general-branch@equity.org.uk

### Glasgow General

**Date of next meeting:** TBC **Contact:** glasgow-general-branch@equity.org.uk

### Scotland Variety

**Date of next meeting:** TBC **Contact:** Linda Rifkind, 0141 639 6969, scotland-variety-branch@equity.org.uk

## LONDON

### North & East London General

**Next meeting:** 2nd Sat of the month, 10.30am. The Park Theatre, Finsbury Park **Contact:** north-east-london-general-branch@equity.org.uk

### North West London General

**Date of next meeting:** 1st Sat of the month, 11.30am. Royal Central School of Speech and Drama **Contact:** north-west-london-general-branch@equity.org.uk

### South & SE London General

**Next meeting:** 2nd Monday of the month, 7pm, Upstairs at the Young Vic **Contact:** equityssselondon@gmail.com

### Thames Variety

**Date of next meeting:** 2nd Monday of the month (excl. August), 2pm. Guild House, WC2H 9EG **Contact:** Nick Putz, 020 8808 3802, thames-variety-branch@equity.org.uk

### West & SW London General

**Next meeting:** 9 Oct, 7pm. Seven Dials Club, 42 Earlham St, WC2H 9LA **Contact:** west-south-west-london-general-branch@equity.org.uk

## MIDLANDS

### Birmingham Variety

**Date of next meeting:** TBC **Contact:** Alec Powell, 07831 115448, birmingham-variety-branch@equity.org.uk

### Birmingham & West Midlands General

**Date of next meeting:** TBC **Contact:** birmingham-general-branch@equity.org.uk

### Coventry & Leicester Variety

**Date of next meeting:** 16 Sept, 8pm, Stoke Private Members Club, 7 Stoke Green, CV3 1FP **Contact:** coventry-leicester-variety-branch@equity.org.uk

### East Midlands Variety

**Date of next meeting:** First Tuesday of the month, 8pm. The Headstocks, NG6 8SF **Contact:** Clive Bumstead, 07815 951 798, east-midlands-variety-branch@equity.org.uk



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 Design: Michael Booth/Studio Frank [wearefrank.co.uk](http://wearefrank.co.uk)

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