



# ANNUAL REPORT 2010



# **EQUITY ANNUAL REPORT 2010**

**THE EIGHTIETH ANNUAL REPORT**

**Adopted by the Council at its meeting held on 5 April, 2011  
for submission to the Annual Representative Conference  
22 & 23 May, 2011**

Equity  
Incorporating the Variety Artistes' Federation  
Guild House  
Upper St Martin's Lane  
London WC2H 9EG

Tel: 020 7379 6000  
Fax: 020 7379 7001  
E-mail: [info@equity.org.uk](mailto:info@equity.org.uk)  
Website: [www.equity.org.uk](http://www.equity.org.uk)



# CONTENTS

## CHAPTER 1: GENERAL

A. ANNUAL REPRESENTATIVE CONFERENCE .....	5
B. BALLOTS .....	5
C. LOBBYING ACTIVITY .....	5
D. MARKETING AND COMMUNICATION .....	8
E. RECRUITMENT & RETENTION .....	10
F. CLARENCE DERWENT AWARDS .....	10

## CHAPTER 2: LIVE PERFORMANCE

A. GENERAL .....	12
B. LONDON THEATRE .....	12
C. COMMERCIAL AND SUBSIDISED THEATRE .....	13
D. NATIONAL THEATRE .....	20
E. ROYAL SHAKESPEARE COMPANY .....	22
F. INDEPENDENT THEATRE ARTS (Formerly Small Scale Theatre) .....	22
G. OPERA .....	24
H. BALLET AND DANCE .....	29
I. VARIETY AND CIRCUS .....	33

## CHAPTER 3: FILM, TV & RADIO

A. CINEMA FILMS .....	40
B. TELEVISION .....	40
C. NEW MEDIA .....	46
D. TV AND NEW MEDIA COMMERCIALS .....	47
E. CONTRACT ENFORCEMENT .....	48
F. ROYALTIES & RESIDUALS MANAGER .....	49
G. AUDIO, RADIO & RECORDING .....	50

## CHAPTER 4: INTERNATIONAL EXCHANGES

A. BRITISH/AMERICAN EQUITY EXCHANGES .....	52
--	----

## CHAPTER 5: INTERNATIONAL FEDERATION OF ACTORS

A. EUROFIA AND FIA EXECUTIVE COMMITTEE .....	53
B. FIA ENGLISH SPEAKING GROUP .....	53

## CHAPTER 6: RELATIONSHIP WITH OUTSIDE BODIES

A. AMNESTY .....	54
B. BRITISH COPYRIGHT COUNCIL .....	54
C. BRITISH EQUITY COLLECTING SOCIETY (BECS) .....	54
D. DANCE UK .....	54
E. DANCERS CAREER DEVELOPMENT .....	54
F. EQUITY CHARITABLE TRUST (FORMERLY EQUITY TRUST FUND) .....	55
G. THE EVELYN NORRIS TRUST .....	55
H. EDUCATIONAL RECORDING AGENCY (ERA) .....	55
I. FEU (FEDERATION OF ENTERTAINMENT UNIONS) .....	56
J. THE INTERNATIONAL PERFORMERS AID TRUST (IPAT) .....	57
K. LIBERTY .....	57
L. PERFORMERS ALLIANCE .....	57
M. PPL PERFORMER BOARD .....	58
N. SECTOR SKILLS COUNCIL .....	59
O. TRADES UNION CONGRESS .....	59
P. BAPAM .....	63
Q. CDET .....	63

## CHAPTER 7: COUNCIL

A. MEETINGS .....	64
B. BY-ELECTIONS .....	64

## CHAPTER 8: APPEALS COMMITTEE

A. THE COMMITTEE .....	65
B. HEARINGS .....	65

## CHAPTER 9: NATIONAL, AREA & SPECIALIST COMMITTEES

A. NATIONAL COMMITTEES .....	67
i. Northern Ireland.....	67
ii. Scotland.....	68
iii. Wales.....	71
B. REGIONAL COMMITTEES .....	74
i. London Area .....	74
ii. Midlands Area .....	75
iii. Northern .....	76
iv. South East.....	80
v. South West .....	82
C. SPECIALIST COMMITTEES	
i. Audio .....	84
ii. Concert and Session Singers.....	85
iii. Members With Disabilities .....	85
iv. General Branches .....	86
v. Health and Safety .....	86
vii. International Committee for Artists' Freedom (ICAF).....	86
viii. Lesbian, Gay, Bisexual and Transgendered.....	88
ix. Minority Ethnic Members' .....	88
x. Stunt Committee .....	89
xi. Walk On and Supporting Artists .....	90
xii. Womens' Committee.....	90
xiii. Choreographers' Committee .....	91
xiv. Theatre Designers' Committee .....	92
xv. Theatre Fight Directors' Committee .....	92
xvi. Young Members' Committee.....	92
xvii. Models' Committee.....	93
xviii. Stage Management Committee.....	93
xix. Theatre Directors' Committee .....	93

## CHAPTER 10: STAFF CHANGES

A. STAFF CHANGES 2010.....	94
----------------------------	----

## CHAPTER 11: MEMBERSHIP

A. MEMBERSHIP AT DECEMBER 31, 2010.....	95
---	----

## CHAPTER 12: OTHER BENEFITS

A. BENEVOLENT FUND.....	97
B. HEALTH CARE .....	97
C. FOREIGN LANGUAGE REGISTERS .....	97
D. INSURANCE .....	97
E. EQUITY PENSION SCHEME (EPS).....	98
F. LEGAL ADVICE AND PROTECTION.....	98
G. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS .....	99

## CHAPTER 13: IN MEMORIAM

A. IN MEMORIAM.....	100
---------------------	-----

## APPENDICES

1. Annual Representative Conference Minutes .....	104
2. Equity President, Council, the Appeals Committee and Standing Order Committee Elections .....	123
3. Variety Branch Officials.....	128
4. Variety Advisory Committee .....	130
5. Independent Radio Commercials Rate Card .....	131
6. Members of Staff .....	135
7. General Branches.....	137

## CHAPTER 1:

# GENERAL

## A. ANNUAL REPRESENTATIVE CONFERENCE

The 2010 Annual Representative Conference was held at the Ibis Hotel, Earls Court, London on 23 and 24 May. There were 112 representatives and 30 members of the Equity Council in attendance. A full report of the Conference is set out at Appendix 1.

## B. BALLOTS

1) President, Council, Appeals Committee and Standing Orders Committee

The elections took place in July 2010 with the result declared on 14 July 2010. 4,269 ballot papers were returned which is 12 per cent of the total distributed. While still disappointing, this represents an increase of one third over the members voting in the previous elections for President, Council, Appeals Committee and Standing Orders Committee.

The results are set out in full in Appendix 2.

2) Variety Advisory Committee

The elections took place in October and November 2010 with the result declared on 3 December 2010. 397 ballot papers were returned which is just 4 per cent of the total distributed.

The results are set out in full in Appendix 2.

## C. LOBBYING ACTIVITY

In 2010 Equity stepped up its lobbying and campaigning activity in response to a number of new challenges. The union also continued to pursue a number of established policy positions on behalf of members working across sectors organised by Equity. These campaigns were backed up by the activities of the Performers Alliance Parliamentary Group, a cross party grouping of MPs and Peers who work on behalf of members of Equity, the Musicians Union and the Writers Guild of Great Britain.

### i. Consultations

Equity responded to a total of 16 Consultations during 2010. The consultations were issued by organisations including the Department for Culture Media and Sport, the BBC Trust, TUC, the European Commission, the Low Pay Commission, Ofcom, UK Film Council, the Intellectual Property Office and Arts Council England. The following is a summary of the key areas of activity undertaken by Equity in 2010:

#### a. GENERAL ELECTION

Equity sought to influence the large number of new parliamentarians during the election campaign in April. 1300 PPCs (Prospective Parliamentary Candidates standing in the election) were contacted via email and made aware of the union's Respect the Arts Manifesto, which drew together 12 key priorities; 6 for the arts and 6 for broadcasting. 40 Candidates from the Green Party, Liberal Democrats and Labour Party pledged their support for the Manifesto. Equity also engaged with the incoming Government through arranging meetings with the new Ministerial team at the Department for Culture, Media and Sport and taking part in the Conservatives Creative Industries Network as well as through contact with special advisers, officials and the Prime Minister's envoy to the trade union movement.

Following the General Election there were a number of changes to the composition of the Performers Alliance Parliamentary Group. Following the retirement of Group Secretary Neil Gerrard and the loss of Chair Janet Anderson's seat, a new Chair (Baroness McIntosh) and Secretary (Don Foster, Lib Dem) were recruited. John Whittingdale (Con) joined Michael Connarty (Lab) as Vice Chair. Due to the high turnover of MPs, a number of new and young parliamentarians were targeted for recruitment by the Group. A series of one-to-one meetings with these new members ensued.

#### b. ARTS FUNDING/COMPREHENSIVE SPENDING REVIEW

Arts funding faced significant threats throughout 2010. After the General Election, Equity drafted a joint letter from the unions of the Federation of Entertainment Unions calling on the new Secretary of State for Culture, Jeremy Hunt, to consult with trade unions in advance of decisions being taken as part of the Comprehensive Spending Review process. The Equity Council also collectively wrote to the Prime Minister and Deputy Prime Minister about this issue.

Prior to the CSR, Arts Council England had already been forced to cut support for Regularly Funded Organisations by 0.5% for the period 2010/11 due to a £23m cut in funding from DCMS. It was feared that the CSR

could result in a further cut in the region of 25-40% over 4 years. In response Equity launched the Save our Theatre Campaign.

As part of this campaign Equity contacted all MPs to provide them with a briefing on the economic contribution of the arts along with a copy of the campaign postcard. MPs then submitted a number of parliamentary questions and Early Day Motions in support of the campaign. Around 70 Equity activists attended the All Together For Public Services rally at Westminster Central Hall the day before the Comprehensive Spending Review announcement. The rally was then followed by a mass lobby of Parliament, where a number of members put across the case for arts funding in meetings with their constituency MPs.

Equity also sought to influence the arts funding agenda by providing a response to the Arts Council England Consultation: Achieving great art for everyone and through submitting evidence to the Culture Media and Sport Select Committee Inquiry into Arts Funding. Towards the end of 2010 lobbying and campaigning activity shifted towards local government level, where further cuts to arts funding were threatened due to a reduction of over 28% to local authority budgets.

#### **c. FILM**

During the summer months Equity supported the broad based campaign to save the UK Film Council from abolition. Over 25,000 people, including a number of Equity members, signed the Save the UK Film Council petition. The Government resisted requests from trade unions, including Equity, to meet to discuss the future of film funding and strategy, however through correspondence, assurances were sought and received that National Lottery and tax relief support for film would continue. Equity also contributed to a British Screen Advisory Council paper to the Government on this issue, stressing the importance of retaining the Film Council's training, diversity and advocacy work.

#### **d. PUBLIC SERVICE BROADCASTING**

The BBC Trust published its Strategy Review in March. The document contained proposals to close 6 Music and the Asian Network, to end BBC Switch and Blast!, to reinvest £600m a year in high-quality content production, to cut the online budget by 25% and foreign TV imports by 20% and to reduce senior management pay by a quarter by 2013. In its response Equity addressed a number of issues including attacks on talent pay, cuts to digital services and radio drama and the need to properly look at regional production issues.

Members of the Performers Alliance Parliamentary Group had already made interventions in parliament following the cancellation of Silver Street, a radio drama on the Asian Network. The Strategy Review then prompted a series of EDMs and other interventions on Asian Network and the Campaign to Save 6 Music. Equity staff and members took part in an FEU parliamentary reception to mark 'a celebration of BBC Radio 6 Music, the BBC Asian Network and the BBC website' in late March. In July the Trust finally accepted plans to close down the BBC Asian Network as a national service but rejected the closure of BBC 6 Music. The Trust concluded that while it would agree a formal proposal from the BBC to close the Asian Network "it would need to be convinced that any alternative proposed would be a clear improvement in terms of overall public value for British Asian audiences."

In August Equity members joined in with online lobbying campaigns in response to Government plans to cut the BBC licence fee as part of the Comprehensive Spending Review. The new settlement saw the BBC take on responsibility for funding S4C and the BBC World Service and agree to freeze the licence fee for 6 years. In response the Performers Alliance raised the issue of potential threats to the funding for radio drama on the World Service in parliament at its annual reception.

#### **e. COPYRIGHT AND PERFORMERS' RIGHTS**

In early 2008 Equity and BECS responded to the first stage of a two-part consultation about the Gowers recommendations on copyright exceptions. The second stage of the consultation, on proposals to change the nature of educational, research and library exceptions to copyright, took place in early 2010. BECS and Equity also kept in regular contact with the Intellectual Property Office and towards the end of 2010 provided responses to its Review of Intellectual Property & Growth. Equity also provided evidence to the CMS Select Committee Inquiry into the Protection of Intellectual Property Rights Online.

Equity also played a central role in achieving the passage of the Digital Economy Act through its own lobbying and participation in the Creative Coalition Campaign, which brought together unions and industry groups to support the Government's proposals to limit illicit file-sharing. The Coalition has engaged in a considerable amount of activity including meeting with MPs and Peers, providing briefings, organising events to highlight the importance of intellectual property rights and meeting with journalists. As Chair of the Coalition, Equity's General Secretary Christine Payne featured frequently in the press during 2010. The DEA passed just before parliament was dissolved. Those clauses containing measures to tackle illegal file sharing survived negotiations with the opposition parties during the wash-up process. Equity and the CCC will continue to work with Government and Ofcom during 2011 to ensure the full implementation of the Digital Economy Act.



**f. UP FRONT FEES**

The draft Conduct of Employment Agencies and Employment Businesses (Amendment) Regulations were debated and agreed in parliament at the start of July and came into effect later in 2010. The amended Regulations introduce a ban on upfront fees for work finding services for photographic and fashion models. They also extend the statutory cooling off period for actors, background artists, dancers and other performers who are charged up front fees from 7 to 30 days. Performers now also have the right to object to the information included in publications issued by agencies within a 7 day period and will be able to claim a refund if these publications are not produced and made available to potential employers within 60 days.

In 2009 the Department for Business had originally proposed to ban all upfront fees for work finding services for models, actors, background artists and walk-ons, following extensive lobbying by Equity and BECTU. Following the changes to the proposals, the two unions jointly wrote to employment Minister Pat McFadden, urging the Government to stick to its original proposals.

In June 2010, prior to the debate on the new Regulations, Equity wrote to Department for Business Ministers and the newly elected Chair of the BIS Select Committee, Adrian Bailey MP, urging them to revisit the issue urgently with a view to extending the ban to other categories of entertainers and introducing a system of licensing for agents.

**g. NATIONAL MINIMUM WAGE**

This year Equity obtained a commitment from the Labour Government to supply sector specific advice for the entertainment sector on the National Minimum Wage. This recommendation, which formed part of the 2010 Low Pay Commission Report, had been sought by Equity for some time. In response to fears that the new Government would not honour this commitment Equity contacted Edward Davey MP, the new Minister for Employment Relations, who then issued a statement confirming that the Government accepted the Commission's recommendation and that work could proceed on formulating the advice.

Later in 2010 the Department for Business released a statement announcing that from 2011 employers who deliberately flout minimum wage laws will be publicly named under a new scheme. Under the scheme, employers who breach NMW rules will be publicised by the Department and will be given them three months to 'put their house in order'.

**h. THE VETTING AND BARRING SCHEME/CRIMINAL RECORDS BUREAU**

There was significant progress on achieving a fairer system of child safeguarding during the last year. Equity provided evidence to Sir Roger Singleton (Chair of the Independent Safeguarding Authority) who had been asked to conduct a review of the rules for those who work or volunteer on a 'frequent' or 'intensive' basis with children and vulnerable people. The Review recommended changing the definition of 'frequent contact' with children and vulnerable groups to mean 'once a week' rather than 'once a month'. 'Intensive contact' was redefined as 'more than 4 times a month'. Most crucially it was agreed that the scheme would only apply when workers are dealing with the same children on each occasion. This meant that going forward, performers working in different schools or with different groups of children/vulnerable people would, in most cases, not have to register with the ISA. The then Government accepted these recommendations.

In July the Home Office then decided to halt registration with the new Vetting and Barring Scheme, having taken on board extensive criticism from community and performers' groups, including Equity. Equity contacted Tim Loughton MP, the Minister overseeing the scheme, welcoming the suspension. Equity also resubmitted its evidence to the Government's new Reviews of the Criminal Records Bureau and the VBS towards the end of 2010.

**i. LICENSING ACT**

Following a consultation exercise at the start of 2010, the previous Licensing Minister committed to tabling a statutory instrument which would bring about an exemption from the Licensing Act for smaller venues (those with capacity under 100) before the dissolution of parliament. The promised exemption suffered a number of delays and in the end was not delivered before the general election.

Equity had continued to argue that the exemption should apply to venues with a capacity of up to 200, as per the proposals contained in the Live Music Bill tabled by Lord Clement-Jones. Equity and the Musicians Union provided briefing material for members of the Performers Alliance Parliamentary Group who supported the Bill during debates in both Houses. The Live Music Bill eventually fell during the wash-up process due to a lack of support from the Government, but was re-introduced in an amended version in the next session.

Prior to the election, the Conservatives and Liberal Democrats had both publicly promised an exemption for live music venues with a capacity of up to 200. A commitment to the exemption then appeared explicitly in the Liberal Democrat manifesto. Equity met with John Penrose MP, the new Minister with responsibility for the Licensing Act, after the election. The Minister was keen to open up a channel of communication with the union and was very receptive to Equity's arguments concerning the 'regulated entertainment' provisions of the Act. He stated that he was committed to working with us to find a solution to the issues faced by our members that can also

accommodate the concerns of local authorities.

#### Other activities

This year Equity reached an agreement with the UK Border Agency for Equity to receive monthly data reports on artists entering and working in the UK under the Points Based System (PBS). For some time there had been an impasse due to concerns related to Data Protection legislation which has now been overcome. Equity also continues to work closely with Skillset and Creative and Cultural Skills, the Sector Skills Councils for the creative industries.

## **D. MARKETING AND COMMUNICATION**

### **i. Job Information Service**

#### **a. BREAKDOWN**

Acting Male	587
Acting Female	601
Dance Male	222
Dance Female	220
Singing	305
Variety	92
Non-Performing (stage management, choreography, theatre design, directing)	95
<b>TOTAL JOBS:</b>	<b>2163</b>

#### **b. JOB PROVIDERS**

##### *Casting directors:*

Debbie O' Brien for 'Guys and Dolls' (Kilworth House), 'Flashdance the Musical', 'Little Shop of Horrors', 'Aladdin' and 'Jack and the Beanstalk'. Pippa Ailion for 'Legally Blonde the Musical', 'FELA!' (National Theatre), 'We Will Rock You' (West End/UK tour/Holland), 'Billy Elliot the Musical' (West End), 'Million Dollar Quartet' and 'Wicked the Musical' (West End).

##### *Theatre Companies, Theatre in Education Companies and Regional Theatres:*

Hull Truck, Chain Reaction Theatre Company, Spectacle Theatre, Ladder to the Moon, Ten Ten Theatre, Chol Theatre, Blah Blah Blah, Theatre Hullabaloo, Sixth Sense Theatre for Young People, Oily Cart, Clean Break, Konflux Theatre in Education, Impact Universal, The Comedy School, Chichester Festival Theatre, The Birmingham Stage Company, Pitolchry Festival Theatre, Dundee Rep Theatre, Sheffield Theatres, The Gala Theatre, The Albany Theatre, Tobacco Factory Theatre, The Roses Theatre, The Broadway Theatre, The Dukes, Royal and Derngate, Hampstead Theatre, Yvonne Arnaud Theatre, Bristol Old Vic, The Theatre Chipping Norton, Harrogate Theatre, Theatre by the Lake, Regent's Park Open Air Theatre, The New Vic, York Theatre Royal, Oxford Playhouse, The National Theatre, Soho Theatre

##### *Teaching:*

Stagecoach Theatre Arts, The Pauline Quirke Academy of Performing Arts, Oxbridge programs, Various Creative Partnerships

##### *Initiatives:*

Theatre Royal Haymarket/Masterclass, Old Vic New Voices

##### *Training Schools and Universities:*

RADA, The Poor School, Arts Educational Schools, The BRIT School, National Youth Theatre, Cambridge University

##### *Community Arts*

Pedestrian Arts, SK4, Sense Scotland, Mind the Gap, Dream Arts, The Castle, ABC Arts Aberystwyth Arts Centre, The Point Eastleigh

##### *Circus and Variety:*

Wired Aerial Theatre, Circus Space, Upswing Aerial Dance Company, No Fit State Circus, Moulin Rouge Paris

##### *Dance Companies:*

Scottish Dance Theatre, Phoenix Dance Theatre, Shobana Jeyasingh Dance Company, Srishti – Nina Rajarani Dance Creations, Balbir Singh Dance Company, Kompany Malakhi, Northern Ballet Theatre, DV8 Physical Theatre, Ascendance Rep, Random Dance, DanceXchange Ludus Dance

*Dance Training:*

DanceEast, Trinity Laban, The Northern School of Contemporary Dance

*Role-play/Storytelling:*

RoleplayUK, The Living History Project – Hatfield House, Knights Templar Events, EdComs

*Museums/Trusts:*

National Maritime Museum, The Shakespeare Birthplace Trust, Royal Armouries

*Opera Companies:*

Scottish Opera, Opera North, Welsh National Opera

**New Job Providers**

Royal Botanic Gardens Kew, Middlesex University, The Actor's Workshop, Salford Heritage Service, Big Wheel, Belinda King Creative Productions, ROH2, The Customs House, Primary Colours, Alesund Ballettskole, Peace Child International, ITN, Bath Soft Cheese Ltd, Wiener Staatsballet, Victoria & Albert Museum

**ii. Events**

In 2010 Equity members and Organisers representing the union participated in the following as exhibitors, panellists, workshop providers and speakers further raising the profile of Equity amongst members and potential members and within the wider industry.

ActorsExpo; Bright Young Things, Bristol Juggling and Circus Skills Convention, British Dance Edition, British Juggling Convention, Catholic Stage Guild Annual Student Event, The Clothes Show, Comedy School's Funny Festival, Covent Garden May Fayre and Puppet Festival, Clowns International, The Dance Show, Edinburgh Festivals, Glastonbury Festival, International Brotherhood of Magicians Convention, Eastbourne International Magicians' Convention, Keeping It Live Showcases, Kidology, Launch!, Leicester Comedy Festival, London Fashion Weeks, Move it! (Dance event), National Student Drama Festival, Performers Alliance Parliamentary Reception, Spark Children's Arts Festival, Studio Days at Shepperton and Teddington, Take Off 2010, Various student showcases, VOX 2010,

**iii. Website and Social Media**

Following a period of research, consultation with members and the employment of a web consultant (Colin Farrow) a new Equity website was commissioned.

A competitive pitch process was undertaken and NetXtra, the designers of Bectu's site, was given the job. The new site aims to deliver what members need in a quick and easy-to-follow fashion and it will include a new members' directory, Member's Area, a news and events section and a revamped Job Information Service. The site will go live in April 2011.

On the social media side, Equity provided live updates on Facebook and Twitter at the ARC in May for the first time. Twitter has been used to great effect in campaigning, particularly against the arts cuts. We have also been using Flickr to share campaigning photos and have uploaded a number of videos to our YouTube channel, including a film of the Parliamentary Reception in November.

**iv. Training**

Equity Ambassador training continued during 2010 and by the end of the year the network had grown to 117 following workshops in Glasgow and Cardiff. Ambassadors are members who take a lively interest in the work of Equity and actively talk positively to people in workplaces about the union and, very importantly, help to maintain Equity's profile. Ambassadors have gone on to develop their own initiatives such as setting up meetings for cabaret singers, establishing contacts with local schools and colleges and getting more involved in the union by being elected to Council, specialist and branch committees. This work will continue in 2011.

In 2010 Skillset had severe reductions in its funding which meant they ceased to administer our Careers and Learning Advice service. After a short hiatus the three advisors became available for members to contact directly to set up one-to-one advice sessions. The union also arranged some advice days in London and Manchester and asked the advisors to participate in some of our events. All three are Equity members who continue to work as performers and who have been trained to the national gold standard for delivering Information, Advice and Guidance. Information about them and the how the service now operates is available on the Equity website ([www.equity.org.uk](http://www.equity.org.uk)) or from Louise Grainger (020 7670 0214)

In Wales our multi-union partnership continued and the CULT Cymru programme of short continuing professional development workshops continued to deliver to our members and those of sister unions (NUJ, BECTU).

Our joint Federation of Entertainment Unions (FEU) project received extension funding from the Union Learning Fund so we were able to continue the a series of one-day workshops around England (due to funding restrictions) and increase

the range of subjects to include Marketing Yourself and Your Work; Motivation and Success; and Money Matters alongside the existing workshops on Copyright, Freelance Survival Kit, Using Social Media, and Build your Own Website. We developed [www.feuttraining.org](http://www.feuttraining.org) to help support this work and to provide a lot of other useful resources for our members. To access these, members need to register on the website which will be further developed in 2011.

During the Edinburgh Festival we ran a week of successful workshops on: Doing it For Money as well as Love; Forum Theatre, Getting Ahead as a Theatre Director, The Small Print, and a daily Drop-in Advice Zone for people to raise issues or problems they were experiencing with us or to find out more general information. In addition we were involved in other organisation's events such as a new initiative (at our suggestion) – the Fringe Trade Fair, the Cabaret Symposium and others.

We refined our Equity Deputy Training so there is now level 1 for members who are taking on the role for the first time or who are interested in knowing more about what is involved in being a Dep, and Level 2 for members who are already experienced at being a Deputy and want to explore taking their activities further. A new Guide to Being a Deputy was produced to help support members who undertake this key role for the union. Other activist training was developed including Council Induction and New Committee members and this kind of training is being further expanded.

## **v. Publications**

In addition to the Equity Diary, Review of the Year and Annual Report we published three Equity magazines. A large amount of material was produced for campaigning across the UK. Recruitment materials were created aimed at many different member audiences, these materials have been reviewed and there re-design began.

## **E. RECRUITMENT & RETENTION**

In spite of the continued difficulties facing the economy in 2010, Equity again ended the year with an in-benefit membership total in excess of 36,500, and a record 34,157 paying members, the highest end of year total since the end of the closed shop. The number of rejoins in 2010 was a 2nd best ever total of 1639. The student membership scheme also ended the year strongly, on a December high of 5190.

The economic situation facing our members continues to be a concern, and 2011 will be a challenging year for membership numbers. We remain positive that the hard work of union members and officials, together with the developments in communications and recruitment materials, will enable the union to continue to buck the trend for declining numbers experienced by our sister unions.

## **F. CLARENCE DERWENT AWARDS**

The 2010 Clarence Derwent Awards were given to:

Josefina Gabrielle for her performance as Nicky/Ursula, in Sweet Charity (Menier Chocolate Factory)

Stanley Townsend for his performance of Theseus, in Phedre (National Theatre)

The Awards were presented on Monday 6 December 2010 at 10:00am in the Duke of York's Theatre, St Martin's Lane, London.

The judges were: Critics Benedict Nightingale (The Times) and Michael Billington (The Guardian), theatre director Richard Digby Day, theatre producer Thelma Holt, actor Frederick Pyne and Equity President Malcolm Sinclair.

At the ceremony, Equity also presented the 2010 young member and student bursaries. The winners were:

Young Member Bursary (£500 each) Samantha Laurilla, singer/actress from Ringwood, who wanted the money for dance lessons, shoes and clothes and to pay for Spotlight and Jon Udry, a juggler from Cornwall now in London who wanted the money to develop a new act and specifically to pay for a loop machine to create rhythms and soundtrack for the act. Student Member Bursary (£500 each) has gone to Victoria Glazebrook, studying drama at Exeter University, and Kyle Korver, studying musical theatre at Stella Mann College.

## CHAPTER 2:

# LIVE PERFORMANCE

2010 was a landmark year for Live Performance as you will read in the body of this year's Annual Report.

Recruitment and Retention activity initiated in the department contributed towards the Union maintaining its 36,500 members in a very difficult year economically and the campaigning approach to negotiations, which links the activity of the Working Parties directly to members working in the field, continued to achieve results with new agreements in Commercial and Independent Theatre. These will see the minimum increase to £400 by April 2011. The West End Agreement continued to ensure Retail Price Increases are added to wage levels each year of its four year life.

However it was in Subsidised Repertory where the Union faced its biggest challenge trying to deliver both £400 as a new minimum and parity of minimum wages between ASMs and performers.

The Union simply took the view that these two objectives had to be achieved and staff, deputies, members, branches and committees worked together to try and develop a result over an extended period. The 'Manifesto for Theatre' process was initiated in 2009 following very difficult and unsuccessful negotiations first time round. Meetings in the Nations and the English regions were followed up by cast and stage management meetings round the country and a member Conference at the Lyric Hammersmith in London in March 2010 to develop the 'Manifesto', as both our vision for subsidised theatre in the 21st century, sub rep and independent, and a tool to push negotiations in a more favourable direction. The 'Manifesto for Theatre Working Group' comprising members and staff working together developed the document that has been published both on the website and in print, and which, now that the Sub Rep negotiations are complete, is already being used in lobbying with Arts Councils and others in relation to the funding situation.

The Sub Rep negotiations which finally resulted in a deal between Equity and the Theatrical Management Association (TMA) would never have been successfully concluded without the 'Manifesto' process. The final agreement will result in the new £400 minimum being achieved for performers in most theatres by April 2012 and for smaller theatres, along with parity between ASMs and performers, by April 2016. The outcome, as with many negotiations, is not perfect, but the Union has achieved its two major objectives.

Many people played their role on the Equity side and it would be unfair to highlight individuals, however I would like to mention on the employer side Richard Pulford, now retired CEO of the TMA. Richard is as tough a negotiator as any I have met from the employers side in my 25 years as a full time trade union official, however in these discussions he injected a fairness, and a genuine sympathy to the plight of performers and stage management in relation to low wages, that was sincere and genuine. He and his team struck a harder bargain than the Working Party might have preferred, however he was always instrumental in ensuring performer's and stage management's legitimate concerns were properly considered on the employer side and Equity pays tribute to him for that.

No sooner than the 2010 industrial deals had been completed the never ceasing carousel turned on to the issue of funding and cuts from the Government to the Department of Culture Media and Sport, the arts funding bodies throughout the country, to the budgets of the devolved governments, and local Councils. Equity has moved further into campaigning mode to deal with this agenda, something that will be reported in greater detail in next years report as the greatest impacts of these changes will occur from 2011 onwards but already Equity members have been involved with placards, flags and stickers on protests and demonstrations in many parts of the country.

In Variety and for Creative Teams the 'Organising Approach' adopted by the Union's Council in July 2010 has seen the development of a 'Variety Organising Team' and a 'Creative Organising Team' of members and staff to work with the 'National Organising Team' to find new ways of addressing issues. In variety these include low pay/no pay, the closure of clubs and the resultant drop in work, no pick ups, refusal to employ female acts and for creatives maintaining and developing the Equity contracts and finding new ways to recruit directors, designers, choreographers and fight directors to the Union. The Stage Management Committee has been working with staff to improve the Union's profile amongst stage management across all agreements. A 'Performers Organising Team' will be established to increase our work in the areas affecting performers. In addition work will continue and be intensified in areas of no pay or low pay productions which operate outside the protection of Equity contracts and often not even the National Minimum Wage is respected. In 2010 the Independent Theatre Arts Committee took a huge step in the direction of unionising part of this sector through the establishment of a set of guidelines for outdoor touring companies, which represent best practice towards future Equity contract use, in a previously unregulated field.

The performers, stage management and creative team members who Equity organises in Live Performance have some of the most difficult and complex problems facing any group of workers in the UK. Members and staff working together in partnership, on an agreed agenda to recruit and retain members, to empower and activate those members through the Union structures, to train and facilitate those members in organising and industrial techniques and practices, remains the only way to improve the collective wellbeing of the professionals this Union represents. Developing and deepening Equity's 'Organising Approach' in the years to come will be part and parcel of strengthening the ability of this Union to deliver the agenda the members need.

Stephen Spence  
ASSISTANT GENERAL SECRETARY  
Live Performance and Organising  
Equity

## A. GENERAL

### i. THEATRE FIGHT DIRECTORS

The Fight Director's minimum rates uplifted from April 2010 are:

West End/NT/RSC/Opera and Ballet	£108.00
Commercial Theatre/MRSL 1	£96.80
Sub-Rep MRSL 2	£86.00
Sub-Rep MRSL 3	£74.00
ITC	£71.50

In line with other Equity Creative Team Agreements, the Agreement will run over a period of three years from 2010-13 with annual increase of RPI% capped at 3.5%.

### ii. Overseas Touring

A claim has been submitted to increase the rate from the current \$73.50 per day to \$77

The rates determined by Clause 6(b) of the Overseas Touring Agreement are £17, £41 and £54 respectively.

## B. LONDON THEATRE

### i. West End Theatre Agreement

From 11 January 2010 the minimum rates applicable on the West End Agreement increased by the December RPI which was 0.3%, giving the following minimum rates:

Category A	
ASM/Performer	£551.65
DSM	£601.65
SM	£651.65

Category B	
ASM/Performer	£501.50
DSM	£551.50
SM	£601.50

Category C	
ASM/Performer	£451.35
DSM	£510.00
SM	£560.00

### ii. West End Choreographers' Agreement

Negotiations for a new Choreographers Agreement were successfully concluded and introduced different rates for different categories of theatre in line with the new West End Agreement for Performers which established different minimum rates for different sizes of theatres. The new Agreement is for four years commencing 5 April 2010 with RPI increases subject to a ceiling of 3.5%.

Category A theatre (1,100 seats +)  
 Category B theatre (800 – 1,100)  
 Category C theatre (up to 799 seats)

The current rates are as followed:

Clause 17.1.1	Minimum fee for musicals	
	Category A	£3,885
	Category B	£3,716
	Category C	£3,378
Clause 17.1.2	Additional weeks A	£777
	Additional weeks B	£744
	Additional weeks C	£679
Clause 17.1.3	Minimum royalty A	£162
	Minimum royalty B	£148
	Minimum royalty C	£134
Clause 17.2.1	Minimum fee for plays	
	Category A	£2,271
	Category B	£2,172

	Category C	£1,975
Clause 17.2.2	Additional sessions	
	Category A	£132
	Category B	£126
	Category C	£114
Clause 17.2.3	Minimum royalty	
	Category A	£80
	Category B	£77
	Category C	£70
Clause 17.3.1	Small amount of choreography, per session	£114
AC Appendix 5.4	Daily rate	£121

#### West End Directors' Agreement

In 2010 we concluded negotiations on the West End Directors' Agreement which saw a change to the structure giving differing minimum rates according to the size of the theatre in the categories as determined by the Agreement for Performers and Stage Management. We achieved an increase of 4% for 2009 and then for 2010, an increase of 10% in Category B theatre and 15% for Category C theatre to give the following minimum rates for 2010:

Category C	£3082
Category B	£3390
Category A	£3544

#### vi. Shakespeare's Globe

This house agreement is negotiated annually and we achieved an increase in the actors' rehearsal and performance rates and the ASM rate by 1.5%. The DSM rate was increased by 2% and Head of stage management by 3%. This resulted in the following rates for 2010:

Rehearsal rate	£ 457
Minimum performance rate	£ 508
Standard performance rate	£ 574
Stage management assistant	£ 508
Stage management Deputy	£ 555
Senior stage management	£ 592

In addition, during the 2010 season the Globe mounted two touring productions engaging performers and stage management on the Commercial Theatre Agreement.

#### vii. Disney Theatrical Productions Limited

For the final year of our three year agreement the minimum rates increased in October 2010 by the RPI which was 4.6%, giving the following minimum rates:

Rehearsal salary	£586.81
Performance salary	£586.81 plus £53.35 for Sunday performance
ASM	£586.81 plus £53.35 for Sunday performance
DSM	£627.60 plus £53.35 for Sunday performance
SM	£709.18 plus £53.35 for Sunday performance
Dance captain	£141.91
Swing	£ 70.94
Understudy obligation	£ 28.37
Understudy performance	£28.37

## C. COMMERCIAL AND SUBSIDISED THEATRE

### i. Commercial Theatre Agreement

As background Equity's claim in April 2009 was to raise the minimum rate under this agreement from £350 to £400. Throughout 2009 Equity was negotiating with negative RPI which presented the employers the opportunity of offering a pay freeze as a generous proposal!

However the Managers were prepared to agree to our claim to increase the minima in stages subject to Equity's agreement to certain productivity measures.

A formula that protects negative RPI but caps positive RPI at 2.5% applies to all financial items from April 2010 and April

2011

It is important to note that many contracts under this agreement are calculated with the minimum rate used for holidays, overtime and other relevant payments and that an increase in the minimum delivers financial benefits to many performers and stage managers working in this area, many of whom are working under inclusive contracts.

The new agreement, which runs from November 2009-March 2011, was endorsed by Equity Council on 26th January 2010.

The minimum weekly salaries currently being paid (from April 2010), are as follows:

MINIMUM WEEKLY SALARIES		
Normal Minimum	Once-Nightly	Twice-Nightly
Rehearsal Performer/ASM	338.00	338.00
Rehearsal DSM	423.00	423.00
Rehearsal SM	474.00	474.00
Rehearsal C&SM	507.00	507.00
Performer/ASM	380.00	415.00
DSM	475.00	510.00
SM	532.00	567.00
C&SM	570.00	605.00
Exceptional Minimum	Once-Nightly	Twice-Nightly
Performer/ASM	307.50	330.00
DSM	384.00	409.00
SM	430.00	458.00
C&SM	461.00	491.00
Subsistence	102.50	
Touring Allowance	192.00	
OTHER PAYMENTS		
Daily Touring Allowance	41.31	
Understudy obligation payment (per role per week)	14.69	
Understudy performance payment (per performance)	22.02	
Understudy performance payment (ceiling)	66.07	
Swing Dancer (per week)	18.39	
Dance Captain (per week)	33.05	
Flying (per week)	41.11	
Ceiling Salary (per week)	582.91	
Mileage Allowance	0.47	

During 2010 the majority of the cast were engaged on Equity/TMA Commercial Theatre Agreement contracts or contracts directly referring to the Commercial Theatre Agreement tours. Many tours entered the West End, with others touring the UK following a West End run.

## ii. Subsidised Repertory Agreement

We faced another tough year in our negotiations with the TMA on the Subsidised Repertory Agreement in 2010.

In light of the interim settlement reached in 2009, and with the culmination of the Manifesto for Theatre Campaign providing a clear indication of the strength of members support on the issue, Equity's Subsidised Repertory Working Party put forward an ambitious claim in January 2010.

Equity's priorities for this agreement were:



1. To achieve a minimum of £400 for ASM's and Performers
2. To restore parity between the minimum salaries for ASM's and Performers, whilst maintaining the current percentage differential for Stage Managers
3. To improve the MRSL for each Grade
4. To improve the subsistence and touring allowances
5. To introduce a specific payment for the use of a musical instrument and to ensure parity with MU minimum rates for doubling.

Following lengthy and difficult negotiations a final agreement was reached, with a longer time frame than customary in order to meet the priorities above, with the agreement to run for a six year period from October 2010-October 2016.

The negotiations achieved £400 for Grade 1 and 2 theatres by April 2012. ASM parity and £400 in Grade 3 theatres is achieved by April 2016. In order to arrive at parity and £400 over all categories it was proposed, and accepted, that the £400 minimum for Grade 1 and 2 be frozen from April 2012. However the MRSL rates will continue to increase, by 2.25%, 2% or 1.75% respective to Grade each year. It therefore achieves the targets of £400 and ASM parity, but also provides guaranteed increases to the MRSL rates, with MRSL 1 rate becoming £501 by April 2016.

Given the economic backdrop to negotiations during this period, particularly in the run up the governments Comprehensive Spending Review, and the impact this is to have on the subsidised sector, with immediate and future cuts to the Arts Council grants of theatres, together with the cuts to Local Authority funding, the achievement of an agreement that contains guaranteed increases to the minimum rates in this sector is an achievement. Members consulted towards the end of negotiations believed that in these circumstances, such an agreement in Subsidised theatre was the best way forward.

The new Agreement also allows for more than one performance on a Sunday with a performance rate of £50 for each performance. Sunday performances and the day off in lieu will be specified at the time the contract is entered into.

Subsistence and touring allowances will increase each year by RPI with a cap of 5%. New clauses are agreed for the recording and use of an EPK and for the hire of an Actors own musical instrument.

Equity Council accepted the working parties recommendation and endorsed the agreement on 5th October 2010.

Therefore the current rates are as follows:

<b>Performers Minimum Salary</b>	
Grade 1 Theatres	£380
Grade 2 Theatres	£380
Grade 3 Theatres	£365
MRSLs Grade 1 Theatres	£449.00
Grade 2 Theatres	£398.00
Grade 3 Theatres	£372.00
Stage Management Minimum Salaries	
ASM Grade 1, 2 and 3 Theatres	£344.00
DSM Grade 1 Theatres	£401.00
DSM Grade 2 Theatres	£363.00
DSM Grade 3 Theatres	£354.00
SM Grade 1 Theatres	£449.00
SM Grade 2 Theatres	£398.00
SM Grade 3 Theatres	£372.00
CSM Grade 1 Theatres	£486.00
CSM Grade 2 Theatres	£430.00
CSM Grade 3 Theatres	£405.00
Subsistence Relocation Allowance	£131.00
Subsistence Commuting Allowance	£115.00
Meal allowance	£10.03

Touring Allowance	£186.00
Other Payments	
Daily touring allowance	£32.09
Out of pocket expenses	£10.34
Understudy obligation (per week)	£16.75
Additional roles	£5.75
Performance payment – leading	£20.41
- other	£12.38
Mileage allowance	£0.44
Flying	£34.05
SM in costume	£5.14
SM extra services	£86.18
Head Boy/Girl	£25.35
Hire of performer's own instrument	£10.00

### iii. Theatre Choreographers' Agreement

Negotiations have now concluded for a new Agreement from October 2010 with a 2.5% increase followed by RPI increases in the Commercial Sector for 2011 and 2012 subject to a 3.5% cap.

In the subsidised sector the increases agreed are from October 2010, MRSL 1 – 4%, MRSL 2 3.5%, and MRSL 3, 2.5%, with financial increases for 2011 and 2012 limited to 2.5% on all grades.

New figures are as follows:

	DESCRIPTION	£
Minimum fees:	Commercial Theatre	
	Tours and Seasons	1153.64
	Lower Minimum/Commercial Repertory	619.50.
	Subsidised Repertory	
	MRSL 1	1114.44
	MRSL 2	990.77
	MRSL 3	925.17
Additional weeks:	Commercial Theatre	
	Tours and Seasons	394.63
	Exceptional minimum	259.33
	Subsidised Repertory	
	MRSL 1	446.16
	MRSL 2	396.41.
	MRSL 3	370.29
Daily engagements:	Tours and Seasons/MRSL 1 and 2	178.02
	MRSL 3	136.99
	Exceptional minimum	102.98
	Additional days:	Tours and Seasons/MRSL 1 and MRSL 2
	MRSL 3	108.690
	Lower Minimum/Commercial Repertory	76.59

### EQUITY/ITC AGREEMENT FOR CHOREOGRAPHERS

The Agreement is running without problems so it was renewed for a further year would be renewed for a further year with an

increase equal to the increase for the performers of 2.6% with a further uplift in 2011 of 3.9%.

The new minimum rates are as follows:

Full fee	£1,553
Additional weeks	£385.00
Minimum daily rate	£125
Minimum 3 hour session rate	£81.00

The minimum 3 hour session rate can only be used in the event that the location of the work required is in the same town as the Choreographer's home address.

#### iv. Theatre Designers' Agreement

The current Designer minimum rates (including last uplift dates) are;

##### SOLT / EQUITY Designer Agreement

In line with other Equity Creative Team Agreements, the Agreement will run over a period of three years from 2010-13 with annual increase of RPI% capped at 3.5%.

Effective from 5th April 2010:

Minimum Fees	£
Sets	
<b>Major Musicals</b>	
Category A Theatre	5,698.00
Category B Theatre	5,450.00
Category C Theatre	4,955.00
<b>Musicals</b>	
Category A Theatre	4,434.00
Category B Theatre	4,241.00
Category C Theatre	3,855.00
<b>Straight Plays/Small Musicals</b>	
Category A Theatre	3,295.00
Category B Theatre	3,152.00
Category C Theatre	2,865.00
<b>Weekly Fee</b>	
Category A Theatre	172.00
Category B Theatre	165.00
Category C Theatre	150.00
<b>Costumes</b>	
<b>Major Musicals</b>	
Category A Theatre	3,802.00
Category B Theatre	3,637.00

Category C Theatre	3,306.00
<b>Musicals</b>	
Category A Theatre	2,978.00
Category B Theatre	2,849.00
Category C Theatre	2,590.00
<b>Straight Plays/Small Musicals</b>	
Category A Theatre	2,217.00
Category B Theatre	2,121.00
Category C Theatre	1,854.00
<b>Weekly Fee</b>	
Category A Theatre	133.00
Category B Theatre	127.00
Category C Theatre	115.00

Lighting	
<b>Major Musicals</b>	
Category A Theatre	2,855.00
Category B Theatre	2,731.00
Category C Theatre	2,482.00
<b>Musicals</b>	
Category A Theatre	2,217.00
Category B Theatre	2,121.00
Category C Theatre	1,928.00
<b>Straight Plays/Small Musicals</b>	
Category A Theatre	1,647.00
Category B Theatre	1,575.00
Category C Theatre	1,432.00
<b>Weekly Fee</b>	
Category A Theatre	103.00
Category B Theatre	98.00
Category C Theatre	89.00

Expenses	
<b>Per day</b>	
Category A Theatre	50.64
Category B Theatre	48.44
Category C Theatre	44.03
<b>Overnight</b>	
Category A Theatre	113.97
Category B Theatre	109.01
Category C Theatre	99.10

#### TMA/EQUITY/BECTU Designer's Agreement

Please note negotiations on this agreement are currently taking place.

#### RESIDENT DESIGNERS

Minimum weekly salaries with effect from April 7, 2008 (increase 3%):

RESIDENT DESIGNERS		
Minimum weekly salaries with effect from April 7, 2008 (increase 3%):		
a	Head of Design	£
	MRSL 1	440.50
	MRSL 2	428.09
	MRSL 3	388.82
b	Resident Designer	
	MRSL 1	408.69
	MRSL 2	395.26
	MRSL 3	358.32
c	Assistant Designer	334.72

#### FREELANCE DESIGNERS

Minimum fees with effect from November 1, 2008: (increase 5%)

	SET AND COSTUME	LIGHTING
	£	£
RSC/NT		
Full	5,920.00	2,713.00
Small	3,552.00	1,357.00

Subsidised Theatre		
MRSL 1	3,400.00	1,269.00
Tour		1,769.00
Studio/Workshop	1,446.00	608.00
MRSL 2/3	2,491.00	693.00
Studio/Workshop	1,200.00	553.00

Commercial Theatre		
Normal Minimum Tour/	2,955.00	1,867.00
Season/Musical		
Straight Play	2,376.00	1,042.00
Exceptional Minimum Tour/	1,278.00	499.00
Season/Commercial Rep.		

FREELANCE DESIGNERS Cont.....		
Opera A (ROH, ENO)		
Full	6,508.00	3,166.00
1 Act and Small-scale tours	3,026.00	1,450.00
Opera B (SO, WNO, Opera North, GTO)		
Full	4,734.00	1,808.00
One Act	2,015.00	822.00
Small-scale tours	2,218.00	901.00
Opera C		
Full	2,227.00	905.00
1 Act	1,012.00	499.00
Ballet A (RB, BRB, ENB)		
Full	5,920.00	1,808.00
One Act	1,893.00	822.00
Small-scale tours	2,218.00	901.00
Ballet B (Rambert, NB, SB)		

Full	3,039.00	1,581.00
One Act	1,109.00	617.00
Small-scale tours	2,218.00	835.00
<b>Ballet C</b>		
Full	2,227.00	794.00
One Act	444.00	499.00

### ITC/EQUITY Designers Agreement

Minimum agreed rates from April 2010 to April 2011

Designer's fee	£2,104.00
Weekly fee for making	£412.50

### v. TMA Theatre Directors' Agreement

Negotiations on the TMA Theatre Directors' Agreement continued throughout 2010 and were not concluded.

## D. NATIONAL THEATRE

Each production elected a Deputy throughout 2010 following visits in the rehearsal periods. A claim for 5% on the minimum rates was submitted which was agreed bringing the minimum rates from April 2010 as follows:

### i. Actors

The rates from April 2008 are as follows:

Minimum basic	£391.90
Minimum performance fee	£23.08
Minimum rehearsal salary	£410.57
Maximum rehearsal salary	£811.47

Equity Pension scheme

Employer's contribution	5% of total salary
	Minimum £15.59 per week
	Maximum £46.05 per week

Employee's contribution

2.5% of total salary
Minimum £7.80 per week
Maximum £23.03 per week

Daily touring rate £55.12

The NT Live Agreement was reviewed. Although the screenings were successful this had not translated into revenue, so no royalties have been paid to date. For the second season of NT Live it has been agreed that the performers will receive a payment of one week's basic salary plus £150 which will buyout three repeat screenings. All screenings will take place within a one month window from the date of the live broadcast, unless otherwise agreed. The profit share payable to the actors has been improved with all participants sharing in the 70% net profits on a point share basis with all actors receiving between 1 and 4 points to be agreed with their representatives. For the Stage Management working on the actual performance of each NT Live Show a payment will be made of £200 which buys out all additional payments and there is no access to the royalty pool, save that if a recorded show is sold on to a television company for broadcast a further fee would be negotiable.

## ii. Stage Management

A claim for a 3.7% increase was submitted, together with an amendment to the overnight break to bring it in line with the BECTU Agreement. Therefore if a Stage Manager worked on a Saturday during the tech the following break period must be 35 hours. It was agreed that the number of Sundays worked should remain as 12, but the NT would like to ask Stage Managers to work more if so required, but this would be voluntary. A projected list of possible numbers of Sundays was circulated to the Group. The NT offered a 1% increase only, but it was agreed on the basis that, should the grant from the Arts Council for 2011/12 remain at current levels, a further 1% would be paid backdated to April 2010

Ben Donaghue and Neil Mickel remained as the elected Deputies for the group and thanks are recorded to them.

The new salary rates for 44 hour per week staff are as follows:

Senior Stage Manager	£40,296.72
Stage Manager	£39,292.92
Senior Deputy Stage Manager	£36,655.80
Deputy Stage Manager	£35,354.76
Senior Assistant Stage Manager	£33,267.24
Assistant Stage Manager	£31,886.04

Staff engaged on a 40 hour week are paid proportional salaries to the above based on the hourly rate.

## **E. ROYAL SHAKESPEARE COMPANY**

Negotiations for 2009 were not concluded until February 2010 when we agreed an increase of 3% on salaries and 2.9% on subsistence payments. This was on the basis that all those in the long ensemble received an additional payment of £300 for publicity filming. Unfortunately the RSC offered a pay freeze to all their staff in 2010 but did agree to increase our members' subsistence payments by the then CPI rate of 3.4%. This gave the following rates from April 2010:

Stage Management Minimum Salaries	£
Basic rates	
ASM	426.52
DSM	497.63
SM	568.71
CSM	625.58
Higher rates	
ASM	450.22
DSM	525.27
SM	600.30
CSM	660.35
Assistant Director Minimum Salaries	
News starter	446.23
Standard	489.10
Additional experience	513.91
Subsistence allowances	
Stratford	192.26
London (first four weeks)	319.66
London (per week thereafter)	256.00
Touring Allowance	
Weekly rate	404.25
Daily rate	57.25

### **i. West End Deputies' Committee**

The Committee met nine times during 2010. Throughout 2010 Rebecca Louis remained Chair of the Committee and Graham Hookham as Vice-chair. Marc Vastenavondt was the Committee's representative to the ARC. The Committee's motion to the 2010 ARC sought to ensure representatives from agents will participate on the working party during the next round of West End negotiations. Rebecca Louis and Graham Hookham continued to be the Committee representatives on the Backstage Conditions Working Party. In August Linda Yates came to a meeting to talk about Dancers Career Development. At the end of 2010 representatives from the Committee held a meeting with the Guild of Casting Directors to discuss casting issues. The first in a series of bitesize training modules were provided at the deputies' meetings.

## **F. INDEPENDENT THEATRE ARTS (Formerly Small Scale Theatre)**

### **i. General**

Independent Theatre Arts Committee

The committee met five times during the year, with three working parties.

During the year Stephen Spence met with the committee to discuss the Workshop Leaders Contract.



The committee continued to be very involved in Equity's Manifesto for Theatre Campaign, contributing to the working party, conference and final document. The committee believed it essential that the independent sector was represented in this important campaign.

The committee has put substantial work consolidating the work on Equity's Outdoor Touring Guidelines. The committee have built relationships with producers ensuring that 14 of the major operators are complying with the guidelines. This means that 75% of outdoor touring productions will be operating under Equity guidelines in 2011. Work continues on encouraging other producers to comply. The HMRC are being notified of those companies not adhering to their National Insurance obligations.

Outdoor touring venues have been contacted, and encouraged to only engage those companies complying with the guidelines. There is a growing amount of evidence to suggest that venues are beginning to regularly question companies prior to booking. The committee has ensured that the guidelines receive publicity, with the number of company visits increasing, coverage in the Equity magazine and The Stage.

Following on from the success of the Outdoor Touring Campaign the committee has begun to look at the Theatre in Education sector to launch a similar campaign. An extensive database of TIE companies has been developed, and initial work is starting on research into companies contractual status. The committee is conscious of the significant amount of time such a campaign will take, and have committed to dividing the work amongst committee members.

The committee have had several working parties over the year discussing the committee's communications strategy, Outdoor Touring Guidelines, TIE, fringe and the Manifesto for Theatre. One of the key aims from these useful meetings is a determination by the committee to ensure the engagement and communication with members in their sector.

The committee in 2010 continued with outreach work in the sector, attending a variety of festivals and events. Hannah Packham (secretary to the committee) and Andy Medhurst attended the Take Off children's theatre festival, and Kate Kavanagh attended National Rural Touring Forum Conference.

ITAC once again ran a number of workshops at the Edinburgh Festival encouraging greater awareness among members of the potential benefits of new media for both performers/stage managers and theatre companies. The ITAC will be reviewing Equity's presence in Edinburgh with staff and other committees early in 2011.

ARC motion 29 was submitted by the committee on research of the theatre industry, which was carried; members look forward to seeing this progressed in 2011.

ITAC lost Harry Smith this year as he moved to the US. Harry had been a great driving force behind the Outdoor Touring Campaign. The committee has also thanked Carol Griffiths for her work on the committee over recent years.

#### Members of the Committee:

Frances Rifkin (Chair)  
Andrew Macbean (Vice-Chair)  
Andy Medhurst (Councillor)  
Iain Armstrong  
Morna Burdon  
Caron Lyon  
John Plews  
Ian Teague  
Nick Russell  
Kate Kavanagh (co-opted)  
Deborah Charnley (co-opted)

#### Independent Theatre

In 2009 the ITC agreed to meet Equity's £400 claim over a two year period. Therefore the minimum rose to £385 from April 2010 and will rise again to £400 from April 2011. Subsistence and touring allowances will be increased by 1%. We have a commitment to revisit this should RPI increase significantly.

The Council accepted ITAC recommendation and endorsed the agreement on 26th January 2010.

Therefore the current minimums are as follows;

Please note: there is only one figure for both rehearsal and performance under this Agreement.

Minimum Salary from April 2010	£385.00
Relocation costs	
London companies	£104.03
Out of London companies	£ 84.84
Accommodation	
Own paying	£32.83
Accommodation Allowance (not own home)	£10.40
Weekly Touring Allowance	£252.50
Meal Allowances	
Overnight – breakfast provided	£14.44
Overnight – breakfast not provided	£21.00
Commuting costs threshold	£20.20

## ii. Equity/ITC Agreement for Choreographers

The Agreement is running without problems so it was renewed for a further year would be renewed for a further year with an increase equal to the increase for the performers of 2.6% with a further uplift in 2011 of 3.9%.

The new minimum rates are as follows:

Full fee	£1,553.00
Additional weeks	£385.00
Minimum daily rate	£125.00
Minimum 3 hour session rate	£81.00

The minimum 3 hour session rate can only be used in the event that the location of the work required is in the same town as the Choreographer's home address.

## iii. ITC/Equity Designers' Agreement

Minimum agreed rates from April 2010 to April 2011

Designers' fee	£2,104.00
Weekly fee for making	£412.50

## G. OPERA

### i. Agreement for Opera Singers

A claim was submitted in December 2009 for an increase of 2.7% to bring up the minimum rates against a background of falling inflation. This claim was not agreed by the Managers and after negotiations the minimum was increased by 1% rounded up to £353. There are no opera companies solely using this agreement but it provides underpinning to all of the various House Agreements.

### ii. Guest Artists

A claim was submitted of 2.7% for this agreement which is used widely in the industry particularly for the engagement of understudies. Following negotiations with SOLT the rates were increased by 1% rounded up as

follows:

Rehearsal Salary	£300.00 per week
Session Fee	£68.00 three hour session
Performance Fee	£243.00
Cover Fee	£84.50
Cut off 2011	£1,010.00
Subsistence	£79.00

### iii. Opera and Ballet Stage Management

Following negotiations the rates were increased by 1.0% as follows:

ASM	£315.00
DSM	£335.00
SM	£365.00
CSM	£403.00
Subsistence	£79.00
In costume	£15.15
Dress allowance	£10.10

### iv. Agreement for Opera Directors

The Agreement has now expired and a claim has been made to SOLT/TMA to renew for a further four year period with financial increases of RPI plus 1%. This would mean an increase of 5.4% from April 2010. As yet there has been no confirmation whether this has been accepted and new figures are awaited.

### v. Royal Opera House/English National Opera

Main House	£8,832.00
Studio	£5,005.00

### vi. Glyndebourne, Scottish, Welsh National Opera, Opera North

Main House	£6,242.00
Studio	£3,772.00

### vii. All other companies

All other companies	£3,777.20
---------------------	-----------

### viii. Opera Singers' Pensions Scheme

The money purchase scheme funds have transferred to Norwich Union with First Act administering the new Opera Singers Pension Scheme. The Royal Opera House and Opera North agreed to fund additionally the life cover element which will make the money purchase scheme more beneficial than the old scheme, and although the other Houses will not do this, the other members agreed to fund the contribution from their own contribution. Equity continues to pay this in advance and recoup the money from the various Houses, so that the new Opera Singers Pension Scheme is now fully operative.

Legal and General are now administering the Final Salary section of the scheme. The winding up of the Scheme has not yet happened and is pending one final meeting of the Trustees to sign all the papers. Trustee insurance cover has now ceased, although an arrangement has been agreed with the Royal Opera House, English National

Opera and Equity to provide continued support to the Trustees if necessary.

### ix. Opera and Ballet Touring Allowances

The rates have increased currently in line with RPI and the rates as of Jan 2010 are as follows:

Weekly rate	£272.50
Single performance rate	£45.60

Enhanced rates (plus 25%) for Aberdeen, Birmingham, Manchester, Glasgow, Leeds, Liverpool and Sunderland:

Weekly rate	£340.60
Single performance rate	£ 57. [NO DECIMAL PROVIDED]

#### And by 33% for London

<b>Weekly rate:</b>	<b>£363.30</b>
<b>Single performance rate</b>	<b>£ 60.80</b>

### x. English National Opera

#### a. Chorus

The Management offered a tiered pay increase of between 0% and 2% and the Chorus were offered 1% which was increased to 1.5% until August 2010 which was accepted. A further pay claim was submitted but the Chief Executive of the ENO contacted all of the Unions via the General Secretary advising them that they must stall pay negotiations until the uncertainty surrounding Arts Council funding was resolved. In June 2010 their 2.7% grant had been reduced by 0.5% and November 2010 a meeting was arranged with all three Unions where the ENO advised that for 2011/12 there would be a further grant reduction of 6.9% with uncertainty for the next three year period. They therefore have proposed a pay freeze for the two year period from August 2010 until August 2012 and have also asked that the Chorus hours be increased from 27 to 30 from the period March 2011 to March 2012. The Chorus have offered a pay freeze for one year until August 2011 and 17 weeks in the required period when they would work for 30 hours before receiving overtime. A final agreement has not yet been made.

The Chorus Deputies for 2010 were Geraint Hylton, Gloria Crane and David Dyer and thanks are recorded to them for their work on behalf of the Chorus, as well as the Committee.

This year's annual salary increased on July 1st 2009 to £33,190.13 with a pension contribution of £5144.37.

Thanks are recorded to both the Deputies and the Committee.

#### b. Extra Chorus

There were some difficulties between Equity and ENO concerning the Extra Chorus rate, as the ENO had frozen the rate which usually uplifts with the Chorus rate, without informing Equity. It had increased by 5.4% to £90.50 for the 2007/8 season but had remained at that rate. Although the ENO had indicated that they intended to revisit the subject of separating the rates they had never formally done so. It was agreed that the rates would increase by 1.5% to match the Chorus increase but only from April 2010. The rate increased to £91.50 plus holiday pay from April 2010.

We have asked for the four week notice of cancellation to be increased to twelve weeks.

#### c. Stage Management

In line with the Chorus the pay offer of 1% was increased to 1.5% which was accepted by the Stage Management.

Alex Hayesmore continued as the Deputy for the Stage Management team. Current rates are:

Stage Manager:	£41,487.19
Deputy Stage Manager	£38,052.24
Assistant Stage Manager	£30,305.16

#### d. Actors/Dancers

Rates were increased by an additional 2.5% in respect of a buy out of media rights to archive, news access,

educational and marketing uses and a further 1.5% applied to rates from April 2010 giving minimum rates of pay as follows:

Actors	£317.37
Dancers	£327.72

Holiday pay is paid additionally as a separate item.

If a recording takes place for broadcast in line with the media deal for the Chorus and Stage management a further payment is made equal to 1.25 times the basic salary. There has been no further increase as negotiations are taking place around a pay freeze.

## xi. Glyndebourne

### a. Chorus

2010 was a turbulent but productive year. It commenced with the imposition of a pay freeze so that the minimum rate of pay remained at £380. However a bonus of £337 was awarded to all Choristers who had worked in 2009 later in the year when Glyndebourne's financial situation was better than had been forecast. Glyndebourne also imposed a freeze on the media payment and the Chorus wrote an open letter to Management complaining about the way the Chorus themselves had been cut out of the negotiating process with Glyndebourne and their loss of rights. As a result negotiations commenced with Glyndebourne to establish new ways in which consultation could take place, with a new timetable, and for the first time a permanent seasonal chorus agreement was entered into for those entering into a fifth year of continuous employment. This means that work will no longer be offered through the usual audition process for the Festival and Tour, but those qualifying will be issued with a Seasonal Permanent Contract which guarantees employment on both Festival and Tour unless there is a specified shortfall of employment. The pay of the seasonal permanent choristers will be subject to PAYE whilst those on continuous employment will remain under Schedule D. The rate of pay for 2011 has been agreed with a 4.6% increase.

Thanks are recorded to Anthony Osborne, Jacqueline Parker, Thomasin Trevize and Neil Williams for their help in negotiating a new Agreement with Glyndebourne for the Seasonal Permanent Chorus and for all their work on the behalf of the Chorus.

### b. Extra Chorus

The session rate remained in line with the Chorus to £88.60.

### c. Stage Management

The Stage Management group suffered the imposition of a pay freeze for 2010 and therefore salaries remained the same. Those who had been working the previous year received a cash bonus of £337. Negotiations continued around reducing the hours of work from 41 to 39 but it was agreed that rates would increase for 2011 by 4.7% but that the hours would remain at 41 for the foreseeable future:

Deputy Stage Manager	£403.21
Assistant Stage Manager	£342.09
Stage Management Dress	£14.21

Appearance in costume rate was agreed for £23.92 per performance and £35.88 for Directed Appearances.

Stage Managers entering a fifth year of employment are now Seasonal Permanent employees.

Thanks are recorded to Benjamin Lynch for acting as Deputy on behalf of the Group.

### d. Actors and Dancers

The non-speaking Actor rate was frozen at £304.00

The Dancers rate was frozen at £397

## xii. Opera North

Under the Opera North 2007 Agreement the Chorus received their scheduled 3% increase on April 1 2010. The chorus had agreed in 2009, given minus percentage inflation rates, to forego the 2009 increase on condition that the 3% due in April 2009 be added to the end of the agreement in April 2011. However the chorus have now been asked to forego the 2011 rise in the light of substantial funding cuts from ACE and the local authorities. At the time

of writing the chorus were considering their response.

Stage management salaries (as well as those for all employees at Opera North) were also frozen in 2010 but there was a £400 one-off payment in December 2010. The stage management rates are due to be reviewed with effect from August 2011.

Hazel Croft and long-serving Stephen Briggs continued as Chorus Deputies. Lindsey Owen continued as deputy for stage management. Membership levels remain at or very close to 100% among the permanent chorus.

#### Rates – chorus

1 April 2010

Salary	Vocal Maintenance
Level 1 £22,403 p.a.	£889.00
Level 2 £24,463 p.a.	£889.00
Level 3 £26,780 p.a.	£889.00

#### Rates (2009 -2011) - Stage Management

Position	Weekly Rate	Per Annum
Senior Stage Manager	negotiable	negotiable
Stage Manager	£540.25	£28,092.75
Deputy Stage Manager	£495.55	£25,768.79
Assistant Stage Manager	£444.66	£23,122.39
Temporary Stage Manager	£512.11	£26,629.50
Temporary Deputy Stage Manager	£463.72	£24,113.25
Temporary Assistant Stage Manager	£401.65	£20,885.72

### xiii. Royal Opera House

#### a. General

The Media Agreement continued to be used with the ROH taking the first 3D recording of Carmen. Although the Royal Opera House was stable financially, they were subject to the Arts Council cut of 0.5% of the 2010/11 grant and have a further cut of 6.9% to the 11/12 grant.

#### b. Chorus

The Chorus size remains at 48 and is working well with the additional permanent posts.

Salaries had increased until 1st September 2010 by 1%, and a further claim was submitted in the Summer for an RPI increase from that date. Management have responded by offering a pay freeze for this pay year due to the cuts in funding which was rejected by the Chorus who asked for some offer to be made. Management has now responded with a restatement of the pay freeze but with an indication that they would be able to look at a two year pay deal for the following two year period from 1st September 2011. Negotiations have not yet commenced on this.

Thanks are recorded to John Mulroy for continuing as Equity Deputy and to the Chorus Committee.

The annual salary for the Chorus is £37, 207.08 plus £3,166.32 media supplement.

#### c. Extra Chorus

Given that the rates for the Extra Chorus are tied in with the Chorus rate there was no increase from September 2010. Extra Choristers who went to Japan with the ROH went on the same terms as the regular Chorus.

.Rehearsal Session	£111.46
Opera Performance Session	£133.75
1st Night Performance	£156.03

Concert rates are as follows:

Concert day payment	£149.21
Rehearsal rate	£74.61

Thanks are recorded to Bryn Evans as Chair of the Extra Chorus Deputies.

#### **d. Stage Management**

Although an RPI increase has been claimed from 1st September 2010 there has been no increase in pay. Rates include the payment for media. Early in the year the Stage Managers rejected the Managers request to staff evening rehearsals.

Rates are as follows:

Senior Stage Manager	£48,551.64
Stage Manager	£44,461.20
Deputy Stage Manager	£38,373.00
Assistant Stage Manager	£32,397.12

Thanks are recorded to the Deputies Lynne Otto and Adam Lawley for all their work on behalf of the Stage Management.

#### **e. Actors and Dancers**

A new agreement was concluded that increased the basic rate by 2.5% in return for limited media rights such as news access and big screens bringing the weekly rate of pay inclusive of holiday pay for Actors/Dancers in Opera as follows: £339.71

Minimum dance fee    £24.36

The increase also applied to the Actors in the Royal Ballet

Actors in Ballet:

Rehearsal                £59.08

Performance            £59.08 per three hour session

Separate Agreements apply for recording for television or DVD purposes.

#### **xiv. Opera Deputies Committee**

The Committee held two quorate meetings in 2010 given the difficulties of arranging times when Deputies could meet. Meetings were eventually held in June and December. In the absence of any other nominations Bryn Evans and Julia Carson Sims remained as Chair and Vice Chair of the Committee respectively. Glyndebourne, now having a permanent chorus would be encouraged to send a representative from the Chorus which may help future meetings be quorate. The Committee did not put forward an ARC Motion or amendment and sent no delegate to the ARC. The Committee mainly discussed issues that had arisen in the various Houses sharing information about pay and negotiations for House Agreements.

### **H. BALLET AND DANCE**

#### **i. General**

The minimum rate under the Equity Agreement with SOLT and TMA was increased by 1% rounded up to £347.00 per week with effect from April 2010.

#### **ii. Dancer's Pension Scheme**

The Trustees continued to meet to review the management and development of the Scheme and received reports on investments. The Equity Trustees (Directors) are Andrew Hurst, David Pickering, Royal Ballet and Tamarin Stott, English National Ballet, with the Head of the Live Performance Department attending as an Observer. Christopher Nourse took over as Chair of the Scheme. Xafinity have been appointed as the New Scheme Administrators. There are 1,213 members of the Scheme, with 242 contributing members. The Scheme is doing well currently with a significant increase to the Trustees' reserve and therefore an 8% Bonus and 2% Interim Bonus was declared.

#### **iii. Dancers' Career Development**

Dancer's Career Development consists of the Dance Companies Resettlement Fund and the Dancer's Trust. The

Dance Companies provide the Fund with its resources through their Arts Council Grant by each contributing an annual sum equivalent to five per cent of their annual dancers salary bill. The Dancers Trust is intended to help dancers who do not qualify for money under the Dance Companies Resettlement Fund and support many dancers who have been employed in the commercial and independent sectors. . On an international level the DCD is a founder member of the International Organisation for the Transition of Professional Dancers, and is currently working on a reciprocal arrangement with the Dutch career development organisation.

The Head of the Live Performance Department remained on the Board on behalf of Equity together with Paul Mead who is the new Director from the Equity Council replacing Caryl Griffith to whom thanks are recorded. An approach has been made by the Participating Companies indicating that they would like to be directly informed of the work of the DCD rather than it being reported by the Directors who were Board members of the various companies. They want greater and better access to the work of the DCD as well as more transparency in terms of the awards granted to dancers. They have also suggested that they reduce their contribution level from 5% to 2.5% for the next two financial years. It was agreed that a Code of Conduct should be agreed between the contributing companies and the DCD that the companies should receive an edited Directors' report and a list of all the funded dancers who have been awarded grants would be sent to the Chief Executives. The DCD are currently looking into how they might be able to help the contributing companies during the period of cuts in their funding from the Arts Council.

#### **iv. English National Ballet**

##### **a. Dancers**

The new Agreement continued to work well. The Dancers were offered a 1% pay increase across the board which was rejected and the Dancers put in a counter proposal which was 1% or £500 whichever was the greater which was equal to around 2% for the lowest paid but 1% for the higher paid. Unfortunately this proposal was rejected by management. At further meetings management explained that they had suffered an immediate cut in funding of 0.5% together with a cut for the following year of 6.9%. They were not proposing redundancies or a reduction in the artistic programming and were intending to ensure that the Company was in the best possible shape both artistically and financially to bid for a further three year funding from the Arts Council from April 2012. In these circumstances the dancers agreed to the 1% increase.

There were three meetings of the Dancers Committee with management covering a range of issues, facilities, notice periods, choreographic workshops, TV requests, the advance schedule, overseas touring and travel payment increases. Thanks are recorded to the Deputies and the Committee members for their work on behalf of the Dancers.

Salaries were increased as follows from April 2010:

The rates from April 2010 are as follows:

Principal	£44,045.63
First Soloist	£38,122.76
Soloist	£34,141.12
First Artist	£30,400.24
Artist Yr 8	£28,653.04
Artist Yr 7	£28,390.96
Artist Yr 6	£28,128.36
Artist Yr 5	£27,907.88
Artist Yr 4	£26,682.24
Artist Yr 3	£25,499.76
Artist Yr 2	£24,614.20
Artist Yr 1	£22,869.60

##### **b. Stage Management**

Salaries increased by 1% from April:

Stage Manager	£35,350.04
---------------	------------

One of the Stage Managers left the Company and has not been replaced, with the Deputy Stage Manager taking



over as Stage Manager and employing freelance stage management as necessary.

Weekly rates for ASM's as follows:

Senior ASM £460.80

ASM £410.80

The Stage Manager Kerry Lewis is also the Equity Deputy

## v. Northern Ballet Theatre

The year 2010 was a momentous one for Northern Ballet who at last moved (with Phoenix Dance) into their purpose-built new building on the Quarry Hill arts campus. It is a marvellous building with facilities far outstripping anything experienced at West Park, and the dancers and stage management have in the main enjoyed the new surroundings (if not the parking costs).

The company also took the opportunity to change their name, dropping 'Theatre' from the title.

Once again 2010 saw a number of changes amongst the dancers with departures and newcomers, all of whom joined the union. This is in no small part due to the work of deputies Toby Batley and Victoria Sibson as reported in previous years.

The annual negotiations produced pay increases from April 2010 of 2% for dancers. This was disappointing given the increased expenses associated with being based in central Leeds following the move but the dancers understood the worsening funding situation, both in respect of The Arts Council and the local authorities. And 2011 has seen a freeze in pay for dancers and Stage Management against a perilous background of deep cuts.

Northern Ballet has continued a heavy touring schedule throughout the year, ending in December with the company's third visit to China, as well as having performed in Hong Kong in the summer.

### Rates (2010-12)

1st year corps	£353.10
2nd year corps	£389.47
3rd year corps	£412.04
4th year corps	£440.45
5th year corps	£464.56
Coryphee	£484.92
Junior Soloist	£512.24
Soloist	£546.54
Senior artist	£589.40
Leading soloist	£591.01
Principal 1	grade not currently in use
Principal 2	“ “ “ “ “
Principal 3	£676.74
Principal 4	£negotiable

### Rates (2010-12) - stage management

ASM	£20147 + £30.00 per day in production weeks
DSM	£24047 “
SM	£25290 “

## vi. Rambert Dance Company

Jonathan Goddard and Malgotzata dzierzon were elected as Deputies. The Dancers' pay scheme following negotiations was revised as follows with Dancers on four grades:

Apprentice 1 – entry level first year

Apprentice 2 – Second year

Dancer – entry level

Dancer Senior – after four years with Rambert excluding time as an apprentice.

From October 2010 dancers will automatically qualify for the highest pay grade provided they fulfil two conditions: they can provide written evidence that they have acquired a minimum of five years' professional experience prior to joining Rambert, and they have completed one year's service with Rambert.

As professional development Rambert also agreed to appoint one or two senior dancers as Assistants to the Rehearsal Directors in return for a non-consolidated responsibility allowance.

Pay rates increased from April as follows:

Apprentice Year One	£18,463.81
Apprentice Year Two	£19,291.00
Dancer	£25,804.49
Dancer after 4 years	£29,113.25

## vii. Royal Ballet

Sarah Lamb and Ryoichi Hirano were elected as Equity Deputies for the company. A claim equal to the July RPI increase to salaries to commence 1st September 2010 was submitted. Due to the reduction in Arts Council Grant of 0.5%, with a further reduction of grant for 11/12 of 6.9%, the Opera House responded with a 0% offer. This was rejected by the dancers who asked the ROH to make an improved offer. A letter has now been received stating that the ROH will not know where they will be with a further three year period of funding until March 2011 and have therefore proposed entering into discussions then to agree to a two year settlement going forward.

Current rates from September 2009 are as follows:

First Soloist	£47,718.48
Soloist	£39,765.12
First Artist	£33,646.89 (plus seniority upgrades to £34,931.64)
5th Year Artist	£30,610.08 (plus seniority upgrades to £31,505.76)
4th Year Artist	£29,427.36
3rd Year Artist	£28,245.72
2nd Year Artist	£27,062.88
1st Year Artist	£25,290.00

The Dancers receive an annual media payment of £3166.32

## viii. Scottish Ballet

The biggest surprise this year was the decision of the board not to offer Ashley Page anything more than a one year extension on his contract as Artistic Director. This decision came out of the blue and made interesting reading in the papers. Page has been widely credited with restoring the reputation of the company and has been responsible for all the new major choreography. This decision caused considerable upset amongst the older dancers but led to the company reassuring all the dancers about their future with the company.

Principal: £36,083
Soloist: £31,677
Coryphee: £27,818
Artist: £26,580
Stage Manager: £27,000
Deputy Stage Manager: £22,656
Assistant Stage Manager: £17,000

## ix. ATG/New Adventures/Act Production

A new three year agreement was negotiated with New Adventures from 1st October 2010 until 30th September 2013. The new rates will be increased each year by RPI subject to a cap of 2.5%. New Adventures wanted to introduce substantial changes to the Agreement which would have been of detriment to the members such as movement between salary levels being dependent on recapitalisation of the production, shared rooms on tour, reduced overtime rate from double to time and a half and a reduced US touring allowance. These proposals were successfully resisted but in return it was agreed that New Adventures could introduce a first job rate which was lower than the previous minimum salary. New Adventures are continuing to contribute to the Dancers Career Development Scheme on behalf of their dancers to ensure they have access to some monies for retraining. During 2010 they revived and remounted the production Cinderella.

Salary rates remain as follows:

Rehearsal salary	£405
Performance salary for first contract	£465
Performance salary for dancers previously Employed but new to production	£503.50
For those returning to Production	£538

Performance fee (principal)	£41.10
Performance fee (sub)	£30.90
UK touring allowance	£224.20

## x. Back Row Productions/Swan Lake

A new agreement was made with Backrow Productions from 1st September 2010 to continue until 31st August 2011. Negotiations for a new Agreement were extensive with the company claiming an 8.5% increase on the minimum salaries together with other improvements to the Agreement. A meeting took place with the Deputies present to advance the dancers claim and as a result Backrow increased their offer to 2.5% and agreed that they would reimburse money for gym membership and company class fees for the break period between contracts. The minimum salaries agreed were as follows:

<b>Rehearsal salary</b>	<b>£384</b>
<b>Minimum performance</b>	
<b>Salary</b>	<b>£435</b>
<b>Minimum returnees</b>	<b>£461</b>
<b>Minimum returnees 2</b>	<b>£486</b>
<b>Performance payments</b>	
<b>Featured</b>	<b>£41</b>
<b>Principal</b>	<b>£82</b>

b) Euro/Fia Dance Passport

The passport continued to be marketed to the membership, although take up by members is very small.

## I. VARIETY AND CIRCUS

### i. General

2010 was generally acknowledged to be a tough year for many in the sector with some entertainers reporting a reduction in the number of bookings they received. This was particularly apparent for those whose main work is in clubs and for children's entertainers and others doing private and corporate bookings. In the case of clubs there are less around than in past years and many have reduced their live entertainment programmes or replaced professional performances with other activities. For children's entertainers and those doing private and corporate bookings these may have been affected principally because of the economy. With many individuals facing job losses or pay cuts, uncertainty and low confidence and companies cutting back budgets, entertainment is often the first to go. There have also been some high profile events companies going bankrupt after being let down by their clients. On the plus side some areas have fared much better with circus and comedy maintaining popularity, burlesque going from strength to strength with some notably successful shows and cruise work and holiday and theme parks also continuing to be large employers of performers and acts. In response to some of the problems that members in the variety field were experiencing Equity set up the Variety Organising Team to look into these issues. This was formed on a temporary basis from the Variety Advisory Committee (VAC) before the Council and VAC elections took place and will be constituted on a longer term from 2011. Its first task was to look into whether there had been an increase in the number of legal problems experienced by variety members and also to action the motions from the 2010 Annual Representative Conference. One of these motions, which is being investigated, indicated that female vocalists and acts may be experiencing discrimination by working men's clubs who are stipulating that they want male acts.

Despite being supportive in opposition, the Lib Dems and the Conservatives, now in the coalition government, have not yet made the changes in licensing to allow venues with less than 200 capacity to be exempt. Equity is continuing to push for this. The Vetting and Barring Scheme was also put on hold by the coalition government and the Policing and Crime Bill, which had recently been passed as an Act, had started to be implemented as detailed below.

A small contingent of members who had been involved in forces entertainment represented the union at the Remembrance Sunday Parade in November.

### ii. Membership

Despite the recession, the level of membership throughout the union held up and even increased slightly. This was also reflected in the numbers enrolled on variety branch registers which also showed a small increase. New membership in the variety field was slightly down on the previous year but the decrease was less than the average throughout the union as a whole and was more than offset by the increase in rejoins and fewer members leaving the union.

Equity organising staff along with the dedicated Recruitment Organisers supplemented by the work of the Variety Branches ensured Equity had a high profile in workplaces, and with individual performers, in order to recruit and maintain members. Public liability insurance, Equity's legal services and accident cover are all sound reasons for variety artists to join and remain with the union. Members also discovered the other benefits subsequent to joining such as the network of Variety Branches providing support, advice and a forum for discussion of issues. Many performers in the variety and circus field tend to work as individuals or in small groups undertaking one-off engagements. Consequently, recruitment activities tends to be less centred on workplaces with a high proportion of performers met at national events and festivals at which there are significant professional performers present. Examples of some of these events, festivals and meetings attended are as follows: the Blackpool Magicians' Club Convention and the International Brotherhood of Magicians in Eastbourne, the Leicester Comedy Festival, the Clowns International Festival in Bognor Regis, the May Fayre in Covent Garden for Punch and Judy, the Winchester Hatfair and the Zircus Plus event in Barrow in Furness for street arts, the Brighton and Edinburgh Festivals, the London Burlesque Festival, the British Juggling Convention in Huddersfield, the Stage Party in Blackpool, Glastonbury, Kidology in Wolverhampton for children's entertainers, Pole Divas in Manchester, Keeping it Live! in Coventry for cabaret acts, the Move It! dance event in London, the Funny Festival at the Comedy School in London. Also visited were full time education courses and showcases in the variety and circus sector. Equity Organisers with variety responsibilities also visit key workplaces in the variety and circus field which include variety productions in theatres, comedy clubs, circuses, festivals, working men's clubs including an intensive 'blitz' of the venues in Blackpool and for the first time in Cumbria, holiday parks, theme parks and visitor attractions where there are concentrations of members working.

Variety branch officers and members assisted staff in this role and are often better placed to explain the value of membership from their own perspective which can be decisive. Variety Branches, which work on a purely voluntary basis, also engage in their own activities to raise the profile of the union to recruit and retain members. Thanks once again goes out to all those involved.

### iii. Branches

The union has a network of Variety Branches throughout the UK and members working in the variety and circus field are encouraged to attend meetings either where they live or work. Many branches hold meetings monthly on a fixed pattern often having a break in the summer and Christmas periods and also hold an Annual General Meeting. Branches have a dedicated space to advertise their meetings in the Equity Magazine, and also do so through branch newsletters and their own branch websites which are found through Equity's main website. Branch meetings provide a forum for members to raise concerns about their work with branch officers, staff and other members and generally to keep in touch with their fellow professionals. Members will also be kept informed of any developments within the union that may impact upon or be of interest to them such as national campaigns and also with relevant news affecting the industry from the outside world such as proposed changes in legislation. Members have the opportunity to shape the union's policy by putting motions to Council and branches are also entitled to put forward a motion and an amendment and send representation to the Annual Representative Conference. Branches often arrange guest speakers for their meetings which could typically be employers or agents from the industry or representatives from funding bodies or high profile performers. Branches often have a high social content to their programmes and will also participate in fundraising for their benevolent funds or for other local campaigns as well as arranging professional training for members. Members unable to attend meetings for whatever reason can find keeping in touch with their branch an invaluable resource. Variety Branch Secretaries often receive phone calls from members needing assistance when the Equity offices are closed and can also assist members resolving work problems before they get referred to the organiser.

Regular meetings of Variety Branch Secretaries were held during the year which included staff so that matters of concern raised at branch level could be brought to the union's attention and newer secretaries also have the opportunity to learn from those with more experience. An organising and training session was held this year with Branch Secretaries and Assistant Secretaries on 'Running a Successful Branch'.

Variety Branch Secretaries are also automatically part of the Variety Advisory Committee and through this channel they are kept up to date with important developments within Equity and the entertainment industry which they can pass on to their Branches.

In this year the Sussex and District Variety Branch was forced to finally close after a couple of years of unsuccessfully trying to find a new committee to take over. It was agreed to transfer the members and funds of this branch to the Wessex Variety Branch which will decide on a new name to reflect its new wider area. A list of Variety Branch Chairs and Branch Secretaries can be found in Appendix ?

### iv. Variety Advisory Committee

The Committee comprises 12 elected members, the 17 Variety Branch Secretaries, the 6 Variety, Light Entertainment and Circus Councillors and members elected by the Executive Committee of the Variety Artistes'

Federation. The purpose of the Committee is to advise the Council on Variety matters. The VAC held an election for its 12 elected places towards the end of the year and the new committee will be in place for the first meeting of 2011.

A list of the newly elected members together with other components of the Committee can be found in Appendix 2. The Committee met six times during the year and discussed a wide range of issues of concern to Variety members which included: entertainment licensing; issues with agencies such as the agency regulations, up front fees, no pick-ups, split and net deals; PRS consultation and fee structures; the Policing and Crime Bill / Act; the Vetting and Barring Scheme; the smoking ban and closures of pubs and clubs.

The VAC established the Variety Organising Team in this year in response to a motion on the difficulties being faced by variety members and this comprised: the VAC chair, one Variety, Light Entertainment and Circus Councillor, one Variety Branch Secretary and one VAC Elected Member. The team was only temporarily constituted as it was established before the Council and VAC elections.

The VAC sent one representative to this year's Annual Representative Conference in London although many from the VAC attended in other capacities ie. as Councillors or as representatives of their Branches. The VAC's motion calling for the union to investigate educating members about the dangers of no pick-ups, split deals and net deals and to try to resolve the issue was supported and referred to the Variety Organising Team for action.

## v. Variety and Light Entertainment Council

This body comprises Equity, the Musicians' Union, the Agents' Association and representatives of management bodies. The other member organisations are as follows: Association of Circus Proprietors, Institute for Sport, Parks and Leisure, Licensees Unite, Society of London Theatre and the Theatrical Management Association (TMA). Other venues and managements, not members of one of these organisations can become registered members entitling them to use the contracts and disputes procedures.

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

Meetings rotate between the offices of Equity, the Musicians' Union, the Agents' Association and the TMA with the chairmanship alternating between the Joint Secretaries. Equity is represented at meetings by its elected Variety, Light Entertainment and Circus councillors. Three meetings of the Council were held during 2010.

The principal function of the VLEC is to ensure good practice in the variety and light entertainment industry, to ensure the appropriate contract is used for every engagement and to assist in the resolution of disputes either formally or informally. There were no formal dispute hearings in 2010.

Some issues discussed at the meetings during the year included: the VLEC contracts; amendments to the agency regulations; no pick-ups and split deals; the new points based work permit system; the Policing and Crime Bill / Act; entertainment licensing and the consultation on Temporary Events Notices; the PRS consultation; The VLEC as a joint industry body also has a role on Equity's registration panel for the stage hypnotist public liability insurance scheme.

## vi. VLEC Contracts

There were some changes made to the terms and conditions of the VLEC contracts this year and also the rates were revised where appropriate.

### a. VLEC Act As Known Contract

This contract is still in widespread use following a complete revision in 2003 and some further updates in 2008. The contract is still regarded as being the industry standard benchmark for booking acts, mainly for one-off performances or short runs. The contracts themselves are still predominantly distributed in the printed pad format but the electronic version is also available.

### b. VLEC Floorshow Contract

This contract was amended in 2010 in line with legislation that came into force in 2009 regarding disciplinary and grievance procedures. This year, an increase to the rates of exactly the rate of inflation (RPI) published in November 2010 of 4.5% was agreed on all financial items except the subsistence and touring allowance, which increased in line with Theatrical Management Association theatre contracts. These rates are in place from 1st November 2010 to 31st October 2011. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£356.00 per week
Twice Nightly (up to 12 performances a week)	£382.00 per week
Subsistence (first 10 weeks)	£102.50 per week
Touring Allowance	£192.00 per week

Understudy Payment (per week)	£32.90
Understudy Payment Lead Role (per performance)	£40.60
Understudy Payment Other Role (per performance)	£23.90
Understudy Payment Ceiling	£77.20
Photocalls	£24.50
Public Holiday Performances	£61.90
Illness Payment Ceiling	£61.90

#### c. Standard Overseas Contract

A contract for overseas entertainment work, predominantly dance is available to Agents' Association and VLEC registered members to use. EuroFIA also promulgates the clauses of this contract as model clauses for other European unions and employers to use in their contracts for dance. These clauses are also available on Equity's website as guidance for members working overseas.

Equity continues to operate an advisory service for dancers who work abroad and urges members to check their contract with Equity before agreeing to work overseas. Equity maintains a database of overseas managements and agents, where matters have been brought to Equity's attention so that the union is then able to advise members.

The Dance Passport is also available to performers working on overseas contracts so that they are able to get assistance in EU countries and have certain facilities available to them.

#### d Choreographers' Contract

The current agreement for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows, Trade Shows is in place until January 2013 and allows for the rates to increase by RPI + 1% in January each year. RPI for December 2010 was 4.8% so a rate increase of 5.8% was implemented.

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

	2010	From 4 January 2011
Cruise Ship	£2,704	£2,861
Holiday Camp / Theme Park	£2,027	£2,145
Floorshow	£2,027	£2,145

For any work in excess of the 3 weeks an additional fee of not less than £676 (£715 from 4th January 2011) per week or part thereof will be paid.

Daily Rate £204 (£216 from 4th January 2011)

#### e. Circus Contract

This contract, established in 2002, for the booking of individual acts and troupes continues to be used by members of the Association of Circus Proprietors. It does not contain any minimum rates and uses the same VLEC disputes procedure as the other VLEC contracts. There were no formal disputes on this contract during the year.

## vii. Claims

Providing members with legal protection covering their work is a key service for those working in the variety, light entertainment and circus field. While some members are employed on a seasonal or long term basis such as for theme parks, holiday centres or visitor attractions the majority work on a short term or one-off basis performing their own act. Although there are formal contracts for this, such as the VLEC 'Act as Known' and the National Standard Contract, many bookings are agreed verbally over the phone, by email or even via Facebook with often no paperwork being physically exchanged. The individual nature of the work and the informality of booking processes can often mean members in this field being more vulnerable to things going wrong than in other sectors where members are part of a cast engaged on Equity contracts by vetted employers.

The most common claims arise from non payment of fees and cancellation of bookings and these are initially handled by the Equity Organiser with variety responsibilities in the area where the hirer is based. Should the matter then need to proceed to court the legal officer based at head office prepares the necessary paperwork. The Organiser would then accompany the member to the hearing should one be necessary. Many claims can be settled in correspondence and negotiation but others require the use of the courts and tribunals. Most are below

the small claims limit of £5,000 and are handled in house, with a small number referred to local solicitors. The County Court is normally used with some judgments referred to the High Court for enforcement.

As well as these more straightforward contract law matters Equity's increasing number of enquiries about copyright issues led to the production of a copyright guide for members to explain their rights in this complex area. Typical situations involve copying of work such as the act or choreography or costumes or using the same or similar names – often deliberately. The unauthorised use of photographs or text taken from websites is also a frequently arising issue. The guide is available to be downloaded from Equity's website.

2010 was a particularly difficult year generally with the 'ash cloud' problems in spring causing travel chaos, a wet summer affecting many outdoor events and a severe and early winter causing cancellations during the party season. The continuing recession and economic conditions leading to further bankruptcies was also a major factor. The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £225,159 on behalf of members during the year. A further amount was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are detailed elsewhere.

### **viii. Childrens' Entertainers**

There are over 1380 members on Equity's childrens' entertainers register, an increase of around 50 on the previous year and in line with a long term trend. Despite working predominantly individually they play an active role within the union and many are involved in branches and on committees. Again this year Equity held two annual open meetings in October, one in London and one outside. The out of London meeting was held for the first time in Glasgow at Equity's offices. There were lively discussions at both meetings, which aim to be informal and enjoyable, and entertainers were brought up to date with developments on the Vetting and Barring Scheme and Protecting Vulnerable Groups (Scotland) and other topical matters. At the London meeting an organising session on recruitment was held and many members enjoyed the interactive participation.

### **ix. Circus Artists**

The Circus Contract negotiated between Equity and the Association of Circus Proprietors (ACP) continued to be maintained by the VLEC and used by ACP members which make up the major employers within the commercial tented circus field. There were no disputes, formal or otherwise, raised under it during 2010 and no requests for amendments to the terms from either side.

Equity streamlined its membership categories in the latter part of this year such that those from overseas who would have previously joined as Visiting Artists, now joined as full members, which included many circus performers.

The points based work permit system has been bedding in although employers are still finding it more onerous than the previous system which finished towards the end of 2008. The Labour government in power at the beginning of 2010 had indicated a willingness to review the way circuses were licensed with a view to considering some kind of annual portable licence. The proposed changes, however, were not able to be implemented before the change of government in May so the battle continued to get changes made. The further proposed changes to Temporary Events Notices (TEN), ongoing towards the end of 2010, looked like having a negative impact on small circuses which relied on this form of licensing. This is because there would be a drastic reduction to the number of TENs which could be issued to one organisation annually. Equity and others made submissions stating our concerns.

The Circus Development Agency, formerly Circus Arts Forum continued to survive without Arts Council England or any other form of public funding. It became a registered charity in 2009 and Equity is on the board and a trustee of the organisation. The aim of the body is to provide an information support network and advocacy body for the circus industry, largely through its website and occasional conferences and meetings.

### **x. Stage Hypnotists**

The public liability insurance for Stage Hypnotists, which is subsidised by Equity had a further reduction in the premium in 2010. The panel for the endorsement of applicants onto the insurance scheme continues to be in place and to use the services of the Variety and Light Entertainment Council.

### **xi. Street Performers**

The agreement for the engagement of street performers by 'Approved Managers' of the Independent Theatre Council (ITC) was maintained at the same minimum rates applying to Actors and Stage Management.

The public liability insurance top up available for fire performers and clown cars, predominantly used by street performers, has continued to be popular and well taken up by members despite a small increase in the premium.

## **xii. Pole Dance Performers and Teachers**

The Equity Pole Dancers' Working Party, established in 2007, met four times during 2010 to continue its work. The main contracts having already been developed and agreed, the working party concentrated on raising the profile of the art form through the UK Pole Dance Day. In 2010 the working party developed further materials such as properly designed logos for the branding of events linked with the day. A working party member also contributed to a positive feature in the Equity Magazine about this sector of work. Recruitment in this field, advanced through various websites, through working party members and presence at events continued to be steady.

## **xiii. Social, Working Men's and Other Clubs**

Equity staff met with the new General Secretary of the Working Men's Club Institute Union (WMCIU) and also the Asst. General Secretary, to discuss the current issues affecting the club sector and Equity members working in it. It was agreed to keep in touch about issues of joint interest and work together where appropriate. The issue of clubs closing was probably the most pressing with no simple solutions apparent as each is individually constituted and many clubs closed without informing the WMCIU that they were experiencing difficulties.

The contract between Equity and Committee of Registered Clubs Association (CORCA) has been in place for a number of years and can be issued by the constituent bodies of CORCA for artists who perform in their clubs. CORCA is administrated by the WMCIU and also comprises the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs.

## **xiv. Holiday Centres, Theme Parks and Visitor Attractions**

This sector of the leisure industry provides extensive work opportunities for Equity members. Acts including vocalists, bands, comedians and speciality acts are engaged as visiting cabaret entertainment by the larger holiday centres to supplement their resident entertainments team. Children's entertainers, characters, puppeteers and street and circus performers are also a regular feature. Theme parks, heritage sites and other visitor attractions also engage members to animate those venues to enhance the visitor experience. Members also find employment as tour guides.

Equity's organising staff regularly visit many of these key sites and maintain long-standing relationships with the major holiday groups. There was some shock in 2010 when Pontin's went into administration towards the end of the year with some bookings being cancelled and the formal process of transfer of ownership was proceeding into 2011.

## **xv. Licensing act**

With a general election looming Equity, the Musicians' Union and other interested parties continued to press the government early in 2010 for changes to the Licensing Act to exempt small venues with a capacity of 200 or fewer from the need for a separate licence. The issue, however, was not resolved in 'the wash' which precedes an election where the parties agree what will definitely be taken forward. The new coalition government, both parties being keen to make this amendment while in opposition, also proved difficult to persuade to move forward with any sense of urgency with it when in power. A similar situation persisted for the introduction of an annual travelling entertainment licence for circus. Both issues will be lobbied for heavily in 2011.

The outcome of a consultation on Temporary Events Notices (TEN) as part of the Police Reform and Social Responsibility Bill at the end of 2010 contained some good and bad news. There would be greater flexibility allowed on time limits for applying and the length of single events but a restriction in the number which could be arranged annually.

## **xvi. Vetting and Barring Scheme**

This scheme had been planned to start in July 2010 and rolled out gradually over about three years until all required workers were enrolled on the Independent Safeguarding Authority (ISA) live database of those suitable to work with children or vulnerable adults. The introduction of this scheme, in its later revised form, was generally thought to be an improvement for most Equity members as few would be officially required to register and those who would, would benefit from the one-off nature of registration and the portability between geographical areas. Following the general election, however, the coalition government announced that the scheme would be reviewed to see whether it was at 'common sense levels' and halted its introduction. Later in the year in October the government announced the terms of reference of that review and that it was expected to be completed in the spring of 2011. The aim was to strike the right balance between the protection of children or vulnerable adults



and intrusion on peoples' lives. One factor to be reviewed would be whether minor spent offences committed a long time in the past would be disclosed to potential employers. This is something which has affected some Equity members in the past. Equity made a submission into this review and to the relevant government ministers. Although this is the situation in England and Wales, Scotland did not follow this line and continued with their parallel system Protecting Vulnerable Groups which was due to be implemented from the end of February 2011.

### **xvii Policing and Crime Act 2009**

The Policing and Crime Bill made its progression through Parliament in 2009 and received Royal Assent in November 2009. Equity and other interested parties had lobbied for amendments throughout its passage and the term used to describe the venues covered by parts of the Act had been amended from 'Sex Encounter' to 'Sexual Entertainment'. Although not ideal, the amended term is preferred by the dancers in establishments such as lap and pole dancing clubs and other more traditional striptease venues as better describing the entertainment involved. Other amendments to the Bill which had been lobbied for, such as to allow for more one off events involving striptease type entertainment such as hen and stag nights had not been made. Where the licensing regime has been adopted the limit of such events at a venue licensed normally under the Licensing Act would only be 11 per year.

Following the passage of the Act it is up to local councils whether they choose to adopt the Act's provisions. If they do they are allowed to consider 'moral' objections to such venues as well as the four main objectives of the Licensing Act and to take into account objections from a wider geographical area. They are also allowed to set a limit for the number of such venues in an area and can set this limit at zero.

In 2010 a small number of councils consulted their residents on the adoption of these provisions and Equity put in a submission to those councils where they were known about. Towards the end of the year the Hackney borough in London did so and proposed a 'nil policy' towards such venues. Members working in venues, which they considered were well run and were well established, were concerned for their jobs. Equity took the step of emailing members in the Hackney area bringing the consultation to their attention. The results of the consultation published by Hackney in December 2010 showed overwhelming feeling against Hackney's proposed nil policy and the result of the council's decision following this report was expected early in 2011.

## CHAPTER 3:

# FILM, TELEVISION & RADIO

## A. CINEMA FILMS

In 2010, there were 53 films made with significant budgets and 23 films made with budgets under £2.5 million. 64 films were made under Option A, with 12 made under Option B. 70 films were made by PACT members, with 6 films made on our promulgated cinema agreement. This is a total of 76 films made in 2010, compared to 54 last year. It is hoped that production will pick up even further in 2011, due to the weak value of the pound against the dollar and Euro, which will continue to make filming in the UK economically attractive compared to filming in the US. Equity participated in various meetings within the film industry, including but not limited to those of the UK Film Council.

A new Pact/Equity Films Agreement was agreed, with an implementation date of 5 April 2010. There is a considerable increase to the employers' contribution to the Equity Pension Scheme, the cap on the employers' contribution rising from £50 per film to £200 per film. There will be a 5% increase on all financial items every year for the next four years and the amount that Employers must put in escrow has increased. Use fees will be introduced for DTO, VoD and commercial clip sales. The DVD royalty on Option B will now be triggered by half the 'director's budget' rather than, as now, the production cost. Option A will now pay 3% of net profits pro rata to the performers in a film, rather than the 2% currently paid. Registered low budget films will pay 5% of net profits.

Equity is exercising its right of audit on a wide range of the US major studios' pictures. This is to ascertain whether we have been receiving the correct monies produced by these films for our members. This is a slow process as it requires our forensic accountant to examine in detail the accounts for each film at the studios' place of business. We will report the outcome of these audits in due course in the Equity Journal.

A Student Film contract has been devised and sent to the major Film Schools, along with a letter explaining our position on student films from the General Secretary.

Equity had regular meetings with the Film Council over the year and it was surprising that this organisation was abolished without any consultations within the industry. Equity is now working closely with the FEU to monitor how the replacement bodies (Film London, BFI etc...) for the distribution of Lottery money for film will be made to work in practice.

The Cinema Working Party continued to offer valuable support to the staff in their negotiations with PACT.

### CINEMA RATES from 5 April 2010 to 4 April 2011.

	Basic	+280%
Daily Rate	£105	£399
Weekly Rate	£420	£1596
Minimum Variation Rate	£1150	£4370
Overtime Variation Rate	£3450	£13,110
Stunt Performer Daily	£441 inclusive	
Stunt Performer Weekly	£1764 inclusive	
Stunt Co-ordinator Daily	£561 inclusive	
Stunt Co-ordinator Weekly	£2244 inclusive	
Stunt Insurance daily	£13.50	
Stunt Insurance weekly	£27	
ADR Session rate	£220	
ADR Session rate	£71	
Low Budget Film	£75	
Re-voicing session	£75	
Holiday Pay (per day)	£12	

## B. TELEVISION

### i. Independent Television Production

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

2010 was a challenging year of negotiations with PACT for the revision of both the Main, Walk-on and Background Artists Agreement. The main elements of the PACT TV to be renegotiated are the interpretation and application of the royalty agreement as it applies to video/DVD sale, incorporate provisions for the payment of new media

exploitation e.g. download to own and video on demand/catch up services, revision to the walk-on/background Artists agreement along with enforcement issues surrounding this agreement, increase of the minimum rates within the agreement, introduction of a casting data report on all independent commissions which identifies gender, age and ethnicity etc, seeking a commitment for productions outside of the M25 of London and a revision to the pension arrangements.

Some progress was made with PACT on a number of the above elements but we were unsuccessful in concluding the negotiations prior to the departure of PACT's lead negotiator. Negotiations during the latter part of 2010 with PACT whilst slow have provided us with the platform to move forward quickly during 2011. A note of caution would be issues surrounding the application of the royalty provisions as it applies to video/DVD. It is clear that whilst all the collective agreements have similar arrangements to interpretation of these clauses and the monies generated from its application varies from rights holder to rights holder. Equity's thought are that this is an area that can only be dealt with on a pan-industry basis and discussions have to be conducted with our traditional negotiating partners e.g. broadcaster and producers but also distributors.

Equity's branches and specialist committees have proved extremely as a source of information during the process of negotiations as indeed have the agents associations the PMA and CPMA.

The Recorded Media department continues to be extremely busy dealing with day to day production issues, dealing with inquiries from members, agents and producers. The department continues to process huge amounts of production and transmission information and the establishment of a Contract Enforcement Officer with the department by Equity Council has proved to be an important and far sighted decision and has enable the department to initiate a number of projects and has been instrumental in addressing a spate of bankruptcies both in the UK and the USA.

#### b. General

2010 was an extremely tough year in the audio-visual industry with the broadcasters reducing the level of commissions from the independent sector and many productions not being re-commissioned. Whilst the independent production sector was not immune from the serious economic downturn experienced across the UK the number of productions commissioned across all the UK terrestrial and digital channels increased on 2009 to 210. All the broadcasters reigned in their commissioning ambitions and this was more keenly felt in ITV As with previous years the BBC remained the biggest commissioner of independent productions. Members and agents experienced the squeezing of fees back to the minimum or slightly above along with the number of episodes being decreased and the size of casts being diminished as well. Commissions outside of London in the English regions and in the Nations remain a real problem and one which Equity is tackling directly with broadcasters in the Regions and Nations. The number of commissions coming out of the UK secondary channels which always was low experienced the same problems as their terrestrial rivals. The latter half of 2010 has seen an increasing number of internet only productions being commissioned by the broadcasters and produced by the independent sector. Whilst this is a healthy trend it does present Equity and the agent's community with challenges in the rights required by the broadcaster both for new platform exploitation and ongoing sales beyond such platforms. Towards the end of 2010 the number of productions being commissioned increased markedly but 2011 does look to be a difficult year for every sector of the audio visual industry. The sector being squeezed resulting in a more for less philosophy creeping into negotiations.

2010 saw the broadcasters Video on Demand/catch up service grow from strength to strength none more so than the BBC iPlayer, with the content made up of BBC in-house production and PACT commissioned productions. The iplayer is available is available via 3view, Virgin Media, Fetch TV, BT Vision , Freesat, Freeview, Wii, PS3, Xbox 360 and mobile devices. The service is receiving in excess of 100m requests per month. Equity negotiates a collective licence with the BBC and the monies received are in turn distributed by BECS. In addition to the BBC iPlayer Equity has reached collective licence agreements with ITV, C4 and most recently BSKYB to enable our member's performances to be used on these services with monies distributed by BECS.

Equity's TV is Changing website maintained its relevance and usefulness during 2010 but as Equity moves towards a new website during 2011 the TV is Changing website will need to be changed and embedded within the main website. We are at early stage of creating a general Recorded Media section of the main Equity but we hope to accommodate every sector covered by the department.

The Recorded Media Department undertook two very successful recruitment days at Shepperton and Teddington studios during 2010. The intention is to replicate this exercise across all studios in the UK and look to specifically launch a recruitment and retention exercise on the soaps and long running productions.

2010 saw a number of theatre productions being filmed across the UK, primarily for transmission on terrestrial and digital TV, but an increasing number of projects involve first use on non traditional platforms such

as the internet and Video on Demand. The Recorded Media Department is working closely with members and colleagues in Equity Live department to ensure the best possible terms are agreed for all members engaged on Live Performances.

During 2010 Equity and our colleagues within the English Speaking Group of FIA issued general guidance to members not to accept any contract other than a contract deemed acceptable by our sister Union, NZ Equity, on the 'Hobbit'. The guidance was endorsed and issued by SAG, AFTRA, ACTRA, MEAA, American Actors Equity and Canadian Equity. An acrimonious dispute between NZ Equity, the producers of the film and financiers then ensued with officials of the Union being threatened and ultimately the intervention of the NZ government. Whilst the dispute didn't achieve everything it sought major successes for the NZ Equity were achieved namely that residuals would be paid for NZ performers for the first. It was the first time that FIA and the English Speaking Group of Unions acted collectively to such a degree on such a high profile production.

Equity and the Recorded Media department have been working closely with Irish Equity who, during the course of 2010, has faced serious challenges from the employers groups in the Republic of Ireland who have sought to avoid using the collective agreements covering film and TV in the Republic.

The Recorded Media Department, the Personal Managers Association (PMA) and the Co-operative Personal Managers Association have increasingly worked closer during 2010 within the context of re-negotiations of the collective agreements and day to day operational issues.

## ii. ITV

Initial meetings took place this year with ITV regarding updating the Agreement and the main issues that need to be addressed in negotiations. Unfortunately these negotiations have been delayed due to lengthy staff absences at ITV but dates have been set for January 2011. An important issue for Equity is how the 17% royalty on DVD sales is administered and the level of deductions that are applied by ITV. Equally new make for new platforms such as the internet needs to be addressed and included in the updated agreement.

Day to day issues on productions made by ITV have been dealt with on an ongoing basis. The majority of the work done by ITV have been on the long running titles but this year has seen a few other productions being made by ITV. It was very sad news when ITV took the decision in March this year to axe 'The Bill' after 27 years. The last day of filming was on the 14 June and resulted in the loss of work for our members, some of whom had worked on the production for 20 years. Equity managed to salvage some good from this by assisting the members of the regular cast, who had been continuously employed on the series for two years or more, in getting redundancy payments due to them. Although Fremantle did not agree with the legal argument from Equity that they were entitled to statutory redundancy payments – they were willing to make 'ex gratia' payments which were based on the correct statutory calculations.

Forum meetings continued to take place throughout the year on the production of 'Coronation Street' to deal with workplace issues. This forum has once again enabled a good working relationship between the cast and production and most definitely assisted in smoothing out issues before they turn into disputes. Various cast members have taken turns to attend the forum meetings and everyone has agreed how valuable they are in ensuring that good communication is achieved, with the support of their Union.

Discussions continued with ITV regarding the use of members work on new media platforms and in particular on the ITV Player. The collective license with ITV was renewed for 2010 with a 5% increase upon the previous payment. The payment covers all ITV branded on demand offerings that have taken place in 2010, including via itv.com (and the associated sites of other Channel 3 licence holders - stv.tv, u.tv and channelonline.tv), BT and Virgin and PS3.

Equity was made aware of a case that ITV was involved in against the Revenue regarding Class 1 National Insurance contributions. ITV had apparently been arguing with the Revenue that Class 1 NI contributions were not applicable for artists engaged on our contracts. ITV believe that artists are exempt because they are not paid any element of 'salary' i.e. fees are not related to time worked and therefore fall outside the regulations. It transpired that ITV had ceased paying the employers NI contribution since 2006. The judgement was released at the end of November and found in favour of the Revenue. It is not known at this time if ITV will be appealing the decision. Obviously this result was a great relief for our members but does have various implications for the industry and

ITV. Meetings with both the Revenue and ITV are continuing on this issue.

### iii. BBC Television Agreement

Equity acknowledges that 2010 was a difficult year for the BBC, this included the cuts made to actors paid more than £100,000 per year, and these cuts were also combined with the earnings of some actors being frozen. This pay freeze was extended to the banding and capping of salaries imposed by the BBC on artists engaged as guest actors on drama productions. Equity met with BBC senior executives to express on behalf of the members the union's outrage. To highlight this important issue and tiny amount of money actually spent by the BBC on engaging artists, in February 2010 Equity issued the following Press Release.

Equity, the performers' union, has today attacked the BBC's plans to cut actors' pay as "short-sighted" and "a disgrace".

Equity General Secretary Christine Payne commented: "Performers are the BBC's best asset. Viewers do not turn on their televisions to see the likes of BBC Director General Mark Thompson, they want to see Equity members performing in their favourite soaps, dramas and comedies. Yet while Mark Thompson's salary is safe he is attacking performers who earn many times less than he does.

"Actors in *EastEnders*, *Hustle*, *Casualty*, *Holby City*, *Dr Who* and many other of the nation's favourite programmes are having their earnings slashed. The threat to cut the earnings of every actor paid more than £100,000 is short-sighted and will damage the BBC in the eyes of viewers and licence fee payers.

"This is a cheap shot. They are picking on actors just because they can solely to appease some rabid, anti-public service broadcasting MPs. My members are being used as a political football – it is a disgrace!

"What astonishes me is that as little as 6.56 per cent of the licence fee goes on talent. I think that the public deserves to know where the rest of it has gone."

The very actors that the BBC attacked yesterday as overpaid earn for the Corporation many times their salaries in overseas earnings, Equity has today said. The BBC paid actors, musicians, presenters and others £229 million in the year to March 2009, but over the same period it scooped up more than £1 billion for overseas sales of programmes.

Equity has been in angry discussion with the BBC about its plans to cut all TV and radio salaries over £100,000 without the option to negotiate. The union has said that this is arbitrary, bears no relation to the success of programmes or the skills of performers and attacks the BBC best asset – its talent.

BBC senior managers are some of the biggest earners in the Corporation. 13 BBC staff earned more than £250,000 a year, with a further 26 receiving between £190,000 and £250,000. The majority of senior managers were paid between £70,000 and £130,000.

The £229m paid to talent on TV and radio is spread over 300,000 contracts, making the average talent contract worth only £767.

Half of the £229m total paid to talent goes to actors and others earning no more than £50,000 – considerably less than the combined annual expenses claims of the BBC's top executives.

The BBC Executive appears to be out-of-step with its own Trust. In 2008 the BBC Trust commissioned an independent review from Oliver and Ohlbaum Associates Ltd to provide an in-depth examination of the BBC's use of on-air and on-screen talent.

The main evidence from the O&O review was that:

- Overall the BBC is not paying more for talent than the market and that it is not systematically inflating prices for talent.

- There is no evidence that the BBC is paying more than the "market price" for leading TV talent when it finds itself directly competing with rivals to secure their services. In some cases, it may well be paying less than the market price for that talent.

- There is no evidence that the BBC is systematically pushing up prices in the talent market. Where high rates of inflation do currently seem to exist in the BBC this is largely due to market forces at work in the rapidly changing UK TV and radio markets.

In responding to the O&O report, the BBC Trust said: "The BBC has a number of systems in place to ensure that it achieves value for money in its negotiation of talent fees, and has strengthened these processes in recent years."

The funding and the responsibilities of the BBC was also greatly affected by the terms of the governments comprehensive spending review, this included the licence fee (£145.50) being frozen for the next six years a 16% real terms cut, with the BBC actually making cuts equating to 20%. The spending review also including an obligation on the BBC to fund S4C (the Welsh language channel) this includes the provision of 520 hours per year of programming funded from the licence fee. At the time of writing this report the BBC are announcing job cuts and reductions in its services across the corporation.

#### a. Agreement

At the time of writing this report the negotiations that commenced in November 2009 are still on-going between Equity and the BBC. The Union is seeking increases to the minimum engagement fees and also other improvements to the agreement. Other elements being discussed include, rights acquired in the engagement fee, commercial exploitation, definition of dramatic inserts to factual productions, home video/DVD, download to own, clip licensing, capping fees, multi-episodic payments, BBC1 and BBC2 repeats, collective licence for BBC3 BBC4 CBCB and Cbeebies. Due to the need to maintain confidentiality during the negotiations we cannot divulge more details at this time. The rates within the agreement were increased by 1.26% with effect from 30th September 2010.

In 2010 Equity Organisers visited various studios and locations within the UK to meet with casts. During these visits some members expressed their concerns to the Organisers about how the budget cuts were impacting on the quality of the BBC's drama output, the continued usage by the BBC of capping and banding of fees for guest artists as well as the reductions now being scheduled into the shoot dates for some productions. These concerns were also relayed to the BBC on a regular basis. Equity also worked with agents to resist the attempted introduction on one long running drama series of pre-purchase buyout contracts.

### b. Main Contract Fees

Following the 1.26% increase the main contractual based fees are now:

Weekly Fee	£571.00
Dancers	£602.00
One Day Fee	£372.00
One Day Documentary (6hours)	£251.00
Voice Session Fee	£194.00
Stunt Performers	£367.00
Session singers	£214.00
Fittings/Read-through (full day)	£58.10
Fittings/Read-through (1/2 day)	£29.80
Theatre Extracts (up to 3 mins)	£48.60
Theatre Extracts (up to 5 mins)	£74.00

Full details of all the agreement's minimum fees and rates can be accessed via the Equity website.

### Credits

To compliment Equity's Stop The Credits Crunch Campaign, in June a delegation comprising of Malcolm Sinclair, Jean Rogers, Roger Lloyd Pack, Daniel Hill, John Barclay Head of Recorded Media and Ian Bayes BBC Television Organiser met with Alan James the BBC's Head of Media Planning, Marketing, Communications and Audiences, Annie Thomas Head of Performance Counteracting and Nicola Hill Rights Negotiation Manager, to discuss the BBC's policy of squeezing end credits and also the running speed. Malcolm, Jean, Roger and Daniel all made passionate contributions highlighting the importance that all actors attach to their work being credited in a style and a format that can be clearly identified and read by the viewing public, whilst also emphasising the duty of the BBC to respect this right. For further information regarding this important campaign please refer to the following website [www.stopthecreditscrunch.com](http://www.stopthecreditscrunch.com)

### c. Walk-ons and Supporting Artists

Due to the insistence of the BBC the rates of pay for Walk-On and Supporting Artists were frozen for a second year pending the on-going negotiations which also include the members of Equity's Walk-On & Supporting Artists Committee's TV Negotiating Working Party.

The current rates are:

Supporting Artists	Walk-Ons
Day Fee £85.50	Day Fee £105.70
Night Fee £93.70	Night Fee £127.90

### d. Expenditure on Artists

During 2010 the total fees paid to performers by the BBC was £37,500,000. The Repeat Fees paid for BBC 1 and BBC 2 was £7,000,000 and BBC 3, BBC 4, CBBC and Cbeebies paid £700,000.00.

### e. BBC Catch Up Service 2010 (7day catch-up iPlayer and series stacking)

Resulting from negotiations held with the BBC it was agreed to extend the agreement for a further three months for the period 1st July 2010 to 30th September 2010.

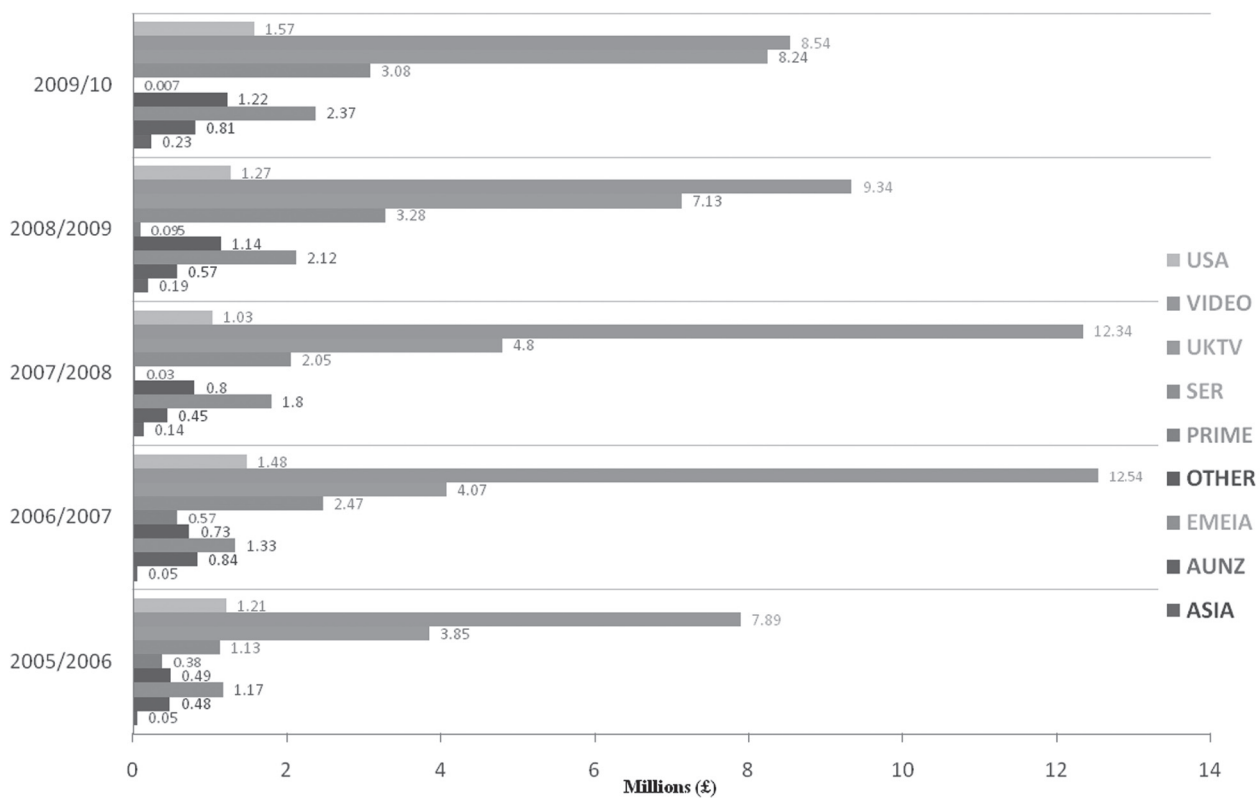
The terms of the agreement permitted the BBC to broadcast up to 1,300 hours of 7 day catch-up TV with up to 15% being made available as series stacking. The BBC will also pay a total of £142,086.75 to BECS (British Equity Collecting Society) which will be distributed to the Artists.

The agreement was then extended again for the period 1st October 2010 to 31st March 2011 to cover up to 2,600 hours of television programmes being made available as 7 day catch-up subject to a maximum of 15% of these hours which equates to 390 hours being made available as series stacking. The BBC will pay £207,807.00 for the 7 day catch-up and £83,408.00 for the series stacking to BECS (British Equity Collecting Society) which will be distributed to the Artists.

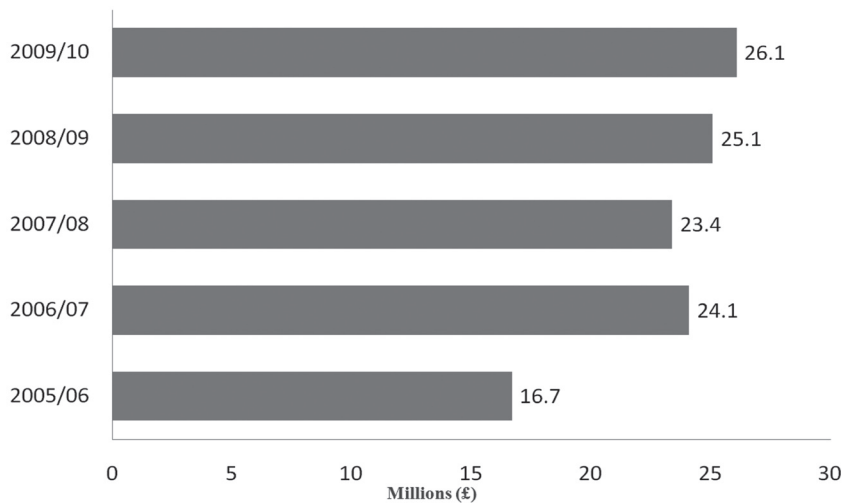
Equity also informed the BBC that due to the increasing popularity of the iPlayer service the payments and terms of the agreement need to be reviewed and increased. Discussions are currently on-going with the revised

## Equity – spend per business area 2005/06 – 2009/10

A slight drop in SER payments for 2009/10 is due to a delay in receiving monies relating to Holland Q1 2010.



## Equity – Spend per annum



agreement due to take effect from the 1st April 2011.

#### **f. BBC HD (High Definition) Service**

Resulting from negotiations held with the BBC in 2009 it was agreed to extend the agreement for an additional two years. The duration of the first year commenced on the 1st April 2009 and concluded on the 31st March 2010. The terms of this agreement permitted the BBC to broadcast up to 225 titles featuring contributors engaged via the Equity/BBC Television Agreement. The BBC paid a total of £39,000 to BECS (British Equity Collecting Society) which will be distributed to the Artists.

The second year commenced on the 1st April 2010 and ends on the 31st March 2011 the terms of the agreement permit the BBC to broadcast up to 250 titles featuring contributors engaged under Equity's agreements. The BBC will also pay a total of £48,500 to BECS (British Equity Collecting Society) which will be distributed to the Artists. If the BBC HD service exceeds the number of titles stated above an additional payment equal to the per title rate (i.e. fee divided by number of titles) will be made.

It is anticipated that further negotiations will be held shortly to extend the agreement.

#### **g. BBC-3 Broadband Premieres 2010/11**

The BBC did not may use of the 2009/2010 licence and resulting from discussions it was agreed to extend the term to run to 31st March 2011, the BBC also agreed to reduce the number of hours available to 20 hours.

The agreement will result in the BBC paying a total of £35,394.41 (plus VAT) to BECS (British Equity Collecting Society) which will be distributed to the Artists.

#### **h. BBC Television Royalties**

The payaways to Equity members for the financial year 2009/10 as a result of secondary exploitation totalled £26,071,983 (this includes all media activity - television exploitation, video/DVD, radio, music, audio books and digital media). This figure represents a 3.69% rise against the 2008/09 payaways.

In addition:

- BBC Worldwide profits up 36.5% up on last year.
- UKTV payaways to Equity up another 15.6% on last year's increase

The slight drop in SER monies can be explained by a delay in reporting and payments received by BBC Worldwide that relating to Holland for first quarter of 2010. These monies should be paid shortly and this will result in a small increase to the total.

Below contains two graphs for the years 2005/06 to 2009/10. The first graph compares the year on year totals throughout this period, whilst the second graph gives a breakdown of the 2009/2010 total by business area spend, which includes the USA, VIDEO, UKTV, SER (Simultaneous European Relay), PRIME, OTHER, EMEIA (Europe, Middle East, India and Africa), AUNZ (Australia and New Zealand) and ASIA. This steady growth is encouraging and shows that Equity members continue to benefit from BBC Worldwide's successful distribution of programmes across a range of media.

## **C. NEW MEDIA**

As identified during 2010 The New Media Working Party, established by Equity Council in 2007, has focused its attention on the Games industry and sees more of the same during 2011. The New Media Guidelines have now been in place for a year and many members, agents and producers are using the guidance contained within it as a basis for negotiations within new make for new technology platforms.

The current membership of the working party is:

Jean Rogers-Vice President Equity and Chair of Working Party  
 Laurence Bouvard- Audio Committee  
 Peter Polycarpou-Councillor  
 Alan Thompson-Advertising in New Media Working Party  
 Riky Ash-Television Working Party  
 Paul Herbert-Stunt Performers/co-ordinators Committee  
 Richard Bradshaw- Stunt Performers/co-ordinators Committee  
 Sheila Mitchell-Audio Committee  
 David Monteath-Radio Commercials Working Party

Representatives from the Personal Managers Association (PMA)  
 Representatives from the Association of Voice over Artists (AVA)



Equity is still a very active member within English speaking group of FIA, alongside our colleagues at SAG, AFTRA, ACTRA, MEAA, American Equity and Canadian Equity addressing the impact and development of new technology across the globe both in audio-visual field and theatre/variety. From the English Speaking Group a small group of officials was established as a New Media Technicians Group which oversees all communication between the Unions, provide information on production in each territory and receive regular updates on developments within the area including governmental interventions. Like Equity's new media working party the Technicians Group has identified the next two years as crucial in consolidating each Unions presence in the games field on a shared global agenda. At the time of writing the Annual Report a meeting with Electronic Arts Ltd in February has been confirmed as the first stage of the renegotiation of our long standing games agreement.

During 2010 Equity established an online survey for members who work in Games either/or providing voice overs and/or performance capture the aim is to identify numbers of members who work in this area and their experiences. We also wished to identify the contractual arrangements offered to them and what were their expectations of Equity in negotiating new terms. The information provided by the survey would provide Equity with the basis of its negotiations with various Games companies. The thought behind this process is that we can build upon our pre-existing agreements e.g. Electronic Arts and guidelines to create a modern and forward looking set of agreements. This is an opportune time for the Union to engage with the games industry, which are historically extremely unaware of the role of a Union representing its members.

During 2010 Equity met TIGA, who represent and serves the interests of the Games developers and associated businesses with a view to establishing a standard set of best practice documents for the engagement of talent in Games. Prior to general election of 2010 TIGA were lobbying all political parties extremely hard for tax breaks/relief and Equity sought to establish an ongoing relationship with representatives of an industry in receipt of public money. Much to the disappointment of TIGA any commitments given prior to the election were not matched by the incoming coalition government.

At the time of writing the Annual report meetings with opposition MP's have been confirmed as there is significant interest within all political parties that the creative industries generally and the games industry specifically offers great opportunities to assist the economic growth of the UK. The politicians must be reminded that the talent are an integral part of the success of this particular industry and as such best practice must be applied and the position of the Union as a stakeholder be recognised.

#### D. TV AND NEW MEDIA COMMERCIALS TV AND NEW MEDIA COMMERCIALS

The Advertising in New Media Working Party met 6 times in 2010. There was also a round table meeting involving the PMA, CPMA and AVA and a further meeting including the preceding organisations plus the AMA and the IPA. This was to discuss the new media and ancillary use chart which is a component of the Television Commercials negotiations and which will be issued as guidelines separately from the Television Commercials 'Document' itself which is now agreed and which will be promulgated throughout 2011. The Document is based on the 1991 agreement and has been updated, rewritten and expanded to incorporate developments in new media and other changes to the industry.

Members of the Advertising in New Media Working Party are:

Jean Rogers (Vice President and Chair)  
Bryn Evans (Honorary Treasurer)  
Riky Ash  
Peter Barnes  
Jim Dowdall  
Natasha Gerson  
Corinna Marlowe  
John McGuinn  
Alan Thompson  
John Webb

#### INDEPENDENT LOCAL RADIO COMMERCIALS

(i) Commercials Produced by ILR Stations – Guidelines

The Radio Commercials Working Party recommended that the existing minimum fees should be increased by 5% for 2011. Details of the Rate Card can be found in Appendix 5.

The Working Party continued to assist Equity in monitoring the emergence of new radio stations and the changes in names of existing stations. The Working Party met once in 2010, the majority of the work is undertaken via an online yahoo group. Equity is launching an industry wide consultation in 2011 with the aim of restructuring the rate card to reflect the changes to the industry brought about by new media and the legislation in the Digital Economy Act 2010.

(ii) Commercials Produced by Advertising Agencies – Guidelines

A website calculator has been built which includes all the current rates for those artists working in radio commercials for advertising agencies. The calculator can be found at: [www.radiousage.co.uk](http://www.radiousage.co.uk)

## ***E. CONTRACT ENFORCEMENT***

### **i. Cinema Film Royalty Distribution for 2010**

Film secondary payments distributed by Equity in 2010 amounted to £979,305.

This included payments for the following titles:

Option B Films (Royalty Payments)

Da Vinci Code  
 Closer  
 Casino Royale  
 Mamma Mia  
 Reds  
 Sweeney Todd  
 Corpse Bride  
 Charlie and The Chocolate Factory  
 Batman Begins  
 Troy  
 The Dark Knight  
 V for Vendetta  
 Syriana

Option A Films (Net Profit Share)

Touching The Void  
 Looking for Eric

Total £979,305

Equity is further holding £32,079 in readiness for distribution in 2011, to cover the following films:

Die Another Day  
 The Oxford Murders  
 The Da Vinci Code  
 Closer

Total £32,079

### **2. Television Production Royalties / Residuals for 2010**

TV secondary payments distributed by Equity in 2010 amounted to £1,095,773.

This included payments for the following titles:

Band of Brothers  
 SOS Titanic  
 Dick Barton  
 Dr. Who Exhibitions  
 Agatha Christie Adaptations  
 The Scarlet Pimpernel

Total £1,095,773

Equity is further holding £459,667 in readiness for distribution in 2011, to cover the following:

Band of Brothers

Dick Barton / Spearhead

Total £459,667

### 3. RHI / Crown / Hallmark

This has been a major project over the past year and, through co-operation with other English-speaking unions across the globe, Equity has secured a very advantageous settlement further to the bankruptcy of RHI (responsible along with Crown Media for payment for US / Canadian exploitation for some 25 Equity titles).

Upon the RHI Bankruptcy Plan of Reorganisation being approved by the US Courts - although this is not certain, we are advised by US counsel that the senior and junior lender groups have pre-approved the Plan and that no objection to the settlement is anticipated - Equity should receive over \$1,000,000 (some of which to be payable in monthly installments over a period of 84 months).

Sargent Disc will be responsible for distribution to artists. Upon receipt of these monies, the plan is to approach NBC Universal for the UK exploitation of the "Hallmark" titles; it is anticipated that this will bring in further substantial sums for artists.

### 4. MGM

The outcome of the bankruptcy of MGM has been another example of Equity's co-operation with sister unions. Using joint counsel, all Equity and other union contracts have been "assumed" by the reorganised MGM and I have contacted MGM's senior vice-president for participations and residuals - the next task being to liaise with him regarding any existing defaults on pre-bankruptcy obligations.

### 5. Collective Agreements

Involvement in preparations for amendments to improve Equity's collective agreements including looking at provisions concerning assignment of performers' property rights and novation. Liaising with Lewis Silkin and Head of Recorded Media / Assistant General Secretary, Recorded Media on legal implications of these provisions for administration / insolvency / ordinary non-payment situations.

### 6. US Studios Audit

Liaising with US auditor Dan Gingold and colleagues in Recorded Media to ensure US studios are reporting correctly on Option B films in all territories. In particular, involvement with "Mamma Mia" and NBC Universal generally - where we have concerns that the methodology concerning calculations for payment according to partial recoupment of production cost is being incorrectly implemented. Also ongoing involvement with the Warner Bros audit, where it appears that they too may be calculating payments incorrectly.

### 7. Agatha Christie Adaptations

Liaising with David Blaikely at Warner Brothers regarding a new licence and outstanding payment for out of licence transmissions on ITV1 in December 2010 (full discussion expected early 2011).

### 8. Valentine Productions

Ongoing correspondence with production company and lawyers involving monies owing for exploitation of "Harbour Lights" and "In Deep". Awaiting disclosure of a comprehensive breakdown of gross receipts from Valentine in anticipation of reaching a settlement as soon as possible. Possibility of re-institution of legal proceedings if that does not transpire in early 2011.

### 9. Casework

Large amount of casework (both day to day and ongoing) including dealing with members' queries and liaising with contacts at ITV / BBC / Channel 4 and independent productions companies regarding artists' payments.

## **F. ROYALTIES & RESIDUALS MANAGER**

£3,057,550.70 in royalties was collected for distribution in 2010 which once again exceeded the previous year's total (£2,495,302.83) and is £1416628.55 more than 2008. 2010 also doubled the distribution in 2007.

## G. AUDIO, RADIO & RECORDING

### BBC Audio Agreement

The Equity/BBC Audio Agreements minimum fees and payments were increased by 1.26% with effect from 1st August 2010. This increase was comparable to the proposed increase to all staff at the BBC.

During the negotiations to update the Agreement, Equity agreed to a proposal from the BBC to include a 'Short Contribution' engagement provision in the agreement which is for a one hour recording session and only allows 10 minutes of recorded material to be used on up to 10 episodes. The fee for this was agreed to be 150% of the minimum fee of £147 for 2 transmissions and 150% of the minimum fee of £98 for 1 transmission. It was also agreed that non-theatrical rights (i.e. non-paying and trapped audiences) would be included in the engagement fee. The BBC proposed that instead of paying repeat fees for educational programmes, a buyout fee of 150% of the engagement fee would buy all public service uses for up to 10 years. The Audio Committee felt strongly that this was dangerous and could result in members losing money and was therefore rejected. Once again the BBC wanted us to consider removing the advance payments made for commercial audio publication. Equity made it clear in the previous year's negotiations that we would on a case-by-case basis, consider the removal of the obligation to pay advances for those productions with very large casts. The BBC did not at any point in the last year approach Equity asking us to consider removing the advance for any particular title. Therefore we once again rejected this proposal to remove the advance payment as it was obviously not a major issue for the BBC otherwise we would have expected to be inundated with requests on a case by case basis. It was made clear to the BBC that we would continue to assess this on a case by case basis.

At the beginning of the year, the BBC alerted Equity to a problem whereby the repeat fees due for school programmes had not been paid for the previous 5 academic years. This was due to lack of staff and resources within the BBC. It was proposed that the amount to cover these repeat fees be paid to BECS to distribute accordingly with an appropriate administration fee. This proposal was accepted by the Audio Committee and subsequently by Council.

The license for the use of archive material on BBC Radio 7 ran out on the 14th of December 2010. The BBC proposed the following terms for the renewal of the license -

(i) 15 December 2010 - 31st March 2011 – 2.5% increase on Artists Fees only Extend the current licence to the end of this financial year with a 2.5% increase on artists fees in order to tie up with the proposed re-branding of BBC 7 as 4Extra as well as fitting the licence to the financial year.

(ii) 1st April 2011 - 31st March 2012 - RPI Increase on license (RPI capped at 5%)

(iii) 1st April 2012 - 31st March 2013 - RPI Increase on license (RPI capped at 5%)

(iv) The rebranding of BBC Radio 7 as 4Extra will see additional usage on the service-

PREMIERES - 4Extra anticipate premiering a number of series over the course of a year prior to their Radio 4 broadcast. The artists will receive a residual fee based on 10% of aggregate fee.

EXTENDED PROGRAMMES - As the extended element of the programme will be available on DAB only and recording will take place during the usual programme recording period a further 33% is proposed to cover a transmission cycle (this is based on taking the current 2tx fee x 150% (the rate applied across many elements of the agreement for multi-episodic use) x 66% (usual reduced rate for our digital only channels)).

The terms of the license were welcomed by the Audio Committee considering the BBC initially proposed no increase on the initial extension of the license and only a 1.26% increase on the 2011 license. Equally the BBC wanted to include the premieres as part of the fee. This was rejected by the Audio Committee and we were pleased that the BBC re-considered and agreed to our terms.

#### Independent Programmes commissioned by BBC Radio

Equity continued to promulgate fees and circulated them to the various independent producers working in this sector. The fees are in line with those contained in the Equity/BBC Audio Agreement and due to the feedback Equity receives from members and agents this indicates that the fees are being adhered to by the producers. Equity has been in contact with the Radio Independents Group and had meetings with their Chair to ensure there is good communication between the two organisations.

#### BBC Singers

Various meetings were held with the BBC Singers throughout the year regarding proposed cuts to the Performing Groups' budget. The BBC Singers were facing a substantial cut to their budget around the sum of £200k which would have resulted in significant job losses or reduced hours / reduced pay. Equity argued vehemently against these cuts and after much negotiation, the BBC agreed to re-evaluate the amount and thankfully this has decreased substantially. However, savings still have to be made within the group and Equity is currently in discussion with the BBC about how this will be done. Two posts within the singers could potentially be made redundant. The Singers accepted an increase of £475 on all salaries and a 1% increase on London weighting to be applied from the 1st of August 2010. In June the BBC announced its proposals for changes to the pension schemes which affected the singers. Equity along with BECTU, NUJ, Unite and Musicians Union

entered into months of negotiations with the BBC and the BBC tabled their final offer on 1 October and the joint unions consulted their members. BECTU, Unite, Equity and Musicians' Union members voted to accept the BBC changes to the pension schemes. Throughout the negotiations, the joint unions won numerous improvements to the original proposals and we are convinced that the best long-term deal for the members employed by the BBC have been secured, which has protected a defined benefit pension scheme.

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

After consultation with educational language publishers it has been agreed to increase these rates by 2%. There were no other changes to the guidelines. The rates were increased on the 1st of March 2010. The minimum rates for educational language recordings are now £172 for a half day session and £288 for a full day session.

#### Audiobooks

To Audiobook Working Party continued their work throughout the year to promote and represent members working in this area. The Working Party met six times in 2010.

The Working Party concentrated on ensuring that the agreements finalised with Isis and Soundings in 2009, were being implemented correctly and members were being paid on time and royalties were being administered properly.

The Working Party has also assisted in the strategy to approach other publishers with the aim of trying to get further agreements in place across this area. This has been very difficult to achieve but new ideas are being looked at and Equity is constantly putting pressure on these publishers. An area of concern for the Working Party, which seems to be becoming more and more common, are deals between different publishers / producers where you are recording a book for one publisher but that book is also being published by another often larger publisher. Equity has been making contact with the publishers who are doing these types of deals to discuss how the readers are being contracted and if the readers are being informed. We believe members should be informed so that a proper fee can be negotiated for the recording.

In 2009 RNIB took the disappointing decision to lower fees paid to readers 35p to 25p per recorded minute. Equity has been in ongoing dialogue with the RNIB about when the rates will revert back to 35p. The RNIB have confirmed they are doing everything they can to be in a financial position to improve the rates. They have been feeling the pressure from readers and particularly now they are struggling a lot more to get the readers they want. The RNIB have listened to ideas from us about other things they can do i.e. commercial activity to generate income which they are now doing and we are hoping the rates will revert back to the 35p next year. The Working Party has also been concerned about how RNIB use their product commercially. After meeting with them to impress that they have to get consent and ensure payments are made correctly, a letter was sent from the RNIB to all readers confirming this will be done going forward.

The Working Party organised their fourth Audiobooks Open Meeting. This was held on November the 18th and was a great success and well attended by 40 members. Members had the opportunity to hear a report back from Equity and what our goals are for the future. There was also a panel of industry experts to talk about their take on the field of audiobooks and where they see the future headed especially in terms of new media changes. The panel consisted of: Nicholas Jones – Managing Director of Strathmore Publishing ; Catherine Thompson – Audioproduction Manager from Isis Publishing and Laurence Bouvard - Member of Equity's Audiobooks Working Party and Digital Specialist. A lot of great ideas were discussed at the meeting and the feedback from those that attended was very positive.

Thanks goes to all the members of the Audiobooks Working Party for their consistent hard work, persistence and support on all matters relating to Equity members working in the audiobook sector. Special thanks goes to Graham Padden who sadly took the decision to resign from the Working Party at the end of this year due to a new business venture. Graham has dedicated many many years to this area and provided invaluable insight and support. He will be greatly missed as a member of the Working Party. The members of Audiobook Working Party are – Sean Barrett, Laurence Bouvard, Caroline Lennon, Sheila Mitchell, Graham Padden, Liza Ross and David Thorpe.

## CHAPTER 4:

**INTERNATIONAL EXCHANGES****A. BRITISH/AMERICAN EQUITY EXCHANGES**

11/28/2010	League	Current	Spiderman	US	Natalie Mendoza
11/28/2010	League	Current	Spiderman	US	Matthew Thomas
11/6/2010	SOLT	Upcoming	Fela!	UK	Sahr Ngaujah
9/23/2010	SOLT	Current	La Bete	UK	Greta Lee
9/23/2010	SOLT	Current	La Bete	UK	Lisa Joyce
9/23/2010	SOLT	Current	La Bete	UK	Michael Milligan
9/23/2010	SOLT	Current	La Bete	UK	Sally Wingert
9/7/2010	SOLT	Current	Blood & Gifts	UK	Demosthenes Chrysan
8/21/2010	SOLT	Current	Deathtrap	UK	Terry Beaver
8/10/2010	League	Current	South Pacific	US	Jason Howard
6/26/2010	League	Current	La Bete	US	Robert Lonsdale
6/26/2010	League	Current	La Bete	US	Lisa Sadovy
4/6/2010	League	Current	La Cage Aux Folles	US	Nicholas Cunningham
2/20/2010	SOLT	Current	Love Never Dies	UK	Sierra Boggess
2/11/2010	SOLT	Completed	Serenading Louie	UK	Jason Butler Harner
2/2/2010	League	Completed	Billy Elliot	US	Phillip Whitchurch
12/15/2009	League	Completed	South Pacific	US	Jason Howard

## CHAPTER 5:

# INTERNATIONAL FEDERATION OF ACTORS

## A. EUROFIA AND FIA EXECUTIVE COMMITTEE

There were two meetings of the European group of the International Federation of Actors (EuroFIA) during 2010. The first was held in Brussels on 7th and 9th June and was attended by Christine Payne, Jean Rogers and Louise McMullan.

The second took place in Amsterdam on 16th and 17th October and was attended by Christine Payne, Louise McMullan, Jean Rogers and David Cockayne. This meeting was followed by a joint meeting between EuroFIA and representatives from a number of European Collecting Societies, including BECS, which was represented by Andy Prodger (Chief Executive).

Items on the agendas for these meetings included updates on social dialogue, dancers' career transition schemes, action being taken to combat piracy, campaigning against cuts to arts and culture funding in member states and sharing best practice on recruiting and retaining members. Equity and other affiliates also produced reports for the meetings on developments at national level.

### Gender Conference

"Engendering Change: Strategies to Combat Gender Stereotypes and Promote Equal Opportunities in Theatre, Film and Television in Europe", a conference organised by EuroFIA, was held in the European Parliament on 8th June.

Christine Payne, Louise McMullan, Jean Rogers, Pauline Moran, Deborah Dean, Sue McGoun and Tracy Brabin attended as representatives from the UK. The FIA project covered the accommodation and transport costs of Sue, Pauline, Tracy and Deborah. Jean, Pauline, Deborah and Sue made a number of contributions during the day's debates on subjects such as ageism, women's theatre and highlighting Equity's petition for women in film and television. Tracy led a very well received session on Challenging Gender Portrayal.

A number of MEPs attended throughout the day including speakers Mary Honeyball (UK), Cecilia Wikstrom (Sweden), Marie-Christine Vergiat (France) as well as Michael Cashman (UK) and the Belgian (French Speaking Community) Minister for Culture, Fadila Lanaan.

The Handbook of Good Practices to Combat Gender Stereotypes and Promote Equal Opportunities in Film, Television and Theatre in Europe was officially launched across Europe on 29th November 2010.

### FIA Executive Committee

This meeting was held on 26th and 27th June in Copenhagen. Christine Payne, Malcolm Sinclair, Andy Prodger and John Barclay attended on behalf on Equity. At the meeting the FIA Secretariat reported on progress towards the achievement of the WIPO Audio Visual Performances Treaty and member unions provided insights on work being done to combat piracy in their respective countries.

Three motions were passed at the Executive meeting on: The Hobbit, the US Campaign I AM PWD and WIPO. Equity endorsed these motions at its subsequent Council meeting. The next Executive Committee is due to be held in Sydney, Australia, in the spring of 2011.

### FIA English Speaking Group

This meeting was held on 25th June in Copenhagen. Christine Payne, Malcolm Sinclair, Andy Prodger and John Barclay attended on behalf on Equity.

At the meeting it was agreed to set up a Live Performance Working Group – which would include Equity – to discuss and where appropriate establish guidance on international touring, working on cruise ships, working in theme parks and improving regular communications between the unions representing performers working in live performance.

Two motions were referred to the Executive Committee on The Hobbit and the US campaign "I AM PWD" – I AM a Performer with Disabilities. The member unions of the English Speaking Group then campaigned throughout the rest of 2010 to secure adequate terms and conditions for performers working on The Hobbit.

The Group also coordinated a legal claim against RHI/Hallmark and discussed progress on establishing an international agreement for the video games industry.

**CHAPTER 6:****RELATIONSHIPS WITH  
OUTSIDE BODIES****A. AMNESTY**

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

**B. BRITISH COPYRIGHT COUNCIL**

Equity continues to be a member of the BCC and works alongside BECS (British Equity Collecting Society) to lobby the UK Intellectual Property Office on matters relating to copyright and performers' intellectual property rights.

**C. BRITISH EQUITY COLLECTING SOCIETY (BECS)**

The BECS Board for 2008/10 is composed of the following Directors:

Jean Rogers (Chair)  
 Ian Barritt (Vice-Chair)  
 Robin Browne  
 Bryn Evans  
 Graham Hamilton  
 Freddie Pyne  
 Jo Cameron Brown  
 John Webb  
 Peter Barnes

Andy Prodger remains the Chief Executive, seconded from Equity on a part time basis.

BECS moved back to its original home in Guild House in June 2010 which will have long term benefits to both Equity and BECS

BECS allocated £7.76 million to performers in British film, television and radio productions in its biggest ever annual distribution.

Due to increasing sources of revenue negotiated by Equity and managed by BECS, payments were issued in two tranches this year for greater clarity and ease of understanding.

In addition to the collection and distribution of money to performers, BECS also joins with Equity to lobby for positive change, particularly in the area of performers rights, to legislation both here in the UK and within Europe. Anyone interested in more information about BECS should visit the website at [www.equitycollecting.org.uk](http://www.equitycollecting.org.uk) or contact Angela Lyttle on 020 7670 0350 or by email at [alyttle@equity.org.uk](mailto:alyttle@equity.org.uk).

**D. DANCE UK**

Equity supports the work of Dance UK and gives financial support to its Healthier Dancer Programme which produces information and delivers support on health issues for dancers including talks in vocational dance schools and publications on nutrition and other relevant subjects.

**E. DANCERS CAREER DEVELOPMENT**

Equity supports the work of the DCD there are three Equity representatives on the board. The DCD offers a holistic and comprehensive range of specialist and confidential practical, psychological and financial retraining and career support services to all professional dancers in the UK. They offer retraining and business start-up grants to all eligible professional dancers in the United Kingdom, whatever their artistic background, ballet, independent, cruise ship, commercial etc.



## **F. EQUITY CHARITABLE TRUST (FORMERLY EQUITY TRUST FUND)**

The Equity Charitable Trust is an independent charity, founded in 1989, whose aims are to help all members of the profession who are in genuine need.

We have a Debt/Welfare Advisor who offers advice on general debt problems including outstanding credit cards, mortgage arrears, bankruptcy, etc. She is also experienced at providing expert advice on Welfare rights with particular reference to issues involving disabilities and sickness.

The registered offices are Plouviez House, 19 – 20 Hatton Place, London EC1N 8RU.

Telephone Number: 0207 831 1926.

### **Directors of the Trust: 2009 – 2010**

The Directors who served during this period were:

Colin Baker, Glen Barnham, James Bolam, Annie Bright, Jo Cameron Brown, Robin Browne, Oliver Ford Davies, Bryn Evans, Graham Hamilton, Frank Hitchman, Barbara Hyslop, Milton Johns, Harry Landis, Ian McGarry, Frederick Pyne, Gillian Raine, Jean Rogers, John Rubinstein, Rosalind Shanks, Caroline Smith, Ian Talbot, Josephine Tewson, Jeffry Wickham, Frank Williams and Johnny Worthy.

Chairman: Ian Talbot OBE

Vice Chairmen: Milton Johns and Frank Hitchman

### **Staff**

Secretary to the Trust: Keith Carter

Debt/Welfare Advisor: Rosalind Ambrose

### **Income**

In 2009 – 2010, the Trust received a total income of £283,669 from an investment portfolio of £7,047,240. An income of £52,999 was received in rent and service charges from the property purchased. A further sum of £13,503 was received in donations and legacies including £12,500 from the Acting for Others Bucket Collection.

### **Expenditure**

£10,000 was given to young professional directors from the John Fernald Award Fund, which the ECT took over in 1998.

£167,463 was spent helping over 69 members of the profession with further or postgraduate training and 2 institutions that also assist with retraining.

£52,945 was spent helping the less fortunate members of the profession who for any number of reasons had fallen on hard times. Typically grants were awarded for payment of bills e.g. heating and telephone, bankruptcy fees, household goods, etc.

The ECT 's Auditors are Clarity.

The banks used by the ECT are, Unity Trust Bank and Cater Allen Bank.

The two firms who have managed the portfolio of the Trust are Adam & Co and Charles Stanley & Co.

## **G. THE EVELYN NORRIS TRUST**

During 2010 the Evelyn Norris Trust awarded 34 grants to members and ex-members of the concert and theatrical profession totalling £25,436. These grants were awarded for convalescent and respite holidays following illness or injury. Further grants of £1,500 were awarded to Denville Hall and Brinsworth House.

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

The ERA Licensing Scheme permits staff at educational establishments to record, for non-commercial educational purposes, broadcast output of ERA's Members. A licence is required to use recordings of broadcasts as teaching resources.

Most educational establishments in the UK are already covered by an ERA licence. This may be by individual licence or as part of a blanket licence agreement, but all licences are renewable annually. All members of ERA receive a share of these licences in proportion to the rights they represent. Two new rights holders joined ERA in 2010 being Focal International Ltd and Compact Collections Ltd. Equity's share, as reported in the Annual Accounts, is used for the general benefit of the members. Equity is represented on the Board of ERA by Andy

Prodger. The members of ERA are:

Authors' Licensing and Collecting Society

British Broadcasting Corporation

British Phonographic Industry

Channel 4

Channel 5

Compact Collections Ltd

Design and Artists Copyright Society

Equity

Focal International Ltd

Independent Television Network

Incorporated Society of Musicians

Mechanical Copyright Protection Society

Musicians' Union

S4C

Phonographic Performance Limited

Performing Right Society

Directors' & Producers' Rights Society (1992) Ltd

Association De Geston Internationale Collective Des Oeuvres Audiovisuelles

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

The member unions of the FEU (BECTU, Equity, Musicians Union, NUJ, PFA, Writers Guild of Great Britain and Unite) held regular plenary meetings during 2010. The group continued its work to campaign collectively on issues to do with public service broadcasting, arts funding and industrial matters.

The FEU organised a very successful reception at the TUC Congress in Manchester in September and a parliamentary reception as part of the campaign to oppose cuts recommended by the BBC Trust's Strategy Review.

Following the general election, the FEU unions worked together to jointly lobby the new Government on the abolition of the UK Film Council and leading up to the Comprehensive Spending Review. The FEU finally secured a meeting with the new Minister for the Creative Industries in December 2010.

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

**BBC Strategy Review:** In early 2010 the BBC Trust published a series of recommendations to the BBC, including reducing its online presence and closing BBC 6 Music and the BBC Asian Network. The FEU strongly resisted these proposals and launched a joint campaign to engage parliamentarians and the general public. The result was that in July the BBC Trust rejected the proposal to close 6 Music. While the Trust did agree the formal proposal to close the Asian Network in its report it stated that "it would need to be convinced that any alternative proposed would be a clear improvement in terms of overall public value for British Asian audiences."

**Broadcasting:** The FEU held meetings with David Abraham, Chief Executive of Channel 4 in July 2010 and continued to work with organisations including the CCPSB (Citizens Coalition for Public Service Broadcasting) and 38 Degrees on campaigns to defend public service broadcasting.

**Theatre and Arts Funding:** Member unions, included Equity provided regular updates on the success of industrial negotiations in the theatre sector, including the new Subsidised Repertory Agreement, and reported back from meetings with Arts Council England.

**Ofcom:** The FEU held two meetings with Ofcom during 2010. Issues discussed included progress on the implementation of the Digital Economy Act, out of London production and media ownership.

**The 2012 Olympics:** The FEU Olympics Committee continued to liaise with the TUC and LOCOG on the development of volunteering protocols and the Cultural Olympiad. The FEU held its July meeting at the Olympic site, at the offices of the Community & Trade Union Learning Centre.

**Training:** Equity's General Secretary, Christine Payne, continued to serve on the boards of Creative and Cultural Skills and Skillset as a representative of the FEU in a year which saw proposals to merge the two sector skills councils.

**Copyright:** During FEU member unions took an active role in the Creative Coalition Campaign, which successfully lobbied for the passage of the Digital Economy Act. The FEU also continued to monitor copyright developments at international and European level, including the adoption of the Gallo Report and progress on the Term Directive.

## **J. THE INTERNATIONAL PERFORMERS AID TRUST (IPAT)**

In the midst of financial chaos and recession, it is good to say that our small charity, set up by British Equity eleven years ago, has not only survived, but been able to expand the work it has done and the number of performers that it has been able to help. This is due to the work of many people :

Our President, Alan Rickman, who has raised the Profile of the Trust - and a considerable sum of money - through his speech to the International Federation of Actors and his involvement in the charity;

Our Secretary, Emma Davies, who has since, sadly, resigned, without whom the Trust would not have been able to function and who refused to accept any payment for this invaluable work;

Every one of our Trustees, all of whom have contributed greatly within the specialisms and knowledge they bring to the Trust; and Equity itself, who have continued to support the Trust, even though Guild House has been in the process of refurbishment and the Trust was somewhat peripatetic in its meetings throughout the year. Caryl Griffith continued to represent Equity on the Board of Trustees.

I hope that the Trust will be able to continue to help to bring hope and support to Performers, wherever they may be, within the terms of our Mission Statement :

“The International Performers’ Aid Trust is a charity for the relief of poverty amongst people involved in the performing arts in distress in all parts of the world. IPAT’s decisions are made on professional and humanitarian principles, without political bias. The Trust will endeavour to supply such aid and encouragement as is appropriate, for the preservation of the life and health of those working in the performing arts suffering from poverty and distress to enable them to continue to develop and nurture the imaginative faculty which is the heart of drama, music and artistic performance.

During the year we have helped the following companies:

1. EUROPE : Daimohk Chechen Dance Ensemble (Grozny, Chechnya);
2. ASIA : Reasmey Angkor Bassac Theatre (Cambodia); Baghdad Independent Film & Television College (Iraq); The Freedom Theatre, Jenin, (Palestinian Authority);
3. LATIN AMERICA : Ballet San Marcos, Los Olivos (Peru): Open Space Theatre, Santiago (Chile); Music for Hope (El Salvador), Kailban Performing Arts, Montevideo (Uruguay);
4. AFRICA : The 5Cs (Kenya); Grassroots Theatre Company (Zimbabwe); Jos Theatre (Nigeria); Music for Africa (South Africa), The Book Café, Zimbabwe.

With the help of Equity, the Combined Theatrical Charities and a number of other, generous, donors, the Trust continues to support and succour artistes all over the world. While we cannot change the world, we are proud and happy to be able to provide some assistance to performers in desperate need, who, in their turn, bring hope, beauty, art and education to places where they are desperately needed.

## **K. LIBERTY**

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

## **L. PERFORMERS’ ALLIANCE**

During 2010 Equity, the Musicians Union and the Writers Guild of Great Britain continued to meet quarterly and coordinate joint work on matters of common interest. The Alliance also liaised closely with the Federation of Entertainment Unions and the TUC. Representatives from each of the unions continued to have regular meetings with the Chief Executive of Arts Council England, Alan Davey.

The core issues of concern to the Performers Alliance during the year were the cuts to arts funding announced in the Comprehensive Spending Review, negotiations with employers, the BBC, training and skills and copyright. Representatives from the group also regularly met with the Chief Executive of Arts Council England, Alan Davey.

Following the general election a considerable amount of work was done to reform the Performers Alliance Parliamentary Group following the loss of the Group’s Chair Janet Anderson MP and Secretary, Neil Gerrard MP. A number of new MPs and Peers have now been recruited to the Group from across the political parties, including a new Chair (Baroness McIntosh), Vice Chair (John Whittingdale MP) and Secretary (Don Foster MP). Michael Connarty MP continues in his role of Vice Chair. A series of one to one meetings have taken place with new and potential members planned for the coming weeks.

Two Performers Alliance Parliamentary receptions were organised in 2010. The January reception took place in the Terrace Marquee in the Palace of Westminster and focussed on issues including the Digital Economy Bill, the Licensing Act, the Music Supported Here campaign, Equity’s Manifesto for Theatre and the use of play texts in schools. The event was attended by around 40 MPs and Peers, as well as a number of prominent members from Equity including David Tennant. In November 2010 the Group held another reception in the Strangers’

Dining Room which was attended by over 20 high profile Equity members and was addressed by the TUC General Secretary, Brendan Barber, Writers Guild President David Edgar and musician Midge Ure.

After nearly 11 years service, former Equity staff member Peter Finch retired as Secretary for the Performers Alliance in 2010.

## **M. PPL PERFORMER BOARD**

PPL (Phonographic Performance Ltd), the not-for-profit Music Collecting Society, announced at the end of 2006 a new performer structure, as PAMRA and AURA, the two performer run societies, finally merged into one company. This was the result of five years of discussion between the PPL and the five key performer organisations in the UK - Equity, Musicians' Union, MPG (Music Producers Guild), Pamra and Aura. There are now 46,000 performers signed up along with 5,750 record companies. On their behalf PPL licenses the use of recorded music in the UK. This enables TV and radio stations, online streaming services and hundreds and thousands of shops, pubs and using music in their business to obtain a licence comprising millions of recordings. In addition, the company collects international performance rights income for 80% of its members. PPL now has representation in 28 countries around the world.

Equity has fully supported the joint society as this has been good news for our members both featured and non-featured singers, and musicians who record music on phonograms that is broadcast or used for public performance on radio, TV, pubs, restaurants, and shops. The new organisation has brought about a streamlined service both for the distribution of UK revenue, and also international income. In the past before the merger, despite good intentions, there was a huge failure to collect most of the income that the UK performers were entitled to from overseas.

The six PPL Performer Board members are: Gerald Newson, Mark Kelly, John Smith (MU), Michael Smith (representing record labels), Fran Nevrla (CEO / Chair of PPL) with Glen Barnham representing Equity. The Board met six times during the year, and members served on other subcommittees within PPL, as well as the main PPL Board along with the record label representatives and that met on ten occasions. The Performer Board handles performer specific issues within the company. The Board also determines all distribution policies for performers' UK income, as well as the collection of international revenue that the performers are entitled to.

The last year has been a difficult one as the recession has hit the pub trade and shops with substantial closures of many businesses in this country and abroad. Some of the larger shop chains have switched to 'library' or 'sound alike' music to avoid paying a PPL licence. There is still much work to be done educating those outside, the public and businesses that the use of music needs to be paid for, and not taken for granted that it is free with no regard to the copyright holders. For the average sized pub the cost of just over a £100 a year for recorded music seriously questions that notion. As well as acting as a collecting society PPL continues with the industry to get that message across along with all the other joint industry issues. But despite all those problems the organisation has worked hard to increase income, modernise computer systems to handle the millions of tracks that need to be listed and to pay out to the right artists with accurate information. The work on that front continues apace, and is a massive on going exercise. There is a large investment to ensure it is a success and that payments are accurate and more frequent distributions happen. It is difficult to get over in a couple of sentences the extent of the detailed work of the staff at PPL in this important area.

Much effort and resources are being put in by PPL to collect the international revenue due to performers. There is now a situation where a number of overseas societies are considering the PPL a golden standard and are approaching PPL to help devise and implement systems that ensure that there are similar systems in their respective countries. Last year saw PPL sign up another three countries for performer contracts, substantial improvements to the revenue from Germany (GVL) and France, and patient and skilled work over a number of years has paid off. The end result is set out below.

On the collection of international money from overseas societies for performers this continues to be a success story. From a nil collection position by the UK pre 2006 it went to nearly £6 million from overseas that year. This was just 4 months after the merger. This income increased to £8m in 2007, going to £13.6m in 2008. The 2009 figure was approx. £20m. The collection for performers from overseas is over £27m for 2010. This is a remarkable, and a great achievement to all concerned. The total annual income to PPL is now well over the £100m mark, a figure a few years ago one would have doubted.

The total UK income, distributed to performers last year, will be comparable to the international figure above. These figures are both at record levels.

Much work has gone into the political battle to extend performer copyright term rights. The board is a strong proponent that the rights should not expire at 50 years, but should be extended to 95 years. Good work has gone ahead on this front. On the international front PPL is also helping some overseas societies to develop systems to ensure performers are paid and at the end of the day UK performers will benefit as recorded music from this country is major in most countries. PPL has also financed the BPI anti-piracy unit. In this area there have been major successes but piracy/theft of music is still a huge problem, and the support of the UK Government reaction

against file sharing is to be welcomed. Another area of significant progress was in the campaign for a performance right in the USA. The radio industry in America has a 16 billion dollar business, while paying not a single cent to performers and record companies who provide the majority of programme material. PPL has been supporting the Music First Coalition in Washington since the campaign was started. Both Houses have asked the radio stations and the music industry to agree licence terms before they vote on a Performance Rights Bill. The above are just some of the current issues being tackled by PPL.

There is a link to PPL on the Equity website, and it is hoped that more featured and session singers will register with PPL as there are still large amounts of unclaimed money, and also for future income. For many singers both in the pop and classical areas this is now an important part of their income. Outreach work also continues in the field of registering and locating performers.

## **N. SECTOR SKILLS COUNCIL**

### **i. Skillset ([www.skillset.org](http://www.skillset.org))**

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

During the year Clive Jones retired as Chair and the new Chair is Stewart Till (formally Vice Chair) and the Chief Executive is Dinah Caine.

The Federation of Entertainment Unions nominated the General Secretary to represent the unions' interests on Skillset's Board.

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

Creative & Cultural skills is the SSC for the advertising, craft, cultural heritage, design, literature, music, performing and visual arts industry sectors.

During the year David Worthington took over as Chair and Caroline Felton continued as Acting Chief Executive.

The Federation of Entertainment Unions nominated the General Secretary to represent the unions' interests on CC Skills Board.

## **O. TRADES UNION CONGRESS**

The TUC Congress was held in Manchester from Monday 13th to Thursday 16th September. The delegation comprised: Malcolm Sinclair (President), David Cockayne, Natasha Gerson, Corinna Marlowe, Jean Rogers and Christine Payne (General Secretary) along with Deborah Charnley from the Young Members Committee. Deborah was also appointed as a Scrutineer. Martin Brown (AGS) and Louise McMullan (Head of General Secretary's Department) also attended to assist the delegation.

### **Motions**

The delegation spoke as follows:

#### **Monday 13 September:**

Natasha Gerson proposed Equity's motion on the Public Interest Disclosure Act which was seconded by GMB.

#### **Tuesday 14 September**

Jean Rogers seconded a Composite motion on Trade Union Outreach which incorporated Equity's amendment. Deborah Charnley seconded the motion from the TUC Young Members Conference – Young People and the Recession.

David Cockayne spoke in support of the Musicians Union motion on The BBC's Remit

Malcolm Sinclair seconded a motion from the Musicians Union on Arts Funding.

#### **Thursday 16 September**

Corinna Marlowe proposed our motion on Reform of the General Council which was seconded by BECTU.

The above motions were all passed. Equity's motion on Reform of the General Council passed with clarification from the TUC General Secretary to state that acceptance of the need for a Review should not be understood to also imply acceptance of the principle referred to in the motion of a seat being guaranteed for every affiliate on the General Council.

TUC GENERAL COUNCIL – SECTION C: the General Secretary was not re-elected to the General Council. Jeremy Dear (NUJ) and John Smith (MU) were re-elected to the General Council and Jeremy to the Executive Committee. Those elected are indicated in bold.

Name	Union	Votes
<b>Jonathan Baume</b>	<b>FDA</b>	<b>422,000</b>
<b>Bob Crow</b>	<b>RMT</b>	<b>341,000</b>
<b>Jeremy Dear</b>	<b>NUJ</b>	<b>440,000</b>
<b>Mark Dickinson</b>	<b>Nautilus International</b>	<b>481,000</b>
<b>Gerry Doherty</b>	<b>TSSA</b>	<b>534,000</b>
<b>Steve Gillan</b>	<b>POA</b>	<b>385,000</b>
<b>Michael Leahy</b>	<b>Community</b>	<b>432,000</b>
Jonathan Ledger	Napo	318,000
Joe Marino	BFAWU	327,000
Robert F Monks	URTU	202,000
<b>Ged Nichols</b>	<b>Accord</b>	<b>449,000</b>
Christine Payne	Equity	329,000
<b>Tim Poil</b>	<b>NGSU</b>	<b>468,000</b>
<b>John Smith</b>	<b>MU</b>	<b>492,000</b>
Simon Weller	ASLEF	130,000
<b>Matt Wrack</b>	<b>FBU</b>	<b>403,000</b>

#### NEW TUC PRESIDENT

Michael Leahy (General Secretary of Community). Michael succeeds Dougie Rooney (Unite) for a term of 1 year.

#### SPEAKERS

Included Harriet Harman MP, Interim Leader of the Labour Party; Gideon Shoko, Deputy General Secretary, Zimbabwe Congress of Trade Unions; Mervyn King, Governor, Bank of England and John Monks, General Secretary, European Trade Union Confederation.

#### FRINGE MEETINGS

Malcolm Sinclair spoke at the fringe event – Forced Labour in Burma: A Crime against Humanity, along with Brendan Barber. Equity's short film highlighting the imprisonment of Burmese comedian Zarganar was shown.

#### FEU RECEPTION

Held on Wednesday 15 September at The Rain Bar. The reception featured comedian and Equity member Susan Murray and the Manchester-based band Dr Butler's Hatstand Medicine Band. As in previous years it was extremely well attended.

#### GENERAL COUNCIL DINNER

Malcolm and Christine attended on behalf of Equity. Alan Johnson MP was the guest speaker.

Copies of relevant motions are included below:

#### PUBLIC INTEREST DISCLOSURE ACT

Congress notes that the Public Interest Disclosure Act came into force in July 1999. It protects most workers against unfair dismissal or being subjected to any other detriment by their employer for making disclosures about wrongdoing, also known as 'whistle-blowing'.

Congress further notes that the Act covers all employees, trainees, agency staff, contractors and home-workers, regardless of length of service or age. However self-employed/freelance/short-term workers and volunteers are not protected. Their more vulnerable employment status makes it much less likely that they will report wrongdoing for fear of losing their employment or not being employed again.

The exploitation of these workers is common and particular problems exist with regard to employment status and non-payment of the National Minimum Wage.

These problems are made worse by the fact that the UK lacks legislation to enable third parties, including trade unions, to take an employer to an employment tribunal for breaches of employment and discrimination laws, on behalf of a worker, without the need to identify individual vulnerable workers.

Congress therefore reasserts its support for additional measures to support enforcement of employment/workers' rights and to tackle exploitation, and will campaign to extend protections to these workers, including the ability for trade unions to take cases against employers in principle, without the need to identify individual vulnerable workers.

Moved by: Equity

Seconded by: GMB

### TRADE UNION OUTREACH

Congress recognises the importance of reaching out to diverse sections of the population to make the case for trade union membership. We acknowledge the importance of publicity and recruitment campaigns on issues that are important to the majority of trade unions, such as job losses, pensions and pay.

Congress also recognises that the majority of trade unionists are now women, and that the cuts will have a disproportionate impact on disabled people; lesbian, gay, bisexual and transgender people; people from black and minority ethnic communities; and young people.

However, Congress recognises the on-going attack on public service broadcasting and the consolidation of media ownership and control in the hands of anti-union figures. Congress agrees to support media unions in their fights to stop cuts, end monopolies and find new financial models to support media diversity and quality journalism. Congress therefore calls on the TUC to continue to play a progressive role, in particular in its work on equality. Together with a campaign on these issues, a meeting should be sought with broadcasters who have a public service remit to seek greater recognition of the role that trade unions continue to play. The TUC should also urge broadcasters to recognise the pressing need for action to ensure that all sections of society are portrayed realistically and by avoiding the use of stereotypes.

Moved by: CWU

Seconded by: Equity

### YOUNG PEOPLE AND THE RECESSION

As the financial crisis unravels, youth unemployment has soared to record levels. Unemployment amongst 16- to 24-year-olds now stands near the politically sensitive one million mark. The recession means large-scale unemployment among those completing their education. Young people are forced into jobs in low-paid, low-skilled sectors, as competition for graduate opportunities and apprenticeships becomes far greater.

This affects young people's health, friendships and family life. A recent Prince's Trust YouGov report found young people are likely to suffer 'permanent psychological scars' as a result of being unemployed.

The credit crunch compounds the difficulties facing young workers. Increases in transport and other costs often have a disproportionately greater impact on young workers. Very few young workers are able to own their home, either sharing rented accommodation or continuing to live with parents. Graduates suffer the burden of student loans, which also discourage younger students from entering higher education or studying away from home. Far too many young workers are burdened with financial worries making it difficult to make ends meet on a daily basis. Protecting young workers against debt, and securing acceptable living standards for them, is an essential part of a sustainable economic policy.

Congress notes the brutal cuts already implemented by the Government and resolves to fight against them. Unity across the public sector and wider trade union movement has never been more vital. By investing in education we safeguard education jobs, while providing education opportunities for those young people not in employment, education or training (NEET).

Congress believes it is the responsibility of the whole trade union movement to campaign for decent jobs and opportunities for young people.

Tax payers' money should be spent on investing in public services and creating jobs, instead of funding bonuses for bank bosses. Congress opposes the privatisation agenda. Money should be invested in a new social housing building programme to tackle the massive housing waiting lists and create new jobs for those unemployed within the construction industry and as well as supporting the cultural sector.

Trade unions and trades union councils nationwide are already supporting a mass mobilisation of young people to campaign for these aims through the Youth Fight for Jobs campaign.

Congress calls on TUC young members to come together on the issue of youth unemployment to fight for real jobs on trade union rates of pay that offer the guarantee of a secure future for young people.

Congress calls on the General Council and affiliates to:

- launch a widespread campaign against the cuts in public services, using all available methods including the media and public demonstrations, working with trade unions, trades union councils, service users and communities
- ensure redundancy arrangements are extended to all young workers
- defend jobs and conditions in all sectors, to ensure people are fairly compensated in the event of job losses by campaigning for employment rights for all workers from day one
- campaign for decent, permanent jobs for all young people, linked to the needs of communities and the environment
- improve conditions and opportunities for the self-employed, and for freelance, temporary and agency workers
- campaign for a living wage in line with the European decency threshold, and for proper training and conditions in line with trade union agreements for all and to assist those working in creative industries (where

hourly rates are not applied) to formalise their working arrangements and strengthen enforcement mechanisms

- liaise with unions' youth networks to produce literature on young people's rights and organising; provide organising training and funding for young people by young people; and work to recruit and organise young workers by referring to previous victories and ongoing struggles
- build for a national demonstration against youth unemployment across the trade union movement by the end of 2010
- campaign to work towards the equalisation of the National Minimum Wage (NMW) for all workers from the age of 16
- pressure the Government to enforce the law in cases where employers violate the NMW and increase the size of the enforcement team; Congress recognises the violation of NMW is both immoral and illegal – the Vetta v London Dreams Motions case has proven that interns are entitled to the protection of NMW laws
- encourage the growth of, and work with, bodies seeking to organise the unemployed to harness their collective strength, while supporting them individually
- campaign for apprentices to receive at least the full adult rate of the NMW from day one, unless that is superseded by a beneficial collective agreement, with at least one day a week set aside for paid training and a guaranteed job at the end of the scheme.

Moved by: TUC Young Members Conference

Seconded by: Equity

### THE BBC'S REMIT

In March 2010 the BBC announced its intention to close both the BBC Asian Network and 6Music as part of its strategy review. Although 6Music has since had a reprieve, plans to close the Asian Network appear to be going ahead.

Congress believes that the BBC, as the main UK public service broadcaster, funded by the licence fee, has a duty to represent minority interests. At present very few British Asian artists are offered broadcasting opportunities within the BBC's mainstream output, and Congress fears that closing the Asian Network and attempting to incorporate Asian talent within other BBC radio stations may lead to the evaporation of the BBC's focus on championing new music from Asian artists, whatever their genre.

Congress believes that, instead of the proposed closure of the Asian Network, the BBC should expand its coverage of the diverse cultures that make up modern British society. It is also vital that these should be national services available to all rather than localised stations. In addition, Congress asks the General Council to remind the BBC that highlighting the wealth of talent in our under-represented communities can not only provide much needed employment opportunities for artists from BME groups, but will also undoubtedly broaden the diversity of listener base for BBC programming.

Moved by: Musicians Union

Seconded by: BECTU

Speech in support: Equity

### ARTS FUNDING

The new coalition Government has already asked Arts Council England (ACE) to make cuts of £19m to its budget and the upcoming comprehensive spending review could force the Department for Culture, Media and Sport to make cuts of more than 25 per cent to its budget. If cuts of 25 per cent or more are passed on to ACE, jobs in the creative sector will undoubtedly be at risk.

The creative industries are currently growing at more than twice the rate of the rest of our economy and they contribute £11.4bn to the UK's balance of trade. They constitute a greater proportion of GDP than any other country in the world – and yet they receive a very modest amount of funding from the Government. At a time when our general economy is struggling, it would be illogical to cut jobs and therefore cause permanent damage to one area that has consistently maintained growth.

If the creative sectors must make cuts, the main priority must be to protect jobs. Congress believes that it would be preferable for ACE to rein in artistic ambition and the funding of new projects in the short term in order to maintain frontline services and jobs for the future.

Congress calls upon the General Council to campaign to protect employees in the creative sector and to urge the Government and ACE to ensure that jobs are not sacrificed for the sake of funding creativity.

Moved by: Musicians Union

Seconded by: Equity

### REFORM OF GENERAL COUNCIL

Congress notes that, at present, the 12 largest unions in the TUC have guaranteed representation on the General Council. In total they hold over 30 seats.



There are nearly 50 other unions also affiliated to the TUC, each having fewer than 100,000 members. These unions are allocated just 11 places on the General Council, according to the TUC's rules and the structure of elections for Section C. However, these unions represent almost three-quarters of a million workers and have a broad range of experience, as well as organising diverse groups of members.

Congress further notes that it is nearly 10 years since the rules governing the composition of Section C were last revised. Since then the number of trade unions affiliated to the TUC has reduced in number from 76 to 58.

Congress believes that all unions have an important role to play in our movement. To be at its best the TUC must harness all the talents of its affiliates, and we should work more closely together in order to achieve this. Congress believes that the best way to do this is through full representation on the General Council for all affiliated unions, large and small. This would put an end to the divisive and damaging battle for the 11 seats reserved for the smaller unions seeking election to the General Council.

Congress therefore resolves to initiate a review of the rules governing the composition of the General Council with a view to addressing these issues.

Moved by: Equity

Seconded by: BECTU

### **P. BAPAM**

BAPAM (the British Association for Performing Arts Medicine) is a unique health charity, which is part funded by Equity. This means that members and student members with any performance-related health problem are entitled to help from BAPAM which provides FREE and confidential assessment clinics with GPs who have specialist understanding of performers' needs, and referrals to the best treatment available. The types of issues that BAPAM help with include RSI and other muscle strain, back pain, voice problems, tinnitus, depression, stage fright and a host of other injuries and medical problems. They are also a source of advice on injury prevention and have a network of practitioners who have an interest in treating performing artists. [www.bapam.org.uk](http://www.bapam.org.uk)

### **Q. CDET**

Equity continued to support the work of the CDET under the Directorship of Sean Williams who continued the work of accrediting vocational dance and musical theatre schools and attracted new schools. The fee for accreditation of schools rose to £4,000. Work has commenced on the CDET expanding its role to provide accreditation of dance teachers through a recognized teacher award and establish a Recognised Qualified Theatre and CDET Approved Teacher.

Dance UK

Equity continues to support the work of Dance UK and gives financial support to the Healthier Dancer Programme. Caroline Miller remains as Director.

---

**CHAPTER 7:****COUNCIL*****A. MEETINGS***

The Equity Council met 12 times between 1<sup>st</sup> January and 31<sup>st</sup> December 2010.

***B. STANDING ORDER COMMITTEES***

The Council elected Ian Barritt, John Carnegie, Corinna Marlowe and Dennis Ray to serve on the Standing Orders Committee

## CHAPTER 8:

# APPEALS COMMITTEE

The following members were elected in July 2010 to serve as members of the Appeals Committee for two years: Joshua Le Touzel, Michael MacKenzie, Doreen Mantle, Graham Padden, Tony Robinson

## Hearings

The former members of the Equity Appeals Committee (those elected in 2008) met on 11th May 2010 to consider a complaint submitted by Claude Starling under Rule 29.1. At this time the membership of the Committee was as follows: Tony Robinson (Chair), Graham Padden (Vice Chair), Joshua Le Touzel, Doreen Mantle and Johnny Worthy. Mr Starling's complaint, which was in the first instance investigated by the General Secretary under the provisions of Rule 29.1 prior to progressing to the Appeal stage, concerned an alleged breach of Rule 3.1.1.4. Specifically, Mr Starling was concerned that at its July 2009 meeting, the Equity Council had broken Rule 3.1.1.4 in its handling of two motions proposed by Councillor Clive Hurst on the subject of the National Minimum Wage.

Rule 3.1.1.4 states that one of the objects of the union is:

"to secure by organisation and all other effective methods unity of action to achieve the best possible terms and conditions of work in all fields in which members are engaged"

## The Decision

The decision of the Appeals Committee was as follows:

This hearing was extremely productive. The issues around which it centred, low pay, fringe theatre, profit share, and the National Minimum Wage, are matters of great concern to Equity members, and the Appeals Committee believes they merit the widest possible airing.

On the question before the Committee, namely whether or not Council was in breach of rule 3.1.1.4 in this particular case, the Committee unanimously found against the Appellant. The Rule in question is not a Duty, but an Object of the union, and Council's decision not to support the motions in question does not constitute a breach of that Rule.

However, the Council's representatives recognised that the policy document agreed by Council on 7th July 2009 could have been clearer, and both sides accepted that closer dialogue was needed between Council and Equity members who have concerns on this issue.

The Appeals Committee welcomed this recognition. It also noted that a Review of Fringe Theatre policy is currently underway and urges Council to ensure that the issues are thoroughly debated as a matter of urgency, by as many members as possible.

## New Appeals Committee Procedure

On receipt of feedback following Mr Starling's complaint, the Appeals Committee revised its procedures for the handling of complaints under rules 27 and 29. The new procedure is as follows:

### APPEALS COMMITTEE

#### PROCEDURES FOR THE HEARING OF APPEALS AND COMPLAINTS

#### UNDER RULES 27 AND 29

(as agreed by the Appeals Committee at its meeting on 1 October 2010.)

1. Once an Appeal or Complaint has been referred to the Appeals Committee neither side will enter into any discussion or correspondence with members of the Appeals Committee or the other side, except with the Secretary to the Appeals Committee in relation to the provision of documentation and arrangements for the Hearing. Consequently members should not submit an Appeal or Complaint until they are satisfied that no further debate or discussion with the other side is necessary prior to the Appeals Committee Hearing.

Within 10 days of the receipt of the Appeal or Complaint by the Secretary, the Committee will expect both sides to have requested documentation from each other via the Appeals Committee Secretary and for that documentation to have been sent to the Appeals Committee Secretary.

Both sides will also be invited to provide a précis of their case within the 10 days referred to in the previous paragraph. This précis will be for the eyes of the Appeals Committee and the Appeals Committee Secretary only.

The Secretary will then circulate to all parties and to all Committee Members a complete bundle of all the other documents a further 10 days prior to a Hearing.

Should any documentation come to light at any stage after the submission it will be at the discretion of the Appeals Committee to accept or reject this documentation.

2. Should a request be made for documents to support the Appeal or Complaint or the defence against them, the Committee will require such documents to be forthcoming from the other side.

3. However representations may be made to the Committee that release of such material might be so prejudicial as to pose a serious threat to the union or third party.

Such representations should be made in a letter addressed to the Secretary of the Committee and the reasons fully outlined. This letter will then be sent to the other side for their comments prior to the Committee deciding what course of action to take, as outlined below:

- (a) The Committee may consent to such documents being viewed only at Guild House and/or at the Hearing.
- (b) Or accept that only some of the requested documents may be used in evidence.

(c) Or make any other ruling it so wishes that will guarantee both sides a full and fair hearing without damaging the union's interests.

After the Committee has made such a decision the 10 day requirement for receipt of all agreed documentation shall apply.

4. Any documents to be referred to, considered and/or relied upon as evidence shall be submitted to the secretary to the Committee. The Appeals Committee will only accept as evidence legal or other professional opinions if they are in written form.

5. The Appellant has the right to be accompanied at the Hearing by a companion, who may speak during the Hearing. Such person shall be an Equity member.

6. At the end of the Hearing the Appeals Committee will produce a statement of its findings and will request that this statement be published in the next edition of the Equity magazine. However, the process of the Appeals Committee and all documents relating to it will remain absolutely confidential and all parties will respect this confidentiality.

7. It must be noted that any failure to disclose documentation or any breach of confidentiality may prejudice the outcome of the hearing.

THE APPEALS COMMITTEE  
1 OCTOBER 2010.

## CHAPTER 9:

# NATIONAL, AREA AND SPECIALIST COMMITTEES

## A. NATIONAL COMMITTEES

### i. Northern Ireland

#### CHAIRMAN'S REMARKS

It is difficult to surmise in a few words the feelings I have for what is happening to our Industry here in Northern Ireland. Despite years of highlighting how out of step we are in terms of Government support in comparison to the rest of the Nations that surround us we seem to be crying in the wilderness. Our elected representatives in Stormont seem unable to understand that investment through funding to the Arts is the cornerstone of what is known as the Creative Industries. The announcement by the Minister that the proposed funding to the NI Arts Council is to be cut by 23 per cent is unparalleled and has to be reversed. Without doubt we are in difficult economic times; however, for many of our members there were no real good times, in terms of work and a steady income. The Committee will continue to work on your behalf and represent you within the Union. At the Equity Council we are well represented by Maggie Cronin and I want to thank her for the work that she does on our behalf. Similarly my thanks also go out to the other members of the NI Committee who give up their free time to meet on a regular basis. I also want to say that the Committee is up for re election this year and I would ask all of you to consider standing. We want to have a Union that is better organised with members playing their full part. If you think you can make a contribution either at Committee or Branch level then don't hesitate to get involved. Finally I want to thank the staff within the Glasgow Office, particularly our Secretary Drew McFarlane, for all the work and effort that ensures we punch well above our weight in Northern Ireland.

#### STAFF REPORT

Ever since the announcement that funding to the Arts will be reduced we have been busy as a Union campaigning against those cuts by forming alliances within the sector, lobbying politicians, marching alongside fellow workers in the public sector and trying to motivate the wider public in our postcard campaign. The final decision will be announced shortly and hopefully the work that we and others have done will have a positive effect and a fairer and realistic budget will be set for the coming year. That is why we supported the Northern Ireland Arts Council in seeking that any cut should be proportionate and fair. In our work with the Arts and Culture Committee within the Irish Congress of Trade Unions we also addressed Stormont appealing to the Politicians what the cuts will mean for our members and their families. The whole of the public sector is affected and it was heartening to see so many Equity members turn out for the "There is a Better Way" March held in Belfast in October alongside other trade Unions who work in the public sector. We have also continued to work with SIPTU (Irish Equity) in the Republic of Ireland who also have similar problems with Government funding. Their main difficulty still lies with Film and Television Production Companies using non union approved contracts and John Barclay from the London Office has been a great source of help in this respect. There is still an issue with Agents in Northern Ireland and we have been working closely with the Department of Employment Rights. We have also assisted new Agents in trying to get established. The new Branch is still finding its way and the AGM will be on March 14th. The Variety Branch has found it difficult in getting members to attend meetings but that hasn't stopped it from having a Xmas Social. The Union is preparing a strategy for Organising and the issue of Branches is being discussed.

#### INDUSTRIAL ORGANISATION

Despite the proposed cuts it is not all pessimistic because over the last year we have seen a growth in the television production sector primarily with HBO producing Game of Thrones here in Belfast and with six series being produced it underlines our argument that we have the skills and the talent. It is also worth noting that Stormont has agreed to invest in the Paint Shop Production Studios partly on the success of Game of Thrones and continued lobbying by us and others. There have been issues with some companies using non Equity contracts in small scale film production and we have met with Northern Ireland Screen over this. We also met with Peter Johnston the Director of BBC Northern Ireland in respect of our motion from the last Annual Meeting. That was in June and we have yet to see the BBC committing itself to a returning Drama series produced in Northern Ireland but that will be a continual campaigning issue for us. In Theatre we also look forward to the reopening of the Lyric Theatre in May, a splendid state of the art new Theatre as well as the opening of the Metropolitan Arts Centre which will truly rejuvenate the Cathedral Quarter. In respect of the Lyric we have agreed a new pay structure for both Actors and Stage Management which are well above the minimum. The Lyric will also be hosting a programme of Training in conjunction with the Actors Centre in London partly funded by Equity. We have continued to meet with various casts throughout the year and theatre in Northern Ireland continues to flourish despite the problems. It was heartening to see Kabosh win best production in the first Irish Theatre Festival in New York. Particularly given that the production was under threat and nearly missed out on going. The Independent Theatre Sector has had an outstanding year and Big Telly exemplifies that by taking its production of Puckoon to the West End in London. Similarly it was good to see ICTU promote Martin Lynch's production of "Over the Bridge" and that The Chronicles of Long Kesh is going to Australia. Tinderbox also won the "Audience Award" at the Belfast Festival. Elsewhere our members Eleanor Methven and Conor MacNeill were up for the best Actor Awards in the Irish Times and Rachel O'Riordan. was nominated as best Director in the TMA Awards as well as Best Director in the 1st Irish Festival in New York. All of which are reasons for great optimism and underlines that what we do here is of the best. Similarly with Derry being the City of Culture in 2013 it beggars belief that cuts to the Arts are even contemplated

as it will be a disaster if indigenous theatre is not protected in the same way that Tourism is. Obviously the Cultural Tourist is unheard of! However Professional Theatre in Northern Ireland will only fulfil its potential if the understanding is there that proper investment is needed to turn fine buildings into creative and vibrant centres that not only enhance our reputation as a Community and a Society but are seen as part and parcel of what is the Creative Industries. I know that you recognise that and I know that all of us will continue to ensure that our politicians know that.

#### MEMBERS OF THE NORTHERN IRELAND COMMITTEE

Al Logan - Chair  
 Maggie Cronin – NI Councillor  
 Lucy McConnell  
 Emma Little  
 Sheelagh O’Kane  
 Frankie McCafferty  
 Abi McGibbon  
 JJ Murphy  
 Sarah Mackeever

Dan Gordon stood down in September and Equity would want to record their thanks to Dan for the years that he sat as a member

#### SCOTLAND STAFF REPORT

2010 was the last whole year of the minority SNP government and eventually saw the birth of Creative Scotland. Creative Scotland could not have been born into a harsher economic climate as the Westminster Government drive through a ruthless agenda of cuts in public spending. The Scottish Government economic cycle is different to that in Westminster and the true scale of ongoing cuts will only be known after the 2011 Scottish Parliamentary elections.

However, Fiona Hyslop has proved to be one of the better Culture Ministers and has publicly recognised the importance of cultural spend to the wider Scottish economy. At the time of going to press, the SNP administration was proposing standstill funding for Creative Scotland and a 4% cut to the National Companies, which in the scale of cuts elsewhere in the UK began to look like a major victory. However, there is a growing concern about the effect and actuality of local authority cuts in Scotland which may have a disastrous effect on the arts infrastructure in Scotland.

Creative Scotland now exists and the Scottish Arts Council and Scottish Screen do not. Creative Scotland appears to be trying its hardest to look different to its predecessors. It still appears an unknown quantity but the new staff and senior management team appear to be actively seeking to engage with the artistic community. Their energy and enthusiasm is welcome but the fear grows that CS is more attracted the idea of funding one off concepts than it is in sustaining organisations that offer employment to artists.

The debate with the broadcasters about Scottish Production continues with the BBC accepting that it needed to move to the Ofcom definition of a Scottish production (based on spend/employment) rather than simply nominating productions as Scottish. Production levels in Scotland still appear proportionately low compared to the population of Scotland compared to the UK whole.

Theatre seems to be going through a period of retrenchment. Of the bigger organisations, only Pitlochry and the National Theatre of Scotland increased the number of productions they put on. The Citizens in Glasgow appeared to suffer from a palace revolution when Jeremy Raison was removed as Artistic Director very quickly. Elsewhere, John Grieve left Perth to be replaced by Rachel O’Riordain from Belfast but the biggest surprise of all was Scottish ballet’s decision not to offer Ashley Page an extension of more than a year on his contract as their Artistic Director.

#### THEATRE

##### NTS/Equity Agreement

Minimum rates of pay from 5/04/10 are as follows:- Rates to be reviewed annually

Minimum performers salary	£530.45
Stage management minimum salaries:	
Stage manager/company stage manager	£530
Deputy stage manager	£477.41
Assistant stage manager	£424.36

NTS Development rate (performers and stage managers)	See Development rates card
Walking understudies' salary (to be raised to the performer's minimum in any week they perform)	£424.36
Understudy obligation (minimum per week)	£30
Performance payment (per show) for performer with understudy obligation	£30
Relocation / Commuting allowance: to cover seven days of transport costs/travel time/meals/accommodation to relocate or commute from home company base during rehearsals if company base is further than 25 miles from home address. Also to cover seven days of transport costs/travel time/meals to commute from home to performance venue further than 25 miles from home address, if choosing to make own way to venue, and not required to stay overnight.	£140 per week
<b>Push/pull</b> (per week)	£15
<b>Flying</b> pre-contractual consent – put on contract (per week)	£35
<b>Head Girl/Boy</b> responsibilities (per week)	£30
<b>SM in costumes</b> (per performance)	£5.50
<b>SM prompt copy</b> for other management (minimum)	
<b>Supernumeraries</b> (per hour)	£80
<b>Driving cast responsibility</b> (£12.50 for first three hours then £4.20 for any part of an hour thereafter)	£6
	£4.20 per hour
<b>Daily meal allowance:</b> if tour accommodation provided by NTS:	
Where full catering facilities provided:	£10.50 per day
If catering facilities are not available:	
Breakfast provided	£15 per day
Breakfast not provided	£21 per day

**SCOTTISH BALLET**

See page 29.

**VARIETY**

The Scottish Variety Branch continues to meet regularly but attendance at branch meetings has not been good with some meetings being inquorate. However the branch's finances are healthy. Future branch meetings will be publicised in the Journal.

**BRANCH OFFICIALS:**

Chair: Eva Lorraine  
 Vice Chair: Sandra McFadden  
 Secretary: Linda Rifkind  
 Asst Sec: Little Black Stray Cat  
 Treasurer: Elsie Kelly Adams  
 PRO: Kirk James  
 Committee: Silly Billy, Scott Allan, Vince Etkins, Prince Rajah, Janey Danielle

**TV, RADIO & FILMS**

Broadcasting in Scotland is in transition. Promises of increased production in Scotland are slowly being delivered and the old premise of London as the default centre of production is being eroded. The BBC's decision to relocate existing non drama productions to Scotland has not answered the call for more production from Scotland. Even the BBC's own Audience Council for Scotland, in its Annual Report, included the following paragraph as one of its key priorities for the coming year.

Content in the nations and regions

Audiences in Scotland set a high value on the BBC programmes and services made specially for them. Audiences believe that both network and opt-out programmes from the BBC should meet the same standards of quality, range and depth. Council advised that the Trust ask the Executive to develop a robust long-term strategy for television drama for audiences in Scotland to increase production, stimulate creativity, and broaden the range of drama portraying Scotland to audiences there

The BBC has also agreed to adopt the OfCom definition of an outside-of-London production for all Scottish programmes included in BBC Scotland's share of production spend (instead of their previous position of nominating or 'badging' productions as Scottish.)

The Ofcom definition is:

In order to count towards the regional production quota by hours, relevant productions must meet two out of the following three criteria:

1. The production company must have a substantive business and production based in the UK outside the M25 (in Scotland). A base will be taken to be substantive if it is the usual place of employment of executives managing the regional business, of senior personnel involved in the production in question, and of senior personnel involved in seeking programme commissions;
2. At least 70% of the production budget (excluding the cost of on-screen talent, archive material, sports rights, competition prize-money and copyright costs) must be spent in the UK outside the M25 (in Scotland); and
3. At least 50% of the production talent (i.e. not on-screen talent) by cost must have their usual place of employment in the UK outside the M25 (in Scotland). Freelancers without a usual place of employment outside the M25 (in Scotland) will nonetheless count for this purpose if they live outside the M25 (in Scotland).

BBC Scotland has stated that it will take time to develop more production from Scotland but hopes to be producing its share of UK production long before the deadline of 2016 set by Director General, Mark Thompson. These are changed days and whilst the amount of work available in Scotland to Equity members still leaves something to be desired, the direction of travel is one that should be heartily welcomed.

BBC Scotland has continued its tradition of commissioning comedy with Gary: Tank Commander probably being the current pick of the crop. Unashamedly targeted at a younger audience, the second series has just been broadcast.

River City continues to be the main source of in-house production and employment for members and that will continue for the foreseeable future. The staff have been actively engaged with members at the Dumbarton location and have visited the production at various times over the year. The biggest issue is over the allocation of holidays which has been a subject for negotiation at National Level.

There were many fears that Taggart was to be axed as a Network production and the Staff met with STV over members concerns. Despite the budget being drastically reduced production went ahead. However there were issues with STV over the way in which the series was exploited which were also raised. Similarly there were serious concerns with the way that other productions were being put on the Web with no consents nor proper negotiations being put in place. The production of Being Victor was a case in point which was produced by SHED Productions on a non union approved contract.

Channel 4's contribution to Scotland needs to be challenged. As a Public Service Broadcaster it is entirely reasonable to subject Channel 4 to the same scrutiny as the BBC.

The Scottish Digital Network Panel Final Report on the funding possibilities for the SDN present serious challenges to Equity (<http://www.scotland.gov.uk/Publications/2011/01/19140602/6>). Our policy is to oppose 'top slicing' of the BBC licence fee in order to protect the integrity of a broadcaster that, no matter how frustrating sometimes it can be to deal with, is still the envy of the civilized world. However the current Westminster government has seriously challenged that position by making the BBC responsible for funding S4C, the Welsh language channel. Not surprisingly, the proposals for funding the SDN now centre on removing funding from the BBC. Much as members in Scotland may want the increased work opportunities that may come from the SDN, is the continued erosion of the BBC's budget a price worth paying?



## Committee

Elsie Kelly Adams  
 Andrew Brodie-Frew  
 Jim Byars  
 Alicia Devine  
 Natasha Gerson (Vice Chair)  
 Isabella Jarrett  
 Clunie MacKenzie  
 Michael Mackenzie (Chair)  
 Kate McCall  
 Sheena Penson  
 William Riddoch  
 Linda Rifkind  
 Pab Roberts  
 John A Sampson  
 Alexander West (Vice Chair)

### East of Scotland General Branch

The East of Scotland General branch continues to grow. The attendance at regular branch meetings is sparse but the Christmas social in 2010 attracted a large turn out and was a great success.

Chair:	Tim Maguire
Vice Chair:	Helen Raw
Secretary:	Helen Raw
Asst Secretary:	Alan Ireby
Treasurer:	Kai Thomas

### Scottish Councillor

Kate McCall

### Staff in Office

Lorne Boswell- Scottish Secretary  
 Drew McFarlane- National Organiser  
 Marlene Curran- Organising Assistant

## iii. WALES GENERAL

**1. The extensive refurbishment of Transport House has been largely completed and there are state of the art meeting facilities which Equity can now take advantage of.**

2. The Welsh newsletter continues and has been upgraded into colour giving amore professional look.

3. A new membership system is being trialed which will give the Cardiff Office more control over communication with Wales based members.

4. The office ran an Ambassador Training Course in September at the BBC and it was very successful for the dozen or so attendees.

5. A one day introductory course to Equity – Curtain up -was also piloted in North Wales in November and this was less successful but has had some longer term effects and these will be followed up in 2011.

6. The AGM was held at Chapter and was well attended by over 30 members. The Vice-President (now president) Malcolm Sinclair was the main speaker. The motion sent on to the ARC requested Council to negotiate a clause in all agreements to cover actor/musicians. This has subsequently been included in the new Repertory contract. There was also a motion referred to the Young Members Committee suggesting a mentoring system.

7. In the latter part of 2010 a number of members who had worked hard on Equity's behalf in Wales passed away. It is always awkward to single out individual names but Anwen Williams had been a regular member of the National Committee and both Dora Jones and John North had been regular supporters, deputies and attenders at meetings.

### LIVE PERFORMANCE

1. It was always going to be a traumatic year in the performing arts sector, as all the companies waited for the outcome of the Arts Council's Investment Review in June. In the end ACW cut the grant to 32 organisations. The worst affected were Gwent Theatre, Spectacle and Theatr Powys, all of whom are likely to go out of existence on March 31st. Hijinx Theatre was also told that it would lose a substantial part of its grant, although they did not anticipate the massive 33.3% cut that was actually announced in December. All four companies mounted campaigns in some form or another and Equity has met with the Arts Council at Chief Executive level on two occasions to seek an explanation and to request some form of re-appraisal. This has not been forthcoming. It means that barring a miracle, the nationwide provision of TIE/YPT that has made Wales a beacon of good practice will cease.

2. The campaign has been wide-ranging. It has been aimed not only at the Arts Council but the local and national politicians. Equity gave evidence to the Communities and Culture Committee investigation and was widely quoted in the final critical report. Three of the companies have also raised enough signatories to trigger a hearing in front of the Petitions Committee at the Assembly. Nevertheless there seems to be no way in which the decisions will be reversed.

3. There will be employment implications also in the uncertainty which now surrounds support organisations like Welsh Independent Dance, Dance Blast and Community Dance Wales all of whom use Equity members in some capacity.

4. Equity's job has not only been to challenge the decisions but also to protect the interests of the nine full time members who will be directly affected. Meetings with the theatre boards or the relevant County Council have been taking place since October in order to secure the best possible redundancy payments.

5. The ethos of the Investment Review was "funding fewer better" so ACW will point to the fact that there is good news in the report such as the decision to put No Fit State Circus, Independent Ballet Wales and Theatr Ffynnon on to revenue status. Some other clients, notably National Theatre Wales have received a significant increase in core funding so their capacity to employ more creative personnel should be enhanced.

6. Outside of the Review the most important development was the launch of productions by National Theatre Wales. Their ambitious plan to mount twelve shows in the first year has meant that not all the productions have featured actors, but artistically and creatively there can be no doubt that they have made a caused a massive change in the perception of Wales based theatre practice.

7. Other notable developments were that Earthfall Dance began to use Equity/ITC contracts for the first time, the Torch Theatre received an additional grant to help short term financial problems and the new theatre/arts centre in Bangor, Pontio, progressed.

8. Although the staff at the Welsh National Opera are on a wage freeze, some improvements were agreed on "below the line" issues and the Chorus will be wanting these to continue if the WNO cannot make an improved wage offer in 2011, as it has been badly affected by the cuts to budgets in the Arts Council of England. Meistersinger was a big success during the year.

9. The Artistic Director of Theatr Genedlaethol Cymru resigned in early 2010 and the company received special dispensation to put in a late Business Plan by ACW leading to concern that funding might be curtailed in some way, but the outcome was a continuation at standstill funding.

10. It has been another relatively quiet year in Variety, reflecting the general view that work is declining.

The difficulties were exemplified by the cancellation of a Branch organised show planned for the Princess Royal Theatre in Port Talbot in December. A Children's Variety Showtime was to be held in the morning followed by a full variety night later the same day. The bookings were such that it was felt necessary to cancel the event two weeks before, fortunately without any significant financial consequences.

Attendance at Branch meeting has been steady and there is have been lively debates on such issues as no pick ups and noise limiters. The website is being well maintained and the newsletter will keep members fully informed on events and issues.

Chair: Haze

Secretary: Shelli Dawn

Treasurer: Cei Phillips

**c. RECORDED MEDIA**

1. The deal with TAC described in last year's report which had taken a long time to put in place had to be totally revisited much to Equity's alarm in January following the appointment of Capital Law, a Cardiff law firm, to handle industrial relations on behalf of the independent sector. They announced that following a review of the terms, most TAC members were unhappy which came as news. So there were two further months of discussions and finally an agreement was reached on yet another new structure which provides for a new weekly minimum of £600, a daily of £300 and retains some form of multi episodic payment. In general the balance of earnings shifts from first run to repeats and this will be monitored.
2. There were further discussions direct with S4C over repeat payments for older pre-1993 programmes initially for the S4C Aur slot in peak hours and then more generally. Members do want these to be seen and therefore a formula has been worked out.
3. It was fortuitous that all this was completed before the controversial storm surrounding S4C's funding following the announcement in October that from 2013 the BBC are to take responsibility. Equity opposes this move as it effectively top slices the BBC funding and threatens S4C's independence and makes them the only broadcaster in the UK to have a cut which is bound to impact on programme making. As yet the implications are not known. Equity has been campaigning with other organisations to remove S4C from the Public Bodies Bill in Parliament.
4. In stark contrast the fortunes of BBC Wales have continued to rise. Drama production has increased immeasurably with a number of major series filming during 2010 and likely to increase in 2011. In addition to the Dr Who stable there was Upstairs Downstairs, Whites, Being Human and Sherlock, all of which were well received and are likely to be re-commissioned. Also of note was the Indian Doctor, the first network drama commission by a Welsh independent (Rondo) and The Baker Boys an in-house Wales only drama commission. The new series of Torchwood will be made out of Los Angeles but the Welsh involvement will remain.
5. The Drama Village, now officially called Roath Lock, is still on course to welcome Casualty by September.
6. Alison Hindell is now fully operational in her new role and the drama output of the radio department has increased.
7. There was also some film making activity to note. A Little Bit of Tom Jones took the West End cinemas by storm and other new product included Submarine and Resistance.

**d. OUTSIDE BODIES**

1. Federation of Entertainment Unions: There have been a series of meetings following the events at S4C. The FEU met with Arwel Ellis Owen prior to the UK Government decision and there was a follow up meeting with the acting Chair, Rheon Thomas. A small steering group, which is essentially the FEU, is co-ordinating public events such as the successful demonstration in Cardiff in December and the lobby of the House of Lords the same month.
2. Wales Association for the Performing Arts: Chris Ryde remains as Chair and the organisation has been very active in the hiatus following the Investment Review announcements in June. The AGM was delayed until July to take stock and a further General Meeting was held in December. A detailed submission was made to the Assembly's Communities and Culture Committee and WAPA was called to give oral evidence in October.
3. Arts Council: As mentioned above Equity has made repeated representations to ACW in the wake of the decisions which are disastrous for the TIE/YPT sector. Equity believes that the goalposts were changed half way through the process with no consultation and we also believe the decisions were not taken in an accountable way. We have argued that having identified a problem in TIE/YPT provision, ACW should have brought the problem back to the companies and a dialogue to resolve it could have taken place resulting in a much more sensible outcome.
4. National Assembly: There was much lobbying of Assembly Members on the wider arts strategy as well as on behalf of individual companies. There is no doubt that the outcome of the budget review in Wales was as result of a number of organisations like equity making out a forceful case for the economic and social impact to be taken into account. This lobby will continue into 2011 which is of course an election year.

There was an important report on the Creative Industries in May written by Ian Hargreaves. It contained a number of useful recommendations but the unions were critical that none of them were consulted in its consultation stage. A new Creative industries Board has been established.

5. CULT Cymru: The most important news was that Cult Cymru, the joint WAG funded union initiative was commissioned for a further three years. This has enabled more training modules and on line toolkits to be developed. A Creative Industries Fair was held in Caernarfon in March which was well attended. Equity's Union Learning Advisors continue to be helped.

6. Creative and Cultural Skills: Chris Ryde is still on the Wales advisory Board and the main initiatives have centered around Creative apprenticeships launched in the autumn. There are interesting CPD ideas that will develop in the new year.

7. Theatres Trust: Chris Ryde is also on the TT Advisory Board which met twice in 2010. An interesting presentation

on the stock of South Wales theatres was presented by Rob Firmin. The Trust are arranging a Conference in March 2011.

#### **f. NATIONAL COMMITTEE**

1. The Committee has met eight times
  2. The decision of Michael Cunningham not to seek re-election as Wales Councillor to the Equity Council and resign from the Committee at the same time was a big blow as he had served the Committee, the Council and the members assiduously for over twenty years. His last meeting in July was marked in the appropriate manner with an engraved vase and a sizeable cake.
  3. Julia Carson Sims was elected to Council in his stead.
  4. The Committee spent the first part of the year coming to terms with the about turn of the TAC members in renegeing on the deal forged in 2009. There was much discussion on the revised proposals. Eventually at the April meeting a recommendation to the Council was endorsed.
  5. Also at the April meeting the General Secretary and the Assistant General Secretary, Live performance were present to talk through the ways in which the union serviced the National Regions. There had been critical comments from Scotland and she wanted to address these on a wider UK basis.
  6. For the second half of the year the Committee was appraised of the outcome of the ACW Investment review and its consequences.
  7. At the December meeting the Committee asked Council to oppose the plans for S4C and also to support the channel being devolved to the National assembly. This is not Equity policy as it stands and more discussion and debate will be necessary.
  8. There were two meetings of the three National Committees, both held in London and these are always considered invaluable
- The Committee was elected for two years so membership remains as follows: (note – it was decided not to co-opt anyone to fill the vacancy left by Michael Cunningham’s resignation):

BETH HOUSE:	Chair
JULIA CARSON SIMS:	Councillor
TONY LEADER:	Vice Chair
SHARON MORGAN	MICHAEL KELLIGAN
GERRI SMITH	TERRY VICTOR
NAOMI MARTELL	REBECCA HARRIES
EIRY THOMAS	OLWEN REES
DOC O’BRIEN	GOLDINI
GARETH LEWIS	

## **B. REGIONAL COMMITTEES**

### **i. LONDON AREA COMMITTEE - 2009**

The Committee met four times during 2010 to discuss matters pertaining to London. There was an AGM of the London Area in March where a considerable number of issues were the subject of lively debates. A motion went to the ARC in relation to the Manifesto for Theatre and the remaining motions were sent by the meeting to Council. The LAC will be engaged in Equity’s general lobbying work about the cuts following the CSR and, in particular, those affecting the London boroughs.

Five motions were sent to Council from the Committee during 2009, relating to a number of issues.

The Committee sent the following motion to the ARC:

This Annual Representative Conference urges the Equity Council to elect a working party, comprising a majority from the West End Deputies’ Committee, to investigate the feasibility of introducing a separate Equity agreement for West End musicals.

The committee sent three representatives to the ARC.

Members of the Committee 2009-11.

Esther Ruth Elliott  
Peggy-Ann Fraser  
Barbara Hyslop  
Edward Pleasance

Alan Thompson (London Area Councillor to July 2010)

Peter Barnes (London Area Councillor from July 2010)

Jessica Sherman from July 2010, replacing Peter Barnes on the committee after his election as London Area Councillor.

## ii. MIDLANDS AREA COMMITTEE

The Equity Midlands Region covers the Counties of Northants, Lincolnshire, Leicestershire Nottinghamshire, Derbyshire, Staffordshire, Shropshire, Warwickshire, Hereford & Worcester and Oxfordshire and is serviced by the Equity office in Coventry.

During 2010 the most important events in the Midlands was supporting the Equity campaign opposition the cuts to the Arts subsidy. This is an ongoing campaign and many Midlands based members have written to their M.P. and to their Local Authority opposing the cuts. At the time of preparing this report a Birmingham City Councillor Martin Mullaney, cabinet member for leisure, sport and culture is due to speak at the next Equity Central England General branch meeting to discuss the announced proposal to cut the Arts subsidy in Birmingham by 50% and will no doubt receive a well argued reception in opposition to the cuts.. Midlands members also lost the only Asian long running radio drama "Silver Street" and despite vigorous campaigning in Parliament and direct the BBC closed this Midlands produced series. Since that time other areas of radio have suffered cuts and members in Nottingham have lost work in local BBC radio. The BBC continue to produce the daytime soap "Doctors" and the T.V. productions "Land Girls" and "Hussle" were extensively shot in the Midlands creating working opportunities for members.

The Midlands Annual General meeting held at the Crescent Theatre in February was well attended and addressed by Christine Payne General Secretary who was warmly welcomed. The meeting proposed a motion for the Equity Annual Representative Conference (ARC) that any trade Union should be able to challenge an Employer on behalf of a member under the National Minimum Wage Act, as at present the legislation only allows the worker involved to make the complaint. This was carried at the ARC and Equity is taking this forward to the TUC and via the Federation of Entertainment Unions (FEU) to maximise support from fellow unions who are equally frustrated by the legislation. The East Midlands Variety Branch tabled a motion to the ARC calling for simplification and clarity in the Criminal Records Bureau/ Vetting and Barring Scheme checks for working with children. This was carried at ARC and the new Coalition Government is reviewing this legislation.

Legal claims continue to increase from members seeking restitution for breaches of contract and £36,235.00 was recovered for 79 claims for members or groups of members via the Coventry office in the year to December 31. There was an important claim for holiday pay for actors on behalf of five members against a Midlands based theatre company that was heard at an employment tribunal, that created legal precedent and was reported in the "Stage" that established that actors were 'workers' as defined in the Working Time regulations 1998 for the purpose of holiday pay.

Birmingham Royal Ballet had another successful year, but face some loss of subsidy from the Arts Council and Birmingham City Council, at present there is no intention to reduce the number of dancers engaged at present 60. A pay increase of 2.6% was agreed for 2010 and linked to a new media agreement with the dancers. At present this new media agreement requires further work to ensure that dancers receive payments where appropriate for television recordings. A television recording was made of BRB's production of "Cinderella" and this was shown in prime time on BBC at Christmas and dancers were engaged on terms negotiated by Equity and the Equity deputies in the company, and provided for ongoing royalties and payments for exhibition throughout the world.

Visits to drama schools continued to recruit student members and were well received by both students and tutors as well as visiting all the accredited schools, and Birmingham & Derby university, visits were made to Matthew Bolton College Birmingham, Elmhurst Ballet school and Cirencester College and we have received requests to come back in 2011.

The Midlands Area Committee (MAC) with Tracey Briggs (Chair) Sally Treble (Councillor) Sheila Payne, Etienne, Peter Tomlyn, Rob Stanley, Sharon Cannings, John Burton, John Brennan, Jim Townsend, Simon Clancy and Kaz Luckins met regularly during the year. Nigel Harris joined the Committee for the duration of Simon Clancy's absence as the next unsuccessful candidate in the election. Etienne has resigned due to work commitments. The Midlands Area Committee ensured the Equity cuts campaign reached as many members as possible and visited branch meetings of all the Midlands branches during the year. The Committee proposed a motion to the ARC to ensure Equity Councillors for Area & National Committees were elected by the members with a postal address in the area or region in which they were standing, but this was not carried by the ARC.

Sally Treble the Midlands Equity Councillor, continues to be the Midlands champion on behalf of all Midlands based members on the Equity Council. She is also active on behalf of the Equity Council in negotiations with BBC, ITV and PACT the employer bodies for broadcasters on pay and terms & conditions and is active in lobbying M.P.'s on such issues as public house licensing, reform of the Employment Agencies Act and all the diverse issues raised as concerns for members in the Midlands.

The Central England General branch continues to thrive although many of the founding Committee have stood

down or taken a less prominent role due to work commitments. The Committee consists of Gill Twaite (Chair) Katharine Kavanagh (Vice Chair) Kelley Costigan (Secretary) Tracey Briggs (Asst. Secretary) Marc Phillips (PRO) Gareth Wynne –Jones (Treasurer) and Committee members.

The Birmingham Variety Branch continue to meet on the last Wednesday of the month at the Royal Navy Club, With Conk the Clown (Chair) Louise Mayer (Vice Chair) Jim Townsend (Secretary) Etienne (Asst Secretary) Brian Postlethwaite ( Treasurer) and Julia Windsor (PRO) with Loony Lennie (Web master) and Committee members all supporting the work of the branch and providing a social and practical support network for Variety artists in the West Midlands.

The Coventry & Leicester Variety Branch continues to grow and attract members to formal meetings and to the numerous social events organised by Sheila Payne the Branch Secretary. The Committee consists of Digg Haywood (Chair) John Rodgers ( Vice Chair) Sheila Payne ( Secretary) John Tearne ( Treasurer) and the supporting Committee members. John Brennan who is a Committee member is also an elected member of the Variety Advisory Committee (VAC) who advises the Equity Council on Variety matters.

The East Midlands Branch with Bernie Kayla (Chair) Rodger Kirby (Vice Chair) Chris Shaw (Secretary) Pete Tomlyn (Asst. Secretary) Alan Jefferies ( Treasurer) and Linsey Hardy ( PRO) continues to meet regularly in Nottingham, but has not found a permanent home for meetings yet. The branch have had successful meetings in Lincoln in the summer months and a successful AGM gala evening at Terversal Grange in November. Further development for reaching and regularly communicating with more branch members is underway this year with a social programme in development that should add to attendances.

The main theatres in the Midlands are all producing work at the moment, but the cuts in local authority spending is causing concern with all the building based companies in the Midlands and beyond. The Birmingham Repertory Theatre is closed while the new central library is under construction, but the company should benefit from the extensive refit to the theatre when reopened and they continue to produce in other venues in and around Birmingham. Leicester Curve produces a regular programme of new work although the criticism of the new theatres construction limitations continues. Nottingham Playhouse runs a steady programme of work and employs many actors in original productions and co-productions with other theatre companies. The Midlands Arts Centre has re-opened after a long period of closure in a new building and it is anticipated will produce innovative touring productions using Midlands based actors. Derby Live continue to produce in their three spaces in Derby, but there is some doubt that the local authority will be able to support the theatre going forward with potential cuts in funding. Northampton continues to produce, but on a smaller scale due to the reduced support of the local authority.

There have been a number of disputes with smaller scale theatre companies based in the Midlands on such issues as holiday pay, National Minimum Wage, cancelled tours and failure to compensate actors for their loss. Generally Equity has been successful in taking these claims up for the artists concerned and in most cases recover compensation.

### iii. NORTHERN

Members of the Committee who served during 2009 were:

Yvonne Joseph (Chair & Councillor)  
 Jeremy Phillips (Vice -Chair)  
 Anthony Blakesley  
 David Corden  
 Eleanor Dearle  
 Dave Eager  
 Deacon Esq (from March 2010)  
 Mel Francis (resigned March 2010)  
 Ann Lorraine  
 Brenda Marsh  
 Steve McAvoy  
 Joy Palmer  
 Roger the Artful

Mel Francis stood down in March for health and travel reasons and was replaced by Deacon Esq who was runner up in the 2009 election.

The Committee met five times between January 2010 and January 2011 in Hull, Newcastle, Sheffield, Manchester, and Lancaster. It considered all matters referred to Area Committees for consultation. It sent motions to Council on Local Authority funding of amateur dramatic groups; the creation of a Liverpool General Branch (which it supported); expressing concern at the loss of TV production in the north; and in support of the Subsidised Repertory pay campaign.

The Northern Area AGM was held at Live Theatre in Newcastle. The Committee's motion to the ARC asking that complaints against staff be investigated initially by a Council sub-Committee was ruled out of order and its amendment to the Women's Committee motion was lost (though the motion was carried). The Northern Area AGM's motion to the ARC (which was carried) expressed concern that there remained so many no- or low-pay jobs in regional small films.

The Committee was represented at the 2010 ARC by Jeremy Phillips, Eleanor Dearle and Steve McAvoy. The Committee received comprehensive reports from its Councillor and two Regional Organisers (Nigel Jones NE and Jamie Briers NW), with key issues summarised below:

#### a. NORTH-EAST

**Theatre:** The six established building-based repertory theatres (West Yorkshire Playhouse (WYP), York Theatre Royal, Harrogate, Stephen Joseph Scarborough, Sheffield Crucible and Northern Stage) produced successfully during 2010 with Sheffield Crucible fully reopening in April under Truck, Interplay, Pilot, Red Ladder, NTC, Hullabaloo, Unlimited and Vincent Dance produced on the ITC contract where they were joined by new AMS companies Open Clasp and Brief Candle. Hull Truck new Artistic Director Daniel Evans after a two year refurbishment. Pilot also worked on The Subsidised Repertory contract and Live Theatre, Hull moved most of its work on to the Sub Rep Agreement early in 2011. It was a troubled year at Truck following the arrival of new CEO Andrew Smaje with the departure of its talisman John Godber and the removal of Artistic Director Gareth Tudor Price, which the company says was as a result of redundancy. The issue is ongoing as this report is being written. Halifax-based Northern Broadsides continued its touring commitments. The Contemporary Dance world was represented by Phoenix Dance, Ballet Lorent and Vincent Dance Theatre (which is currently not producing while Charlotte Vincent is on sabbatical), while Northern Ballet maintained a classical presence in the region. Opera was represented by Opera North, and the region has many touring theatres which have played host to opera, ballet and musical productions from outside the region.

Equity was also represented at the successful Take Off Festival of Children's Theatre in Darlington in November, hosted by Hullabaloo. The threats to Darlington theatres and especially the Arts Centre have led to Equity protests to the town Council.

There were 34 pantos and Christmas shows in the North East region in 2010 some of which were on TMA Rep and Commercial terms or on ITC contracts. But the majority of the commercial shows were on non Equity contracts. Most were visited and significant recruitment achieved. The theatres to host traditional summer season shows were the Futurist and Spa Theatres in Bridlington, Scarborough and Whitby. The future of the Futurist remains in serious doubt however with Scarborough Council commissioning a report on its viability.

**Film, TV & Radio:** With Screen Yorkshire based in Leeds being massively scaled down following the Government decision to axe the UK Films Council, the landscape for film funding is changing. The film Kill List filmed in Sheffield provided a number of our South Yorkshire members with work.

Day-to-day contact with ITV continued, and studio meetings were held with Emmerdale members. Equity was ably assisted on Emmerdale by long-serving Deputy John Middleton together with Nicola Wheeler who joined him as co-deputy during the course of the year. A successful Emmerdale BECS seminar was held in September following the Pensions surgery held there in December 2009.

A number of visits were also made to our walk-on members at Emmerdale during the course of the year. Other ITV productions in the region over the course of the year were DCI Banks, South Riding, Come Rain Come Shine and Monroe (all Leeds). All were visited.

Independent producers using the PACT agreement have continued to film in the region including Inspector George Gently (Durham), Joe Maddison's War (Durham), This Is England '86 (Sheffield), Vera (Newcastle), Room at the Top (Leeds), and United (Durham). Location visits took place on all. The Committee remains concerned, notwithstanding the number of mainly one-off PACT projects, at the relative paucity of TV work north of Leeds with the BBC's Tracy Beaker being the only series based in Newcastle.

This show also contributed the only direct BBC TV presence in the region. A location visit took place but alas not on Last of the Summer Wine which has finally ended its long run. An announcement was made in the spring of 2010 that the shows filmed in 2009 would be the last. Some of the PACT productions mentioned above were made indirectly for the BBC.

Equity's capacity to ensure that all or most productions (in the Midlands and North West as well as the North East) receive location or studio visits during the course of filming has been greatly increased by the addition (since 2009) of recruitment Organiser Andrew Whiteside to the Sheffield office.

There were several issues concerning presenter redundancies in local radio in 2010 especially at the Lincs FM group.

**Variety:** The four variety branches in the region continue to be active. Humberside Variety Branch continues with some success under Secretary Christie Clifford to hold meeting alternately on the North and South banks of the Humber (in North Ferriby and Scunthorpe). North East Variety Branch continues to be well attended and to arrange popular functions, not least the legendary North East Dinner dance, though the numbers have been down in the last few years. Attendances at North and West Yorkshire Variety Branch have shown a worrying decline which it is hoped a move to a new Bradford venue and a reduction in the number of meetings will address. Long standing Secretaries Brenda Marsh and Jackie Provis remain respectively in the hot seats. Attendances at South Yorkshire have steadied but there is still work to do. It too moved to a new meeting venue in February 2011 and Joy Palmer continued as Secretary.

The main focus of organiser time all year round tends to be claims against clubs, pubs, agents, promoters etc. Nearly £22,000 was recovered on 38 cases, many involving court action and one Employment Tribunal. During the year holiday Centres in the region were visited together with the Scarborough Grand Hotel (formerly Butlins) and a number of other large seaside hotels. A number of circuses toured the region and Greentop remain based in Sheffield where Swamp Circus also maintain one of their bases. Flamingoland and Lightwater Valley in North Yorkshire and Pleasure Island in Cleethorpes are some of the theme parks in the area and offer employment for variety performers and dancers. Recruitment in variety continued to be steady, partly due to the requirement of clubs in much of the region that performers must have public liability insurance, though the figures have slowed since the PLI panic of 2002. Contact was maintained with North East federations of concert secretaries, The Musicians' Union, and The Agents' Association, via the North East Entertainments Council and separately.

**General Branch:** Yorkshire Ridings General Branch (formerly Leeds and District) has continued to be active with good turn outs at all its meetings and held its AGM in September at the Crucible Theatre in Sheffield. Jo Egan and Anthony Blakesley continued as Secretary and Chair. The Branch will welcome Equity President Malcolm Sinclair as its guest speaker at its February meeting in Sheffield.

**Students:** Visits were arranged to drama and dance students at Hull, South Durham, and Doncaster Colleges, and Studio La Pointe in Leeds. A major presence was maintained at the National Student Drama Festival in Scarborough in April.

## **B. NORTH WEST NORTH WEST**

**Theatre:** There have been mixed fortunes for the building based repertory theatres based in the North West (Manchester Royal Exchange, Library Theatre Manchester, Contact Theatre, Liverpool Everyman and Playhouse, Oldham Coliseum, Bolton Octagon, Stoke New Vic and Keswick Theatre by the Lake). The underlying trend has been for theatres to consolidate their programming, given the uncertain economic climate they face and where possible, we have worked with theatres in our campaigning activities. In addition there has been an increase in the number of 'co-productions' be produced by theatre companies in the North West.

Theatre by the Lake reported followed its successful 10th anniversary season with another challenging summer Rep Season, engaging a company of 13 Actors between April and November. The Liverpool Theatres Trust (Everyman and Playhouse) have continued to present an ambitious creative program in what was the final full year of production of The Everyman before it goes dark as it undergoes a multimillion pound refurbishment. The Bolton Octagon and The Stoke New Vic continued to offer a strong programme of home produced work, whilst The Dukes Playhouse, Lancaster provided a strong element of home produced work supported by a range of received work from touring companies.

The Royal Exchange, had a change in leadership, but has seen a continuation of the theatre's reputation as an "actors' theatre" providing many work opportunities for Equity members. The process of re-negotiating the House Agreement started this year with Equity members again seeking to look at the value of the House Agreement against the standard terms of the Equity/TMA Agreement.

Discussions continue at The Coliseum, Oldham about a potential move to a new venue. The Library Theatre, Manchester, successfully transferred its activities between the Zion Arts Centre and The Lowry and Salford, which has proven very successful for all those involved. Furthermore, Manchester City Council has committed to a brand new multimillion pound Arts Centre, which will be home to The Library Theatre Company.

Some 3 years after The Chester Gateway produced its last show, Chester Performs staged two productions in Grosvenor Park in the Summer of 2010, engaging a Company of 13 actors. An approach has been made following its success to ensure that Equity contracts are issued to Actors and Stage Managers engaged in future productions. Regular and routine cast visits have continued to take place throughout the year at all the producing theatres



in the North West, with positive returns in terms of recruitment. Visits have largely focused on advancing the Subsidised Repertory Pay claim, which was concluded in October alongside organising Equity members to become involved in campaigns to defend public investment in theatre.

Equity has had a presence at the various theatre festivals taking place in Manchester throughout 2010, including 'The Not the Manchester International Festival' and the '24:7 Festival'. Each of these has provided opportunities for members to work and seen the development of new writing and the emergence of a growing fringe theatre scene within Manchester. Significantly, the festivals provide alternative opportunities for Equity to campaign with its members on issues such as Theatre funding.

In the Small Scale Sector the M6 Theatre Company and The Action Transport Theatre Company still continue to actively produce and work using the ITC/Equity contract and Horse and Bamboo completed its first year with approved manager status. Members also benefited from the first full year of two further companies, Reveal Theatre Company and 20 Stories High using the Equity/ITC Agreement in 2010

In the commercial sector throughout 2010 a number of cast visits took place with a number of companies visiting theatres in the North West.

In Pantomime, 2010 proved to be another successful year, with 37 professional companies being visited. Non-compliance with the Equity/TMA Commercial Theatre Agreement is still prevalent in the North West of England, with on three pantomimes using the Agreement.

**Film TV and Radio:** Television Production within the North West saw a marked increase, particularly in the last 6 months of 2010 and coincided with the continued development of the Media City site in Salford Quays. This increase in production ran alongside the seemingly ubiquitous productions such as Coronation Street, Hollyoaks, Shameless, Ideal and Waterloo Road, continue production.

The Coronation Street forum continues to be an effective mechanism for dealing with the workplace issues our members working on Coronation Street face. The group met four times throughout the year and has led to a number of improvements at the studios. It was particularly useful as an effective communication tool for all the cast/production preparations ahead of the celebration of the 50th anniversary.

Visits that have taken place this year to independent productions include Ideal, Shameless, Waterloo Road, Morecombe and Wise, 32 Brinkburn Street, Exile, Justice, Stolen, Moving On, Accused and White Van Man where members have been informed of and encouraged to participate in Equity's TV is Changing Campaign.

In addition Equity had a presence at the Northern auditions in the BBC's 'Search for Dorothy.'

**Variety:** All three variety branches continue prosper to varying degrees under the leadership and direction of their hard working officers. The Manchester Variety Branch continues to be very active with good attendances at their monthly meetings, which provide a useful opportunity for members to discuss and debate the issues that are affecting them as performers. In addition to their annual outing to Blackpool, the branch also hosted a number of social evenings throughout the year. Members of the branch continue to play an active role through the various Area and Specialist Committees of Equity.

The Blackpool Variety Branch has continued to play an active role in all aspects of Equity's business raising the profile of Equity amongst members working and living in the Blackpool Area. The Branch supported Equity at the Keeping it Live Showcase in Blackpool in 2010. They have actively pursued involvement in the Recruitment and Retention activities of the Union and they are working with the Recruitment Organiser in the North to encourage Hoteliers and Club Officials to engage Equity members on the back of the public liability cover our members carry. They have also produced a series of Variety shows, to fundraise for the branch and other local charities.

The Branch also saw its motion to the 2010 successfully carried, which called to the branch boundaries to be reviewed and as such the Branch Secretary has been involved in a national working party, looking into the issue. The Merseyside Branch has had another difficult year and struggled with numbers attending meetings.

**General Branches:** The North West of England General Branch has had a difficult year, despite offering a range of activities and services for members to engage with. The branch engaged with the 24/7 Theatre Festival to award the Vicky Allan Memorial Award, for the best new single act play. August saw the branch have their summer social, which was well supported by branch members. As in previous the branch took this as an opportunity to invite industry figures from the region to provide networking opportunities for branch members. Also in 2010, the branch has continued to offer workshop opportunities to branch members and the play reading group has continued to grow. The branch has also taken an active role in Equity's Theatre Funding Campaign and also continued to highlight and exploit examples of Production Companies, particularly in the docudrama field, breaching the National Minimum Wage Act.

The Isle of Man General Branch has continued to enjoy positive attendances at meetings, under the leadership and Direction of the branch officers. The branch has focused on improving relationships between Isle of Man Films and the branch and has enjoyed a much more positive relationship, this has led to greater consideration by production companies filming on the Isle of Man to offer castings on the Island.

2010 saw the next steps in the development of a General Branch in Liverpool. Although still not formally

constituted, the 'branch' has held two meetings, along with a Christmas social and taken an active role in campaigning against arts cuts in Liverpool. A steering group has been identified and it is hoped that 2011 will see the branch build on its early work and become formally constituted.

Claims – 2010 saw work carried out on 122 claims. Out of these, 79 have seen full recovery, totalling £112425. All of these claims were dealt with 'in house', drawing on support and advice offered by the Union's legal partners.

**Student Visits:** A number of student visits have taken place across the North West throughout 2010 raising awareness and recruitment to Equity's student membership scheme and also where appropriate informing graduates of the benefits of full Equity membership. Whenever possible the North West Regional Organiser has been accompanied by an Equity member, particularly where the member is a graduate of a particular school. When requested, Specialist staff have accompanied to give in-depth details on issues as requested, for example on Tax, National Insurance and Benefits. In 2010 a new approach to the Drama School visits has taken place, where much more effort has gone in to seeing students in their first year, along with students shortly before they graduate, supported by open surgery sessions throughout the year. It is hoped that this will not only encourage students to participate in the Equity student membership scheme, but also offer a way for Equity Student members to become more involved with Equity campaigns.

**Actors Centre North:** The Actors Centre continues to offer a wide range of support and courses to members. In 2010, we entered discussion with the Actors Centre North and the Bolton Octagon over the practice of offering 'script development' workshop opportunities for a fee. Following a concentrated campaign by a number of Equity members, the Actors Centre North and the Bolton Octagon took the decision to stop charging for these workshops.

### C. ORGANISING CAMPAIGNING AND EVENTS

All of the above activities support our Organising and Campaigning activities in the North of England. Between the two industrial Organisers and the Recruitment and Retention Organiser 302 workplace visits took place across 279 companies in both Live Performance and Recorded Media. This has contributed the recruitment and retention agenda of the Union, but also provided a useful opportunity to engage Equity members in our campaigns and activities.

Alongside the workplace visits, Equity has had an active role and presence at a number of industry events in the Northern Area, including the Keeping it Live Showcase in Blackpool, The Magicians' Convention in Blackpool, The British Juggling Convention in Huddersfield, The Take Off Theatre Festival in Darlington, Pole Divas in Manchester, Bridal Exhibition in Harrogate, Careers in the Arts in Hull and The National Student Drama Festival in Scarborough. Equity has also taken an active role in Campaigning against the cuts in Arts Funding in the North, with members taking part in demonstrations and rallies in both Manchester and Liverpool. In addition members have contacted local councillors and MPs over cuts announced in Cumbria, Manchester, Preston, Hull, North Yorkshire and Darlington.

## iv. SOUTH EAST

### a. THE COMMITTEE

A full list of the members of the committee which sat during 2010 is included at the end of this report.

A number of the branches represented in the SE Area continued to send Observers, except in some cases where the branch was already well represented by elected members. Unfortunately remained unheard throughout the year.

The Committee met 5 times during 2010, in Cambridge in February (to coincide with the Annual Meeting of Members), in April, July, September & November.

### b. THE ANNUAL MEETING

The Annual Meeting of Members in the Southeast ("A.G.M.") was held in Cambridge at the Royal Cambridge Hotel on February 25th 2010.

It was attended by the General Secretary, the President and 18 other members.

The Regional Organiser gave a brief report, including thanking Peachy Mead for all his work as Chairman of the Committee until the summer of 2009 and read a report from Michael Branwell, SE Area Councillor at the time. The President addressed the meeting. He talked about Equity's successes during the year and of the Union's campaigning work ranging from Free Zaganar to detailed lobbying on aspects of the Licensing Act. He then answered a few questions from the floor.

The General Secretary, Christine Payne, told the meeting she was speaking without notes and would use the remarks of the Chair and of the President as 'notes'. She then gave a wide ranging and comprehensive view of the year's work and of the year to come, with particular emphasis on work to encourage and nurture greater

membership participation in all aspects of Equity's work: local members' lobbying on the Bristol Old Vic was a good example of what can be achieved. She welcomed the fact that a number of 'high profile' members were now keen to rejoin and that more and more were willing to use their 'visibility' to support the union publically. She too finished by answering questions from the meeting.

### Equity Business

The Committee was represented at the Annual Conference by Mavis Wesley & Des Barron. The Committee's amendment, to a motion about representation on the Arts Council of England was accepted by the movers but the motion fell.

Of two motions from the Committee during the year, relating to internal committee structures and duties, one was adopted by Council and the other is, at the time of writing, the subject of a wider consultation.

2010, especially after the announcement of the coalition government's financial cuts, saw a major increase in the level of activity among local Trades Councils.

A number which had appeared to cease operating have revived and there are a handful of new ones. The committee continues to try to send representatives and to encourage branches to do so.

Following failing attendances and lack of nominations for the committee, the Sussex & District Variety Branch was wound up, after consultations with other local branches and the Variety Advisory Committee. Council agreed that all its members should be transferred into the Wessex Branch, which would be asked to consider a change of name and regular meeting place to accommodate its changed geographical area. The Thames Branch, which meets in London but covers large parts of our area, continues to have regular and lively meetings as does the East Anglia Branch, meeting in Norwich.

The new Kent Branch has gained momentum over the year while Brighton & Sussex & Essex continue to thrive. 3 Counties' AGM petitioned council to dissolve them which Council did, almost simultaneously establishing the Milton Keynes & District Branch in the north of the area: their first meeting will be early in 2011.

The Committee itself has devoted its time to discussing how it can work to involve more branches in its business and on trying to foster liaison between branches and local Trades Councils. It has considered various consultations and initiatives from Council. In the summer we welcomed the new SE Area Councillor Laura Bailey to her first meeting.

### Live Performance

As in the rest of England, regional producing theatre had a difficult year and the impact of Government cuts on theatre in our region is still uncertain. The Watermill's high profile artistic programme continues to be well received and despite some small cast productions the number of productions did not reduce. Colchester Mercury continues to plough a distinctive artistic furrow to critical acclaim, largely employing its established group of associate company members and other 'regulars'.

Watford Palace continued the much reduced programme of its own productions after ceasing to produce altogether in 2009, while the Nuffield Theatre in Southampton has continued its commitment to what few of its own productions it can fund.

The Haymarket Theatre in Basingstoke, now operating under the banner of Anvil Arts Trust, has continued to produce or co-produce a small number of its own shows including a children's show at Christmas to counterbalance the commercial offering at the Anvil Theatre in the town and 'mid-scale' tours with other theatres, such as the Theatre Royal, Bury St Edmunds.

All the repertory theatres in the SE have been involved in more co-productions, both with other repertory theatres in the SE and elsewhere and with other commercial or funded companies.

Eastern Angles' new, urban, thread to its work in the city of Peterborough has continued and seems to be an established part of its work.

There has also been a noticeable increase in non-contract fringe theatre companies over-committing themselves and letting members down in the process.

The brand new Waterside Theatre opened in Aylesbury in October and is a welcome modern addition to the touring theatre scene in the area.

In the holiday areas, traditional pubs and clubs continued to close or cut back on entertainment at an alarming rate despite the predicted increase in 'stay at home' holidays.

The continuing trend towards resident entertainment teams, providing everything from kids clubs through bingo to evening cabaret, has continued to reduce the amount of work for seasoned acts and entertainers. The move towards 'owner occupied' caravan sites has also accelerated the trend away from seasonally 'resident' individual entertainers.

There was not a measurable increase in claims for cancellations or non-payment but the overall impression is that bookings are down as families reduce the scale of the celebration of their various anniversaries, etc. (Subjectively, and oddly, there does seem to be an increase in cancellations due to weddings being called off or anniversary parties being cancelled on the collapse of the marriage.)

**F.T.V.R. Matters**

Although a high proportion of TV and other media work in the UK is concentrated in 'the great wen' at the heart of our Southeast Area there is still remarkably little work made in the Area, even less of which is available to members local to the locations.

Branches are encouraged to get their members to enroll on their on-line Members Directories which would at least provide a source of local professionals they could point producers towards but progress remains unfortunately slow.

Members of the Committee elected July 2009 (sitting throughout 2010).

Nicholas Brand

Tony Dennes

Caryl Griffith

Martyn Harrison (Vice-Chair)

Cenydd Joeenz

The Puppet Man

Peachy Mead

Reg Moores

Mavis Wesley

Julia West (Chair)

Dave Whitlam

Members attended as representatives from the following Branches during the year:

Essex

Three Counties

Home Counties West

(N.B. Members of Thames, Sussex & District, Essex, Kent & E Anglia committees also attended as elected members.)

**v. SOUTH WEST**

1. The Committee met five times in 2010

2. It was with great sadness that committee member Stan Cullis passed away in the summer. He had been a great supporter of the union for years and has been a founder member of the Devon and Cornwall Branch. A full obituary was carried in the Newsletter

3. The following served as Committee members during the year:

JILL LAMEDE: Chair

NICK DIPROSE

MARY LANE

DAVID RICHEY

REBECCA CRUICKSHANK

SARAH DUKES

SARAH BUCKLAND

JO CRAWFORD

STAN CULLIS (until June 2010)

ARTHUR DUNCAN (from September 2010)

4. The Annual Meeting was well attended in February with 31 members attending. It coincided with the announcement that the Northcott Theatre in Exeter had gone into administration. There was a motion passed asking the Council to offer as much help as possible to the theatre. The motion passed on to the ARC was about clarity for members given the new VBS which was to supersede the DRB. As it turned out the incoming coalition government decided to review the system and it was announced early in 2011 that it was to be heavily streamlined, thus making the motion redundant. There was also a debate about the way the national minimum Wage impacted on low pay theatre and film work.

5. During the year the Committee noted the progress in particular of the Working Party on the future of the ARC which had been a South West initiative. They were pleased with recommendations which followed closely those discussed in committee and were equally pleased these were endorsed by Council.

6. In January the Committee asked Council to make sure every help including financial was given to members wanting to attend the Manifesto for Theatre conference. Council agreed and that resulted in a very healthy attendance of South West based members.

7. Once again the Committee kept a close review of its aims and objects and in particular visits to training establishments. In conjunction with the Regional Organiser, Committee members visited Exeter University, Filton College, Bristol Old Vic Theatre School and Bath Spa University. The presence of working professionals in these talks proved very helpful.

8. The Committee were kept closely notified about the issues arising from the Northcott's financial crisis which was a dominant

topic in the spring and early summer. It became apparent slowly that the theatre's debts were colossal, ending up in the region of £800,000. There were immediate redundancies and any hope that the professional shows planned for the future could happen were soon extinguished. By June the building was forced to close while the main funders explored future models. The University agreed to buy the building and run it initially under its own wing with a new Board to be recruited. Many creditors were unhappy at the way this played out. At the time of this report there is still no word on any dividend from the sale of assets of the bankrupt Trust.

9. It became known in the early summer that the pension contributions due under the Equity pension Scheme had not been paid in for two years. Equity wrote to the Arts Council deploring this and asking if they would consider making up the shortfall. Initially they agreed but then changed their minds and despite further efforts to ask them to reconsider, they have remained adamant. Therefore the EPS is a creditor of the old Trust and is waiting to hear what the pay out from the assets will be. The administrator was initially talking that payment up but Emmanuel Hall, the main asset, is the home of Theatre Alibi and they took legal advice as sitting tenants and as they have the right to remain the property is not as attractive on the open market.

10. The Northcott re-opened in November as a receiving house and will remain as such in the immediate future.

11. The other major producing venue in the South West, the Bristol Old Vic also began mounting its own shows under the auspices of Tom Morris. The volume of work has however been disappointing with only four in house shows from April 2010 until January 2011 when the Theatre Royal closed for the major refurbishment. This was compounded in June when a request was received by the management to use students in speaking parts in a proposed co-production of *The Way of the World* with Shakespeare at the Tobacco Factory (SATTF). They would be unpaid. The SW Committee passed a motion in opposition to the proposal on the grounds that it sent out all the wrong messages to the professional membership. Eventually a compromise was sought whereby the students would receive the National Minimum Wage but the Old Vic turned that down and therefore Equity opposed the whole plan and the project was abandoned in favour of a production of the *Misanthrope* with a full professional cast equal in number to that of the original proposal.

12. SATTF themselves had a successful season with wages up at the £460 mark. The management wanted to use the Equity contract provided compromises were made on subsistence and hours of work. After discussion with the actors it was better to maintain the status quo.

13. Kompany Malaki, the Bristol based dance company, went on the ITC/Equity contract in the autumn.

14. The effects of the government's spending cuts were felt first in the South West with Somerset Council the first to announce that they would be cutting their total arts budget of £186k. There was an immediate wave of protest including a public meeting and petitions but it did not move the politicians to change their misguided decision. Fortunately the anticipated avalanche of other cost cutting of the arts did not materialise. Bristol City Council for example has managed to salvage a standstill budget. All Arts Council clients of course will suffer an immediate 6.9% cut and are being asked to re-apply for their core funding. The outcome will be known in April 2011 and will apply from April 2012.

15. The annual report from PACT on regional production reported a slight increase in the number of hours commissioned from the South West but a closer look at the details reveals that Deal or No Deal accounts for most of it.

16. On the drama side there was another series of *Skins* and of *Doc Martin*. On this occasion the casting director for the latter did see people in Plymouth with a view to casting local, but in the end there were only a handful of contracts. The series has been re-commissioned for 2011 and Toby Whale has again agreed to hold local casting sessions, so the hope is that the number will increase.

17. BBC drama production dropped dramatically. The number of episodes of *Lark Rise* fell to eight and with *Being Human* now in Cardiff and little else apart from *Casualty* the situation is becoming as bleak as prophesied two years ago. Despite some rumours to the contrary, the transfer of *Casualty* to Cardiff is well under way and on course for September.

18. Once again Jill Lamede continued her pioneering training work throughout the region. There was great concern that the financial crisis at Exeter would scupper the joint initiative agreed between Equity and the Northcott in the Spring but in fact it worked out favourably as trainers were able to take advantage of the closed auditorium to run a series of Shakespeare based courses. These are allied to individual consultation sessions. Finance for Performers, Fooling and Advanced Impro are all on the cards and further new courses are planned for later in 2011.

19. The operation of legal casework from the Coventry Office has continued to work well and has resulted in a number of successful legal cases. The overall amount of claims was slightly down in number which accords with the general impression that work is much more hard to come by in the present economic climate. There are indications however that the corporate market is beginning to recover.

The total amount recovered for members in the calendar year was £14,748,46. This represents a successful outcome to thirteen cases, and as usual represents only a percentage of those referred to the Cardiff Office.

20. Branches:

a) Devon and Cornwall General Branch:

Attendance has continued to be steady given the number of places the Branch meets across the region. The death of Stan Cullis, reported above, was a major sadness. Mark Cartier stood down as Chair in the Spring after a number of years service.

Chair:                               Iain Marshall  
Secretary:                       Shared around the Committee  
Treasurer:                       Wanda Blair

b) Bristol and West General Branch:

Meetings were held at the Old Vic all year but that is now in question as it is closing for refurbishment. A number of guest speakers were invited including Andy Burden, Graham Hamilton, Malcolm Sinclair and Sharon Clark. Additionally Sara Davies ran a radio workshop for members in January. The motion to the ARC about the need to see local actors when casting in the regions was composited with a similar one from Scotland and carried. The Committee has suffered some losses as Chair Paul

Humpoletz is moving away and Secretary Rachael Fagan has had a baby daughter. Three co-options have been made to restore numbers.

Acting Chair: Howard Coggins  
Acting Secretary: Roland Oliver  
Treasurer; Lynda Rooke

#### c) West of England variety Branch

The meetings have continued to hear dispiriting reports of pubs and clubs that are no longer taking live entertainment or who have reduced acts to one a fortnight or monthly. Meetings dates were changed from September to the second Monday in the month as the first was disrupted often by public holidays and it also clashed with a meeting of circus artists, so the change would give them an opportunity to attend.

Topics discussed included licensing in various forms and noise limiters. It has been decided to approach Bristol City Council with a view to the Branch having opportunities to perform at major city events including the Harbourside Festival.

Chair: Sami Gordon  
Secretary: Mary Lane

## C. SPECIALIST COMMITTEES

### i. AUDIO COMMITTEE

The Committee met five times this year and continued to advise Equity on issues affecting audio artists across the industry but primarily in radio.

One of the main priorities of the Committee is monitoring issues related to the BBC Audio Agreement. The input and help from the Committee over the year has been invaluable. Proposals from the BBC for a variety of issues have been scrutinised by the Committee to ensure that the best possible terms are being agreed for members. The Committee ensured that the proposal to pay an amount to BECS to cover the outstanding repeat fees for school programmes was fair and reasonable. Equally ad hoc deals were done for certain productions such as extended series stacking and the Committee provided excellent input to make sure all issues were being addressed. A Working Party was formed to assist with drafting the Equity claim for the 2010/2011 BBC Audio Agreement and a negotiating team made up Sheila Mitchell, John Webb and Ted Kelsey attended meetings with the BBC.

The Committee, particularly Sheila Mitchell and Ted Kelsey played a major role in the negotiations for the extension of the license for the use of archive material on BBC Radio 7. The BBC initially proposed to pay no increase on the initial extension of the license from December 2010 to April 2011 and only a 1.26% increase on the license from April 2011 to April 2012. Considering RPI is currently over 4% and agreeing to this would result in a real loss to members, it was rejected by the Committee. The final proposals from the BBC to increase the license fee by 2.5% for the initial extension and then by RPI for subsequent years, was a great success thanks to the help from members of the Committee.

The biggest concern for the Committee this past year has been the attack on radio drama with drama being removed totally from the World Service, the axing of the Friday Play and the closure of the Asian Network. The Committee invited Alison Hindell, Head of Radio Drama to address the Committee at the beginning of the year. This was a very useful discussion and gave insight into the future of radio drama and the difficulties being faced. A meeting was held with Tim Davie (Director of Audio and Music) and Mark Damazer (Controller of Radio 4) and was attended by Christine Payne, Sheila Mitchell, Ted Kelsey and Cathy Sweet on the 2nd of June. Equity asked for this meeting to discuss the impact of the BBC Strategy Review on Radio Drama, the decision to suspend the Asian Network, to find out about the plans for Radio 4 Extra and generally to ask about their commitment to radio drama in light of the recent decision to axe the Friday Play. It was agreed this was a positive meeting and allowed Equity to voice our concerns and highlight the importance of radio drama. The Audio Committee nominated a small team from the Committee consisting of Sheila Mitchell, Ted Kelsey and John Webb to form the Radio Drama Campaign Working Party along with Cathy Sweet as the Equity staff member responsible. The Working Party has met twice to discuss possible strategies to take the campaign forward. It was decided to ask certain high profile members with experience in radio drama to join the Working Party and also an article was placed in the Equity Magazine asking members to get in touch if they are interested in assisting in any way. This has generated some interest and we are currently in the process of organising a meeting with all the interested members to discuss ideas and strategies. We have been pushing for a meeting with Gwyneth Williams (current Controller of Radio 4). The Working Party has been in liaison with the Writers Guild and the Society of Authors about joining together in putting pressure on the BBC to promote and sustain radio drama. The Working Party has also written letters to Mark Thompson about the decision to take all radio drama off the World Service. This is an ongoing campaign and it is the intention of the Radio Drama Campaign Working Party to continue to put pressure on the BBC and that radio drama will remain an important high profile issue.

The Committee assisted in Equity's submission to the BBC Strategy Review and ensured that radio drama was highlighted as a vital aspect of the service, particularly with regard to the closure of the Asian Network and the loss of drama on the network. Equally the Committee contributed to our submission on the BBC Trust Service Review of Radio 3, 4 and 7. Once again ensuring members working in radio drama are being protected as much as possible.

John Webb on behalf of the Committee has liaised with the Advertising in New Media Working Party regarding the engagement of audio artists on television commercials and assisted with the wording in the draft protocol for television commercials.

Sheila Mitchell provided the Committee with detailed written and verbal reports on the business conducted by the Council. John Webb and Patricia Brian represented the Committee at the Annual Representative Conference. The ARC Motion from the Audio Committee which was carried by Conference was as follows:-

'This ARC demands, as a matter of urgency, that the Union mounts a vigorous and highly prioritised campaign against the

systematic cutting of jobs and programme budgets by the BBC. Contracts for Radio Drama (already pared to the bone) are particularly threatened. Removing job opportunities for members with the closure of Silver Street, together with the demise of the Friday play slot on Radio 4 is almost certainly not the end of the story. Our demand is for the immediate setting up of a dedicated group of staff and members with past and present involvement with the BBC who will work on a strategy to preserve and update what is known worldwide as the epitome of sound broadcasting. It is hoped that the campaign will embrace all other unions involved in the making of Radio Drama.'

Proposed – Sheila Mitchell  
Seconded – Laurence Bouvard

Carried unanimously – 11 members present

Laurence Bouvard continued to represent the committee on the New Technology Working Party and attended various meetings.

Patricia Leventon agreed to be the Committee's Health and Safety representative.

Thanks goes to all the members of the Audio Committee for their continued efforts on all matters relating to Equity members working in the Audio field. It was with sadness that Graham Padden, after many years of service on the Committee, decided to resign in order to pursue a new business venture. Graham was thanked for all his great work and support over the years.

The members of the Audio Committee:

Edward Kelsey (Chair)  
Sheila Mitchell (Vice-chair and Audio Councillor)  
David Bannerman  
Laurence Bouvard  
Patricia Brian  
John Bull  
Nicholas Courtney  
Caroline Lennon  
Patricia Leventon  
Michael McClain  
Graham Padden  
Liza Ross (co-opted member)  
Alan Thompson  
David Thorpe (co-opted member)  
John Webb

## ii. CONCERT & SESSION SINGERS' COMMITTEE

The Committee met four times this year. The Committee continued to advise Equity on issues affecting concert and session singers across the industry. Negotiations have finally made some progression with the BPI on the recording agreements and the Committee has provided great support and advice on how best to progress these discussions. It is hoped that these negotiations will be completed before the spring. The rates for Classical Public Concerts were increased by the rate of inflation. The Committee dealt with many issues relating to work in this area, namely low subsistence rates being paid for overseas engagements and unreasonably long working hours. With the help of the Committee the guidelines were updated to highlight the importance of checking the correct subsistence rates and stating that these per diems should be paid in the currency of the relevant country.

A major concern for the Committee has been about approved choral managers breaching different guidelines and looking at possible ways of dealing with this. Meetings have taken place with certain choral managers reminding them of the Equity guidelines and the importance of upholding these in all circumstances. The use of amateur singers and the subsequent displacement of professional singers has remained a matter of concern to the Committee.

A new Singers' Newsletter will be issued when negotiations with the BPI are complete.

The Committee have continued to make recruitment and retention a priority and assisted by attending numerous student talks where they have given students a valuable insight into the issues facing singers and the importance of belonging to the Union. No motion was sent to the ARC from the Committee, although two representatives from the committee attended the ARC.

Members of the committee: Christopher Dee (Chair), Bryn Evans, Tom Emlyn Williams, Lee Hickenbottom, Rosalind Waters, Nick Keay, Sidonie Winter, Simon Preece (Vice-chair), Dennis Ray, David Combs, Tim Gale (Secretary). Emma Kershaw and Janet Mooney were co-opted on to the committee with Council's agreement. Emma Kershaw resigned in January 2011.

## iii. MEMBERS WITH DISABILITIES COMMITTEE

The committee met four times in 2010 and worked closely with the Equalities Officer to take forward the committee's two-

year aims and objectives.

The committee was represented at the ARC by Chris Webb. The committee's motion to the ARC, carried as amended by conference, called on Equity to support an updated Integrated Casting Policy for disabled performers.

During the first half of 2010 much of the committee's work concerned the unionisation of learning disabled performers. The committee sent a number of motions to Council on this subject, urging Council to recruit into membership only those learning disabled performers who work professionally and are paid for their work. Issues relating to the welfare benefit entitlement of learning disabled performers who may seek to join the union were also raised with Council.

Access to employment for members with disabilities continued to be a priority campaigning issue for the committee over the course of the year. The committee produced a policy document, Access Guidelines for Branch Meetings, which was approved by Council and sent to all Branch Secretaries.

A Council motion was passed renewing Equity's affiliation to the Trade Union Disability Alliance and Equity was represented at TUDA meetings by a member of the committee.

Committee members began work on the issue of disabled members' disability and incapacity benefit entitlement, with a view to publishing an advice guide on these benefits in 2011.

The committee sent six motions to Council during the year.

During the year Anna Cannings, Cherylee Houston, Sarah Gordy and James Hamilton Welsh resigned from the committee.

The committee co-opted Chris Webb, Christopher Harwood and Bruce Birchall and Dennis Ray was elected Chair.

The committee was saddened by the death of committee member Roy Baker.

During 2010 the committee was made up of the following members:

Roy Baker (deceased)  
 Bruce Birchall (Co-opted)  
 Anna Cannings (Chair) (Resigned)  
 Sarah Gordy (Resigned)  
 Christopher Harwood (Co-opted)  
 Cherylee Houston (Resigned)  
 Ann Loraine  
 Dennis Ray (Chair)  
 Roy Radford  
 Chris Webb (Co-opted)  
 James Hamilton Welsh (Resigned)

#### **iv. GENERAL BRANCHES**

Unfortunately Three Counties branch closed in 2010, but rising phoenix-like from its ashes is the new branch of Milton Keynes and District General Branch. It covers all MK postal districts including Luton, Northampton and southern and central Northants.

Other branches have been busy organising a range of speakers on issues concerning the profession, offering members workshops, training events and the opportunity to learn new skills, organising play and script readings and playing a vital role in Equity's democratic organisation. Speakers have included directors, producers, casting directors, writers and professionals from all areas of the profession and beyond and debates have taken in the future of the industry, plans for Shakespeare 2012, union business and a very wide range of other topics.

#### **v. HEALTH & SAFETY COMMITTEE**

The Health and Safety Committee meets three times a year to discuss a range of health and safety issues relevant to Equity members in all parts of the entertainment industry. The Committee is made up of Officers and members nominated from each specialist committee.

The committee also hosts an Annual Open Event which took place in November 2010. This event was attended by a broad range of Equity members. Presentations were made by Equity Councilor Dennis Ray, Equity Organisers and Mr Richard Budd as visiting Osteopath at the Royal Opera House.

Towards the end of 2010, the committee was asked by the Equity Council to undertake a review of the function of the H&S committee with research by way of a questionnaire to colleagues within the Union. The committee will submit a report to the Council in 2011 as a result of the process of review and will as generally work to increase the awareness of Health and Safety across all sectors of the entertainment industry.

#### **vii. THE INTERNATIONAL COMMITTEE FOR ARTISTS' FREEDOM (ICAF)**

ICAF continues to provide support for performers facing persecution and campaigns for freedom of expression throughout the world. In the last year the committee has made interventions on behalf of performers in a number of countries including Western Sahara, Malaysia, Iran, China and Pakistan. The Committee also sent messages of solidarity to performers caught up in the Chilean earthquake and violence which broke out in Nigeria during 2010.

2010 also saw ICAF focus its campaigning work on the case of Zarganar, a Burmese comedian and performer imprisoned for 37 years by the military junta. Towards the end of 2009 ICAF had filmed a short video featuring comedian Andy Parsons speaking about Zarganar's plight and encouraging members of the public to join in with the postcard campaign initiated by



ICAF. A viral campaign was launched around this video, which, when completed, was posted on youtube.

The video was shown to parliamentarians at the Performers Alliance reception in Westminster in January 2010 and was screened, with an introduction by Equity's President, Malcolm Sinclair, at a TUC fringe meeting on labour rights in Burma.

Through FIA (the International Federation of Actors) trade unions across the world took part in the campaign. Over 60,000 postcards were distributed to members of affiliate organisations in Australia, the USA, Scandinavia, France, Ireland, Portugal, Germany, Switzerland, Austria and the UK.

ICAF continues to work alongside UK and Burmese activists to highlight this campaign. Most recently the combined Free Zarganar Campaign has been working to publicise *This Prison Where I Live*, a documentary film focussing on Zarganar. The film and the recent elections in Burma have reignited interest in the postcard campaign, which continues apace. Updates on campaign activities and the latest news on Zarganar's situation are available from the dedicated campaign website ([www.freezarganar.org](http://www.freezarganar.org)).

ICAF also maintains strong links with its sister organisation the International Performers Aid Trust (IPAT), the charitable trust founded by ICAF to specifically help in cases of poverty and hardship among performers overseas.

The Committees work is generously funded by donations from Equity's branches, committees and individual members and appeals at the Equity Annual Representative Conference. Further donations to help this valuable work on behalf of performers all over the world are always very welcome and Equity members are encouraged to attend and take part in the Committee's regular fundraising events. Further information about ICAF can be obtained by contacting the Head of the General Secretary's Department, Louise McMullan, who acts as Secretary to the Committee.

Members of the Committee are:

Rosamund Shelley - Chair  
Frederick Pyne – Vice Chair  
Adam Knight – Vice Chair  
Robert Mill  
Sarah Acheng  
Simeon Andrews  
Thomas Baptiste  
Ian Barritt  
Yvonne Bonnamy  
Henrietta Branwell  
Michael Branwell  
Anna Carteret  
Chipo Chung  
Angela Crow  
Deborah Davies  
Esther-Ruth Elliot  
Lynn Farleigh  
Caryl Griffith  
Edward Halsted  
Janet Henfrey  
Miriam Karlin  
Joe Kloska  
Peter Kosta  
Karen Lewis  
Helen Lindsay  
Stella Maris  
William Maxwell  
Kerry Michael  
Kristin Milward  
Rowenna Mortimer  
Jeremy Phillips  
Sheila Reid  
Prunella Scales  
Peter Searles  
Mike Shannon  
Jessica Shermom  
Malcolm Sinclair  
Fiona Whitelaw

### **viii. LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMITTEE**

The committee was represented at the ARC by Olivette Cole-Wilson and Jane Thorne and at the TUC LGBT Conference by Nicholas Brand and Ruby Diamond. The committee's motion to the ARC, which was defeated, called on Equity to introduce comprehensive equal opportunities monitoring when members join or renew their Equity subscriptions. The committee's motion to the TUC LGBT Conference, which was carried, called on the TUC to lobby cultural agencies in receipt of public funds to set up a dedicated development fund for LGBT writers, directors and producers with a focus on producing new work that tells the stories of LGBT characters. Nicholas Brand was invited to give the Vote of Thanks at the LGBT TUC Conference.

The committee supported Pride London and organised a Federation of Entertainment Union presence on the Pride March. Throughout the year the committee made contact with BBC Pride, raised issues about lesbian representation in film with the UK Film Council and committee members were represented on the Diversity of Union Engagement Working Party. The committee started work on a campaign to promote the benefits of being OUT as a counterbalance to the more popular industry message that coming OUT will necessarily be harmful to performer's career.

The committee organised an event as part of LGBT History Month 2010 which took place in the Phoenix Theatre bar and was open to LGBT Equity members, performers and members of the public. Committee members were delighted to welcome Katherine Cocklin of the University of Hull to the event as the guest speaker, to talk about the life and work of Edith Craig. The committee's contribution to LGBT History Month made a contribution to reclaiming Edith Craig's place in theatre and LGBT history.

The committee sent six motions to Council throughout the year.  
During 2010 the committee was made up of the following members:

Joan Beveridge (Chair)  
Nicholas Brand  
Ruby Diamond  
Etienne (Resigned)  
Jo Freya  
Paul Guthrie (Vice-Chair)  
Jane Thorne  
James Hamilton Welsh  
Olivette Cole-Wilson

### **ix. MINORITY ETHNIC MEMBERS' COMMITTEE**

The committee met four times in 2010 and worked closely with the Equalities Officer to take forward its aims and objectives.

The committee was represented at the ARC by Roxanne Clinch and Shiv Pande and at the TUC Black Workers Conference by Daniel York, Shiv Pande and Indira. The committee's ARC motion called on Equity to put to Referendum a Rule Change which qualified Rule 3.2.17 of the Equity Rule Book. The effect of the qualification sought by the committee would have required Equity to acknowledge the right of members to hold and express their personal political and other beliefs both in their private and professional capacities, except where the expression of those beliefs incites hatred or discrimination on grounds protected by equality legislation. After an impassioned debate at the ARC, committee representatives agreed to withdraw the committee's motion so that legal advice on this complex issue could be sought. Activity in respect of this rule change occupied much of the committee's attention throughout the year.

The committee's motion to the TUC Black Workers Conference, which was carried, was on the subject of the employment and stereotypical portrayal of East Asian performers. The committee was represented at a meeting with the BBC called to discuss this issue.

The committee was represented on the Diversity of Union Engagement Working Party and committee members contributed to formulating a strategy to encourage Minority Ethnic Members to join and take an active role in Equity's democratic structures. This work will continue into 2011. The committee also worked closely with the Equalities Officer to develop training initiatives for Minority Ethnic Members to encourage activism within the union.

During 2010 the committee was made up of the following members:

Ernesto Cantu  
Roxanne Clinch (Vice Chair)  
Mark Holden  
Sarah Ibrahim (Resigned)  
Indira  
Carlos Korotana (Resigned)  
Shiv Pande (Chair)  
Joseph Servi  
Daniel York  
Sanita Simms (MEM Councillor)

## X. STUNT COMMITTEE

The Equity Stunt Committee met 5 times during 2010 and there was the annual open meeting at Victory Services Club in October. The Joint Industry Stunt Committee met twice. The JISC was reconstituted so that membership of the Committee was entirely separate from the membership of the Equity Stunt Committee and an election was held for the 6 new places. Due to a number of the ESC members standing for the election, a bi-election was also held for the ESC to replace those members lost to the new JISC.

There was 12 new admissions to the JISC register and a total of 8 upgrades

The Committee dealt with many issues in both film and television and helped administer the devising of the new Joint Industry Stunt Committee Register of Stunt/ Action Co-ordinators and Performers which was published in November 2010. The committee submitted the amendment to the following motion to the ARC:

### MOTION 21: North and East London Branch

To the great disappointment of many members, the last Subsidised Repertory Theatre negotiations resulted in an increase of a mere 0.5% on the minimum wage as an 'interim' figure instead of the £400 minimum urged by the 2007 Annual Representative Conference.

This Annual Representative Conference believes that at least a £400 minimum must be achieved in the next negotiations if we are to make any progress towards ending inadequate wages, and fulfilling Equity policy agreed at the 2003 and 2008 Annual Representative Conferences to ensure that wages always rise as a proportion of the national average wage. Any subsequent agreements must seek to advance our minima in line with this policy and not merely the RPI.

Conference urges the Equity Council, organisers, the Sub Rep Working Party and Negotiating Committee to give clear and unequivocal leadership in the next negotiations by:

- i consulting, informing and preparing members during this year for united, collective action, including industrial action, to win the claim once negotiations have begun;
- ii ensuring that members who work in the field are fully consulted before any final settlement is made, as in the West End negotiations, through company and regional open meetings;
- iii supporting the wage demands through research and policy on theatre funding arising from the Manifesto for Theatre meetings and the Spring Manifesto for Theatre conference.

### AMENDMENT: Stunt Committee

Ad at the end of the motion: "Further, this conference acknowledges, that the need for the principle of two way consultation, must apply equally to all national, area, specialist and member concerns before decisions are made."

The motion was proposed by Billy McColl and seconded by Richard Heap.

The amendment was proposed by Bill Weston and seconded by Jim Dowdall.

There were four speakers in the debate on this motion including Andy Prodger who gave professional advice.

The Amendment was defeated..

The motion was carried nem con.

### Members of the Equity Stunt Committee (from July 2009)

Lee Sheward (Chair)  
 Jim Dowdall (Vice Chair)  
 Gary Arthurs  
 Dani Biernat  
 Richard Bradshaw  
 Tony Lucken  
 Tom Lucy  
 Gareth Milne  
 Greg Powell  
 Tony Van Silva  
 Bill Weston  
 Steve Whyment

### Members of the Equity Stunt Committee from August 2010:

Jim Dowdall (Chair)  
 Greg Powell (Vice Chair)  
 Richard Bradshaw  
 Tom Lucy  
 Gareth Milne  
 Tony Van Silva  
 Steve Whyment  
 Lex Milloy  
 Matt Price

### Elected stunt members of the Joint Industry Stunt Committee:

Riky Ash (Stunt Councillor)  
 Sarah Franzl

Bill Weston  
 Lee Sheward  
 Gary Arthurs  
 Paul Herbert  
 Tony Lucken

### **xi. WALK ON AND SUPPORTING ARTISTS' COMMITTEE**

The committee met four times during 2010 and continued to advise Equity on all matters relating to Walk On and Supporting Artists.

The members of the committee's TV Negotiation Working Party met with representatives from the BBC and PACT to discuss rates and terms of engagement for Walk-On and Supporting Artists'. The Working Party is seeking a radical overall of all the various Collective Agreements within the recorded media sector to enable them to become "fit for purpose" to reflect the on-going digitalisation of the industry. At the time of writing this report these negotiations are continuing.

Members of the committee also reported various payment abuses regarding holiday pay in-lieu of and travel payments, these were brought to the attention of the BBC and the correct payments were subsequently paid.

The Committee put the following motion to the ARC which was carried,

This Equity ARC deplores the latest attempt (the third) to ban up-front fees charged by employment agencies in the entertainment industry while agency licensing is still not on the agenda.

This ARC calls on the General Secretary,

- a) To make it known to the government that these poorly drafted proposed new regulations are totally unacceptable.
- b) To lobby the government minister responsible for a meeting.
- c) To lobby the BIS select committee for a meeting.
- d) To ensure that someone from the Equity Walk-On Committee also attends such a meeting.

The ARC representatives were Christine Bucci and Maggi Hevicon-Thompson.

#### Members of the Committee in 2010

Sally Treble (Chair)  
 Michael Earl (Vice Chair)  
 Simon Clancy – Ann Loraine co-opted to deputise during Simon's absence  
 Shirley Bridges  
 Brenda Marsh  
 Christine Bucci (Equity Councillor from July 2010)  
 Maggi Hevicon-Thompson  
 Linda Hardy  
 Yvonne Joseph  
 Paul Kirby  
 Roger Morgan  
 Roy Radford

Clive Hurst (Equity Councillor) – resigned in July

Henrietta Branwell (Equity Councillor)

Clive Hurst's resigned from the committee in July and he was subsequently replaced by Christine Bucci as a result of the Equity Council elections. Due to Simon Clancy being indisposed it was also agreed that Ann Loraine the next unsuccessful candidate should be co-opted onto the committee until Simon was able to return.

### **xii. WOMEN'S COMMITTEE**

The committee met five times in 2010. The committee was represented at the ARC by Joan Blackham and Diana Hollerton and at the TUC Women's Conference by Shirley Jaffe and Flip Webster. The committee's ARC motion, carried by conference, called on Equity to set up a mentoring scheme for women members as a positive action measure designed to address the underrepresentation of women on the Equity Council. The committee's TUC motion, also carried, called on the TUC to promote Theatre in Education as part of the Government's campaign against domestic violence through education.

The committee continued its campaign for equal parts for men and women on stage and screen. As part of this campaign committee members worked with FIA to deliver a seminar on women's performer employment which took place in Edinburgh, entitled Engendering Change; Strategies to Combat Gender Stereotypes and Promote Equal Opportunities for Performers in Theatre, Film and Television in Europe. Committee members contributed to FIA's Handbook of Good Practice on this issue. Committee members continued to collect petition signatures calling for equal employment for women performers, with a view to presenting this petition to broadcasters in 2011.

Committee members also contributed articles to The Stage, Radio Times and

The Observer on the subject of discrimination against older women in the performing arts.

Throughout the year committee members carried out a survey of gender distribution within cast lists with an emphasis on publicly funded theatre. The findings of this survey were presented to the Manifesto for Theatre Conference and were raised

with the Director of Diversity at Arts Council England at a meeting called to discuss ACE's compliance with the Gender Equality Duty. The findings of this survey will underpin further campaigning activity throughout 2011 to deliver fairer employment of women performers in theatre.

Gender based monitoring of role distribution within BBC television drama began in 2010 and will continue in 2011. Calls were made on the BBC to undertake comprehensive monitoring of casts itself and to share the results of this monitoring with Equity.

Throughout the year committee members were represented on the Diversity of Union Engagement Working Party and the Women's Employment Working Party. Committee members contributed to the development of a strategy to encourage women members to become more active within Equity's democratic structures.

The Women's Committee organised a hugely successful and well attended Open Meeting entitled Something's Gotta Give – What Equity Women Want, which took place at the Soho Theatre. The main theme of the meeting was the enforcement of the Gender Equality Duty within the entertainment industry. Leading Equity members addressed the meeting as guest speakers and were joined by the Director of Diversity at Arts Council England and producers from the BBC and Tricycle Theatre. Committee members also took part in and helped promote Sphinx Theatre Company's Gender Equality Conference entitled Vamps, Vixens and Feminists, which took place at the Young Vic Theatre.

The committee sent four motions to Council throughout the year.

During 2010 the committee was made up of the following members:

Joan Blackham  
 Diana Hollerton  
 Shirley Jaffe  
 Elle G Lewys  
 Susan McGoun (Vice-Chair)  
 Ellie Paskell (Co-opted)  
 Jean Rogers  
 Lynda Rooke  
 Abigail Tarttelin (Co-opted)  
 Flip Webster  
 Julia West (Chair)

### **xiii. Choreographers' Committee**

The Committee had two quorate meetings during 2010. The Committee drew up the Committee's objectives for the period in February: to continue to raise the status and profile of Choreographers so they are seen as an integral and vital part of the entirety of a production, to strengthen the collective agreements, to encourage new members and to pursue intellectual copyright issues in the area of the creation of dance. The Committee is also producing a paper on site specific choreography. The Committee finalised a new Agreement for Choreographers working in Opera but the managers are indicating that they do not wish to agree to an agreement covering opera. The Committee is considering the current low levels of membership amongst working choreographers in theatre.

Paul Mead remained as Councillor.

Committee members were:

Paul Mead	Chair
Damien Delaney	
Dale Mercer	
Ella	
Natasha Gerson.	
Piers Gielgud	
Dana Mayer	
Fran Jaynes	
Jacqueline Lansley	
Huw Prall	
Maggie Rawlinson	Vice Chair
Brendon Stapleton	

#### **(i) Health and Safety Theatre Committee**

a) The Theatre Safety Committee (whose membership includes both the Employers Associations, ABTT and the Unions) met four times during the year to discuss relevant matters including relevant legislation, draft reports produced by the HSE, accident and near miss reporting, anti smoking legislation and other relevant matters. A form agreed for the collection of data, accidents and near misses that should be returned to ABTT was distributed

widely in the industry and reports are being returned to the ABTT who brought back some results to the Committee during 2010. The Theatre Safety Committee completed work on providing guidance as to the suitability of rehearsal spaces which could be adopted by the industry and a new advisory leaflet Room to Move was circulated widely. The Committee also published a poster on back injuries to raise consciousness of the fact that back strain is a common form of injury in the industry. Due to illness Howard Bird, the Chair of the Committee has notified the Committee of his resignation and Mark White of the ABTT has been put forward for 2011. Thanks are recorded to Howard for all his dedication and work on the Committee and for seeing through the Committee's guidance notes and publicising the Committee's work throughout the industry.

#### **xiv. Theatre Designers' Committee**

The committee met four times during the year (One of which was not quorate).

Negotiations have taken place on both the SOLT and TMA agreements. The SOLT negotiations have been settled, while negotiations on the TMA agreement continue.

Ian Teague was delegate to 2010 ARC.

Communication between the committee members, with Designer members and non-members has been discussed by the committee this year. The committee has experimented with the use of technology to improve involvement. An article for the SBTB newsletter, Blue Pages, has also been published.

The committee are drafting a questionnaire for their register with a view to finding out more about Designer members working lives and improve communication with them. As part of this the committee will also access the levels of interest in Professional Indemnity Cover.

The committee are looking to develop an on-line "tool-kit" that will include details of insurance, contracts disclaimer advice for example to be used as a recruitment tool. They also discussed with Hilary Hadley copyright issues at the Royal Opera House.

The SBTB and Equity are looking at organising a joint event at the SBTB Exhibition in March/April 2011.

Members of the Committee:

Sean Cavanagh (Chair)

Steve Denton (Vice Chair)

David Cockayne (Councillor)

Mark Bailey

Richard Foxton

Judith Croft

Fiona Watt

Becs Andrews

Mark Jonathan

Johanna Town

Ian Teague

#### **xv. Theatre Fight Directors' Committee**

The committee met three times in 2009 (one of which was not quorate).

Negotiations have taken place on the Equity SOLT/TMA Fight Directors Agreement.

The committee looking to review with all three teaching organisations the assessment process for entry on to the Fight Directors Register.

The committee ran two assessments in 2010 for entry to the Fight Directors Register, one was completed successfully.

The committee was represented at the 2010 ARC by Phillip Stafford.

Members of the Committee:

Malcolm Ranson (Chair)

Renny Krupinski (Vice Chair)

Andrew Ashenden

Kevin McCurdy

Philip d'Orleans

Phil Stafford

#### **xvi. Young Members' Committee**

The Young Members' Committee's participation in Equity activities in the past year exemplifies its passion and commitment to the Union. In efforts to extend Equity's remit the committee focused heavily on recruitment and retention activities. In August 2010 Committee members organised a drop in session for members and non

members to educate performers about the purpose, services and campaigns of the Union. In February 2011 the committee also held the first ever open meeting at the Almeida Theatre where young members discussed the cuts, low/no pay, and how to use Equity and its resources. Throughout the year the committee also initiated and developed a student deps programme to widen participation of university students to encourage students to be active in their union.

In addition the committee members increased their activism by engaging with a wide range of Equity's political matters. Four members of the YMC were elected to council, changing the face of decision making in Equity and impacting how union policy is shaped. Committee members are also highly involved in moving forward with the rule change referendum and low/no pay, both of which are priority issues. At the March for the Alternative on the 26 March 2011 the YMC added life and energy to protesters by singing a revised rendition of the Les Miserables classic 'Can You Hear the People Sing,' truly demonstrating the link between creativity and activism.

### **xvii. Models Committee**

The Models Committee met three times during 2010 with the Chair Victoria Keon-Cohen and Dunja Knessevic as Vice Chair. The Committee put forward a Motion to the ARC concerning the problem of Models obtaining consistent credits through published media. Victoria went to the Conference on the Committee's behalf. Members of the Committee are as follows: Victoria Keon-Cohen (Chair), Dunja Knessevic (Vice Chair), Ross Allison, Alexa Brown, Sophie-Leanne Evans, Oreke Mosheshe, James Layton, Anthony Palmer.

In terms of Equity's aim in achieving standard terms of conditions of employment, at London Fashion Week this was finally achieved with the Model Programme, whose membership are Equity, BFC, AMA and the GLA and LDA, producing recommended minimum terms and conditions working in catwalk shows at London Fashion week. The new guidelines were included in the contracts between the BFC and the various Designers at the September fashion week. The new guidelines include minimum rates agreed annually by members of the Model Programme, terms and conditions, and a requirement that no model shall be less than 16 years of age. A series of leaflets giving advice to models, from travelling, nutrition, professional etiquette, psychology and alcohol and drugs were finally produced and distributed to models via the Agencies and through the Model Sanctuary at London Fashion Week.

### **xviii. Stage Management Committee**

The Committee met five times during 2010. The Committee's representative to the ARC was Sally McKenna. The Committee's ARC motion sought to ensure that the Guidance on Good Practice on Driving in the ITC Agreement should be part of the Agreement itself rather than in the optional guidelines section. Fiona Mott and then Sylvia Carter (who replaced Jo Bradman) were the Committee's representatives on the Subsidised Repertory working party and Fiona and Sylvia were also the Committee representatives on the Commercial Theatre working party. There was a joint meeting with the Stage Management Association Board in September 2010.

Members of the Committee:

Jo Bradman (Chair), Sylvia Carter (Vice Chair), Steve Burnett, Alex Burke, Prudence Haynes, Graham Hookham, Carrie Hutcheon, Sally McKenna, Brian Perkins, Graeme Reid, Tabatha Williams

### **xix. Theatre Directors' Committee**

The Committee met four times during the year. Catherine Arden and Di Christian were the Committee's representatives to the ARC. The Committee did not put a motion to the ARC. A well attended recruitment meeting took place during the Edinburgh Festival at which the guest speaker was Hamish Glen of the Belgrade Theatre. The Committee continued its work on pay and agreement negotiations. In September, it welcomed Andrew McKinnon as a guest speaker to talk about creative producers. A newsletter for director members was produced and distributed in the Autumn. On 7 December the Committee hosted a very successful open meeting at the Globe theatre with Dominic Dromgoole as the guest speaker.

Members of the Committee:

Patricia Doyle (Chair), Nicky Diprose (Vice-chair), Catherine Arden, Ivor Benjamin, John Carnegie (Councillor), Di Christian, Simon Dunmore, Jon Hewitt (previously known as John Seaforth) until July 2010, Richard Syms, Jeffrey Teare, David Warwick, Faynia Williams

**CHAPTER 10:****STAFF CHANGES****A. RETIREMENTS**

Irene Gilchrist- Organising Assistant- Scotland

**B. RESIGNATIONS**

Hannah Clapham- Membership Relations Assistant

Emma Davies- Personal Assistant to Assistant General Secretary and Head of Live Performance

Stefania Hinrichs- Personal Assistant to Assistant General Secretary and Head of Recorded Media

Claire Jones- Contract Enforcement Officer

Jenny Simpson- Administration Assistant, Live Performance Department

Martin McGrath- Campaigns and Publications Officer

**C. INTERNAL MOVES**

Wayne Bebb- Personal Assistant to Assistant General Secretary and Head of Live Performance

**D. NEW APPOINTMENTS**

Glenda Burgess- Membership Records and Admin Assistant

Shannon Burns- Administration Assistant, Live Performance Department

Marlene Curran- Organising Assistant- Scotland

Kristin Hamada - Membership Relations Assistant

Phil Pemberton- Campaigns and Publications Officer

Sarah Phipps- Office Assistant

Laura Shaw- Contract Enforcement Officer

Laura Thomson- Personal Assistant to the General Secretary



## CHAPTER 11:

**MEMBERSHIP****A. IN BENEFIT MEMBERS AT 31st DECEMBER 2010**

Total 36501

**B. NEW MEMBERS**

CATEGORY	2010
Actor Film	62
Actor PACT	28
Actor ITV	11
Actor BBC TV	32
Actor Channel	1
Actor Radio	7
Actor TV/Comm	35
Actor West End	30
Actor Com TH	44
Actor Sub Rep	77
Actor Small Scale	29
Actor Tac	1
Actor Opera	4
Actor RSC/RNT	22
Actor Guidelines FTVR	25
Actor Guidelines T&V	344
Actor Overseas	58
Actor Fringe	1
<b>TOTAL ACTORS</b>	<b>811</b>
Dancer Film	2
Dancer PACT	0
Dancer ITV	1
Dancer BBC TV	1
Dancer TV/Comm	0
Dancer West End	4
Dancer Com TH	7
Dancer Sub Rep	2
Dancer Small Scale	4
Dancer Opera	5
Dancer RSC/RNT	1
Dancer Guidelines FTVR	1
Dancer Guidelines T&V	31
Dancer Overseas	8
<b>TOTAL DANCERS (excluding variety &amp; ballet dancers)</b>	<b>67</b>
Singer Film	0
Singer PACT	0
Singer ITV	0
Singer BBC TV	1
Singer Radio	3
Singer TV/Comm	0
Singer West End	2
Singer Com TH	2
Singer Sub Rep	0
Singer Small Scale	1
Singer RSC/RNT	0

Singer Guidelines FTVR	0
Singer Guidelines T&V	6
Singer Westminster Abbey	0
Singer Overseas	6
Singer	6
<b>TOTAL SINGERS (excluding variety, concert &amp; opera singers)</b>	<b>27</b>
Stage Management Com Theatre	4
Stage Management Sub Rep	12
Stage Management Small Scale	7
Stage Management Guidelines	20
Stage Management Opera & Ballet	4
Stage Management Variety	1
Stage Management Overseas	1
Stage Management West End	7
Stage Management RSC/RNT	2
Stage Management Fringe	1
<b>TOTAL STAGE MANAGEMENT</b>	<b>59</b>
Variety	319
Variety Singer	125
Variety Dancer	64
Circus	123
<b>TOTAL VARIETY</b>	<b>631</b>
Ballet Dancer	31
Concert Singer	3
Opera Singer	28
Theatre Director	36
Choreographer	14
Theatre Designer	5
Model	19
TV Presenter	13
Radio Presenter	10
Audio Artist	28
<b>TOTAL OTHER CONTRACTS</b>	<b>187</b>
Walk-on	84
Youth Member Upgrade	24
Graduate	617
<b>TOTAL</b>	<b>2507</b>

## CHAPTER 12:

**OTHER BENEFITS****A. BENEVOLENT FUND**

£27,639.65 was paid out by way of grants and loans to members during 2010. Members are reminded that they can apply to the Honorary Treasurer for help from the Equity Benevolent Fund, if they are in financial hardship.

**B. HEALTH CARE**

Through Equity, members continued to obtain reductions in health care costs as follows: BUPA 10% (15% if premiums are paid annually), Bristol Contributory Welfare Association 20%, Private Patients Plan 15%. Equity has negotiated a deal with Securehealth who market Legal & General's healthcare plan of the first month's premium free

**C. FOREIGN LANGUAGE REGISTERS**

The registers, which are maintained at Equity's head office, continued to be used by employers requiring artists who are able to speak a foreign language fluently with an authentic accent and often to take direction in a foreign language.

**D. INSURANCE****i. Members' Public Liability Cover**

The policy was renewed with the Royal and Sun Alliance in October 2009.

- a) Full members remain insured for £10,000,000 limit of indemnity including temporary trips World Wide (including USA and Canada) provided that they are usually resident in Great Britain Northern Ireland Channel Islands or Isle of Man.
- b) Members who have registered under the Equity category of "Model" are insured under the Standard Members Public Liability Cover in respect of their professional modelling activities.
- c) Student members are insured whilst "participating in self produced productions rehearsals profit share performances and occasional professional performances whilst in full time performing arts education". This cover extends to temporary trips World Wide excluding USA and Canada provided that the student member is usually resident in Great Britain, Northern Ireland, the Channel Islands or the Isle of Man. The limit of indemnity is £2,000,000.
- d) Fire Performers may apply for public liability cover at an annual cost of £58.50 including insurance premium tax. Equity currently subsidises this premium by £26.25, leaving the member to pay the remaining balance of £31.75.
- e) Stage Hypnotists can apply for public liability cover at a reduced annual cost of £742 including insurance premium tax. Equity currently subsidises this premium by £125 leaving the member to pay the remaining £617.

Public Liability certificates are available from Equity on request. 8 claims were recorded between 1st October 2009 and 30th September 2010 with claims paid and estimated at circa £55,684

**ii. Members Accident And Backstage Cover**

(Excluding Stunt Performers and Arrangers).

- a) Cover was renewed in October 2009 at the existing benefit levels i.e.;
 

Loss of Life/ Permanent Disablement	£20,000.00
Temporary Disablement (per week)	£125.00 max 52 weeks
Facial Disfigurement (up to a maximum)	£5,000.00

Cover applies whilst the member is "engaged in an Equity Related Occupation and while in the course of daily travel directly between residence (normal or temporary) and place of Equity Related Occupation"

- b) Members who have registered under the Equity category of "Model" are insured on a 24hr basis to a maximum £10,000 in respect of facial disfigurement. Hand scarring is also insured where the member is registered as a hand model.

- c) Performers Accident MRI/RIB remains at £10.50 per member for £1,000 cover
- d) Stunt Performers and Arrangers have been offered cover under their own scheme arrangement administered by First Act Insurance tel 020 8686 5050. Equity currently subsidises this premium by £100.
- e) The Backstage cover remains at £500 although the single article limit for musical instruments has increased from £100 to £500.
- f) From 1st September 2010 Equity members engaged on qualifying West End contracts can extend the Members Accident Cover to operate on a 24 hour a day worldwide basis meaning that accidents outside work would be insured. The cost of this additional is £5 per annum.

The cover now includes commuting by any means to a venue where a member is performing. Theft from an unattended vehicle is excluded unless the item is kept in a locked compartment.

In all cases the other policy terms and conditions remain unchanged.

101 claims have been reported for the period 1st October 2009 to 30th September 2010 with claims estimated at circa £178,090.65 at the present time. Full details in respect of all the above are available either on [www.equity.org.uk](http://www.equity.org.uk) or [www.firstact.co.uk](http://www.firstact.co.uk).

## **E. EQUITY PENSION SCHEME (EPS)**

- Total income from contract related contributions in the year totalled £3,291,275 (up 3.5% on 2009)
- Total income from personal contribution (not contract related) totalled - £1,220,089 (up 21.2% on 2009)
- The number of individuals with funds under management is now 4,530 with total funds under management exceeding the £43 million mark.
- TV & Film
- Total contract related income - £1,189,114 (1.2% down on 2009)
- BBC - £674,680 (up 13.7%)
- ITV Companies - £514,433 (down 14%)
- PACT/TAC - £156,867 (up 17.3%)
- Theatre
- Total contract related income - £2,102,161 (1.2% up on 2009)
- SOLT - £914,838 (up 12.6%)
- TMA Commercial - £370,138 (up 37%)
- TMA Sub Rep - £274,707 (down 3%)
- ITC - £321 (down 64%)
- House Agreements - £488,165 (up 19%)
- Production Cos - staff schemes - £53,990 (up 9%)
- All in all 2010 has been an exceptional year for the EPS. The cancelling of The Bill affected the ITV figures but the other sources of contributions all held up well or performed in spectacular fashion.

## **F. LEGAL ADVICE AND PROTECTION**

The past twelve months have been busy for Equity's Legal Department. Equity supported a total of 476 cases for breach of contract and 165 cases for personal injury sustained in the course of a professional engagement. We were happy to extend our personal injury litigation service to offer members full cover for accidents that occurred outside their professional working capacity.

During 2010 Equity saw a steady increase in the number of claims received from our membership. The new CCFA agreement continued to produce results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members. We also welcomed during 2010 Pattinson & Brewer Solicitors whom maintain our membership related contract cases amongst other services they offer to Equity.

Under the terms of the agreement the Union receives a small revenue in return for underwriting the risk of PI litigation. These funds are returned to the legal budget to safeguard future legal services.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based cases. There were no emergent trends with Equity members sustaining injury's at work in most areas of the entertainment industry.

However as a result of the well reported economic recession which was compounded by the cuts made to public spending and arts funding there has been a noticeable increase in members approaching Equity for legal advice in redundancy situations.

There has also been a marked increase in the number of non-industrial personal injury cases which demonstrates a wider awareness of the legal services available through Equity membership.

The figures for year ending December 2010 as far as recoveries are concerned are up on the previous year with

the number of claims increasing by 12.5% on contract cases and 47.3% on personal injury related cases.

There were a series of disputes arising against agencies with a number of members experiencing difficulties in being paid within the statutory time limits.

## **G. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS**

Throughout the year we continued to operate the Advice & Rights Helpline on Mondays and Thursdays between 10.00 – 1.00 p.m. and 2.00 – 5.00 p.m. The advice given covered a wide spectrum of issues around tax, national insurance, welfare benefits and tax credits some of which resulted in ongoing casework on behalf of members.

There continued to be a heavy demand for our Tax and National Insurance Guide which many members find helpful in providing an overview of the tax and national insurance system and the special rules that apply to entertainers. The guide is available to download from the members' only area of the Equity website.

An analysis of welfare rights enquiries received during 2010 shows an increase in those relating to Jobseeker's Allowance. A lot of these were around benefits 'status' issues, income assessment or the way the DWP expected members to conduct their job search; we were able to resolve most of these cases through advice or negotiation where necessary. Housing Benefit and Pension Credit queries were at a similar level to the previous year but there was an increase in enquiries around maternity benefits and more contacts from disabled members with both short-term and longer-term conditions. We continued to liaise very successfully with the Equity Benevolent Fund helping members who had temporary financial problems caused by illness. A number of cases were taken to Tribunal level but many were resolved before reaching that stage.

The Advice & Rights team continued to represent members in disputes with HMRC during the year with the volume of casework being comparable to 2009. National insurance queries continued to generate many calls and emails with questions including the national insurance position of members who had worked abroad, how to deal with national insurance shortfalls and the NIC treatment of Touring Allowances. As usual there were examples of employers who had not been discharging their NIC liabilities, many of which we were able to resolve by negotiating on behalf of members.

A major development during the year involved a National Insurance case taken to the First Tier Tax Tribunal by ITV, which had stopped paying secondary Class 1 national insurance on the grounds that payment made to actors were not 'salary' under the Categorisation of Earners (Amendment) Regulations 2003. This case had huge implications, not just for members working for ITV but for many others, as it went to the heart of their employed earner status for national insurance purposes. Employed earner status enables members to claim contribution-based JSA and affects the way their income is assessed for income-based benefits. The case was lost by ITV but an appeal has been lodged and we will await the outcome of this with great interest.

Another important development was the unveiling of the Coalition Government's welfare reform agenda in the consultation to the Welfare Reform Bill due for publication early in 2011. Whilst this showed greater flexibility in addressing the financial needs of workers with irregular hours it also introduces greater skills conditionality, possible mandatory work activity and increased sanctions. We were very concerned about the impact of this on members, especially those just starting in the profession, and worked with the Policy Development Officer to make representations to Chris Grayling, Minister for Employment on behalf of the industry. The welfare reform agenda will continue to be a major focus of work in 2011.

We continued our visits to drama schools to give talks on Tax and National Insurance in 2010 and these included Mountview School, Bird College, Circus Space and the Oxford Drama School. These talks were very well-received and clearly much needed as students make the difficult transition from study to running their own business. A further development in 2010 was an invitation to liaise with the Entertainment and Media Special Interest Group (EMIG), a specialist group of accountants; this will be a valuable initiative as it will enable us to share information and expertise with EMIG and work closely with them on issues affecting members.

## CHAPTER 13:

**IN MEMORIAM**

Don Aitken	Peter Cheeseman	Pamela Greenfield
Ray Alan	June Clare (June Cooper)	Richard Greenough
David Alexander	Ina Clare	Neville Griffiths
Nona Alexander	Estelle Collins	Christopher Hackett
Dick Allwood	Gilly Coman	Montague Haltrecht
Telfion Allyn	Syl Conn	Wilfred Harrison
Sylvia Amey	Kevin Cooke	Sally Harvey
Paul Anstee	Michael Cooper	Elizabeth Havelock
Gareth Anton-Jones	Pam Couch	June Havoc
Douglas Argent	Virginia Courtney	Denys Hawthorne
Arrow	Bill Cowley	Jimmy Hawthorne
Arthur Atkins	Brenda Cowling	Ken Haynes (1)
James Aubrey	Hilary Crane	Maggie Hickey
Beryl Bainbridge	Stella Cranston-Fox	Kay Holding
Kenway Baker	John Crawford	Peter Holmes
Jean Barbour	Graham Crowden	Lew Hooper
Eve Barefoot	Stan Cullis	Lena Horne
Jonathan Battersby	Elizabeth Cullum-Jones	Philip Horsley
Silvia Beamish	Robert Culp	Iori Hughes
Eirene Beck	Tony Curtis	Don Hughes
Michael Behr	David Da Silva	Seb Hurtado
James Bell	Robin Davies	Geoffrey Hutchings
Eileen Bell	Jimmy Dean	Delinne Sue Isaacs
Martin Benson	Mark Donaldson	Gregory Isaacs
Jack Birkett	Donal Donnelly	Jessica James
Domini Blythe	Edmund Dring	Frank Jarvis
Annabel Bosanquet	Pamela Duncan	Lionel Jeffries
Bill Bradley	Ted Durante	Gary John
Dawn Bradshaw	Sue Dyson	Carmel Johnston
Deena Brooks	Roy Edwards	Mark Jones
Edward Brooks	Tricia Ellis	Ceinwen Jones
Phyllis Broome	David Ellison	Ernest Jones
Ingrid Brown	Barbara Evans	Gerard Kelly
Jurgen Brugger	Geoffrey Farnall	Mary Kenton
Buddi The Clown	Bobby Farrell	John Keyes
John Burgess	Max Faulkner	June Kidd
Honora Burke	Katherine Fearnley	David Kincaid
Brian Buttle	Judith Fellows	John Kinsella
Betty Cardno	Tom Fleming	Hans Kollmann
Ian Gillett Carmichael	John Gallant	Jeena Kumari
Gareth Carrivick	Jimmy Gardner	Eiji Kusuhara
Sydney Carter	Seamus Gordon	Robin Laine
Barry Casley	Martin Grace	Pamela Lane
Dan Caulfield	Cy Grant	Philip Langridge
Christopher Cazenove	Peter Graves	Margaret Lawley
Phillip Charles	Kathryn Grayson	Marjie Lawrence

Stefanos Lazaridis	Eddy Nuttall	Russell Sellers
Allyson Lee	Justin Miles Olden	Goldie Semple
Patricia Leonard	Paddie O'Neil	Mike Shannon
Joy Leonard	Tom O'Rourke	Michael Sharvell-Martin
David Leverett	Per Oscarsson	Eileen Shaw
Rosemary Lindsay	Patrick Page	Richard Shaw
Mary Llewellyn	John Page	Ray Sheridan
Simon MacCorkindale	Sally Parker	Susan Shrand
Brigid Mackay	Leslie Parnell	Cesare Siepi
Beatrix Mackey	William Patenall	Chris Sievey
Roland MacLeod	Norman Peachman	Dave Sim
Elsbeth MacNaughton	Robert Peake	Jean Simmons
Leigh Madison	Teddy Pendergrass	Harry Simons
John Mansi	George Pensotti	Christine Smith
Jim Marsh	Timothy Perkins	Beryl Solly
Carol Marsh	Peter Perkins	Peter Sproule
Patricia Marshall	Dave Peters	Marianne Stone
Bill Marshall	Donald Pickering	Danny Street
Louis Martelle	Grace Pieniazek	Dick Sullivan
Eric Mason	Ingrid Pitt	Michael Summerton
Geoffrey Matthews	Christine Pockett	Joan Sutherland
Leigh Maurice	Derek Pollitt	Mavis Taberner
Josephine Maxwell-Muller	David Poulson	Derek Tansley
Jonjo Mayo	Claude Powell	Pauline Tennant
John McCallum	Ken Pritchard	Leon Thau
Kevin McCarthy	Prof. Morris	Reg Thompson
Marina McConnell	Alex Purves	Wendy Toy
Kenneth McKellar	Caroline Quennell	Norman Tozer
Malcolm McLaren	Michael Raye	Terry Treloar
Glenn Meissner	Claire Rayner	Jean Trevelyan
Peter Michael-Davies	Lynn Redgrave	Ian J Trigger
Madeleine Mills	Corin Redgrave	Veronica Twidle
James Mitchell	John Reed	Malcolm Vaughan
Ricardo Montez	David Rees	Paul Vaughan-Teague
Anne Morgan	Joan T Rhodes	Shirley Verrett
Mary Morland	Madge Risch	Gwyneth Walker
Phil Morris	Anthony Rolfe-Johnson	Wandini
Mary Morse-Boycott	Keith Ross	George Waring
Stuart Mugridge	Joy Roston	Fred Wedlock
Marjorie Murray	Anneliese Rothenberger	Dorit Welles
Patricia Neal	Roy	Christina Wellings
Kevin Neill	Nikki Sam-Addae	Joe West
Isobel Neill	Aldo Sanbrell	Sara Weymouth
Julia Nelson	Mary Sansom	Peter Wheeler
David Nettheim	Manolo Santos	Tam White
Barbara New	Kaye Sargent	Delia Margaret Wicks
Leslie Nielsen	Helen Sava	David William
Bryan Nolan	Audrey Searle	Mel Williamson
John North	Nicholas Selby	Les Wilson

Norman Wisdom  
Charles Wish  
Frederick Wolfe  
Jason Wood  
Richard Wyler

(1) not Ken Haines



# APPENDICES

## APPENDIX 1:

# ANNUAL REPRESENTATIVE CONFERENCE MINUTES

THE MINUTES OF THE 2010 ANNUAL REPRESENTATIVE CONFERENCE  
HELD AT THE IBIS HOTEL, EARLS COURT LONDON  
23<sup>rd</sup> and 24<sup>th</sup> MAY, 2010

Present: Graham Hamilton (in the Chair – President)  
Members of the 2008/2010 Equity Council  
Christine Payne (General Secretary)  
Equity Representatives and Observers

Maximum Attendance: 156 with 40 Councillors, 111 Representatives, 5 Officers, 3 Standing Orders Committee members and 1 Trustee in attendance.

The President, Graham Hamilton, in the Chair, formally convened the 2010 Annual Representative Conference at 11.00 a.m. Sunday 23rd May, 2010. He welcomed Councillors, observers, student members of Equity and members of staff to what he hoped would be a productive 15th Conference. He introduced those sitting with him: the General Secretary, Christine Payne, and the two Vice-Presidents, Jean Rogers and Malcolm Sinclair and the Honorary Treasurer Bryn Evans. Thanking all those who had stood as representatives, he said it was important to bring the views of their constituents to Conference and to report back to the branches and committees from Conference.

The President welcomed two guests from the Ghanaian Actors' Guild: the President, Samuel Mensah, and the Treasurer, Frances Kofi Dogbe. He told Conference that the President of the Guild would be delivering a speech at 2.00 p.m. on Monday. He concluded by asking delegates to ensure that their mobile phones were switched off and advised on the procedure for claiming expenses in the Registration Area.

## 1. REPORT FROM THE STANDING ORDERS COMMITTEE

The President welcomed Graham Padden, the Chair of the Standing Orders Committee.

Addressing Conference, Mr Padden said that 28 members were attending Conference for the first time. He explained that the Standing Orders Committee was consisted of five directly elected members and four members of Council. The powers of the Committee were limited to arranging Conference business and producing the timetable. The Council makes decisions as to whether motions are in order and the Chair ensures that procedures and Standing Orders are adhered to. He referred representatives to the Guide to Conference Procedure and Jargon on the blue sheet. He stressed that this was only a guide: Conference procedure was governed by Rule 37 and the Rules of Debate in Rule 39. The Standing Orders were to be found on the back of the Conference Agenda.

Referring to items on the Agenda, he explained how they would be dealt with:

- 1) The International Campaign for Artists Freedom (ICAF) appeal would be dealt with just before lunch.
- 2) Honorary Life Membership was timetabled for 5.40 p.m.
- 3) The Honorary Treasurer would be speaking after lunch on Monday.
- 4) The Honorary Treasurer's address would be followed by what was now called Internal Union Business (formerly Structure)
- 5) He said that a major innovation was the list of Fringe Events: there would be two at lunchtime, one led by the Future of the ARC Working Party. In addition, the Standing Orders Committee was hosting a 'Finding your way through the jargon' session which newcomers might find useful. This would be starting at 6.00 p.m.
- 6) Referring to the Motions, he explained that there was an error in the First Amendment to Motion 4 from the North and East London Branch and also referred to the change in Motion 16.
- 7) He said that there should be no audio or visual recording of Conference business other than that being done officially.
- 8) Once moved and seconded, a motion becomes the property of Conference. There would be a maximum of five minutes to move the motion and subsequent speeches including seconder and right of reply would have a maximum of three minutes. A minute before the end of the time allotted, a yellow light would come on and at the end of the allotted time a red light would come on.
- 9) A point of information was a question, not a way of making a statement.
- 10) It was necessary to let the Standing Orders Committee know if you were going to accept an amendment and preferably to inform the mover of the amendment as well.

He explained that there were a total of 36 motions with 21 amendments; last year, there had been 46 motions and 20 amendments. If the motion were not controversial, it was possible to consider remitting it to Council. He said that sections might start in advance of the timing indicated whilst any Motion not reached would be remitted to

Council.

In concluding, he wished everyone a successful Conference.

## 2. OBITUARIES

Jean Rogers, Vice-President, and Malcolm Sinclair, Vice-President, read the In Memoriam list of those members who had died during the past year. Conference stood in silence for two minutes as a mark of respect and then gave a final standing ovation.

## 3. PRESIDENT'S ADDRESS

In opening his address, the President referred to the company, branch and open meetings which had taken place across the country and the subsequent Manifesto for Theatre Conference in March at the Lyric Hammersmith. This had brought together 200 Equity activists and leading Artistic Directors from all over the country. The main points of the Manifesto for Theatre and the results of the Conference were incorporated into Equity's General Election campaign targeting the main political parties and had also assisted the Subsidised Repertory negotiations by informing the debate on Equity's claim which included a new £400 minimum and parity between performers and ASM's. The new claim was presented to the Theatrical Management Association (TMA) Subsidised Repertory Committee in February, 2010 and negotiations had commenced with their representatives. In contrast, employers in Commercial and Independent Theatre had committed to a new minimum of £400 by 2011.

The President said that the willingness of the TMA and the ITC to reach an agreement was to be welcomed and this had partly come about as a result of the determination of the Council and members as expressed in the meetings previously mentioned. The President said that an idea of what may be in store for the Performing Arts, depending on what the Coalition Government decides to do may be seen in Northern Ireland. Equity had written to the Northern Ireland Minister, Nelson McCauseland, to register the union's opposition to a £1.1 million cut to the Northern Irish Arts Council budget. The Northern Ireland Committee had been campaigning against this cut and had involved the Northern Ireland General Branch.

Moving on to Cinema Films, the President told Conference that after lengthy negotiations, a new comprehensive Films Agreement had been negotiated. A Variety Organising Team consisting of staff and member representatives had been formed to take Variety matters forward. Following a demonstration in Parliament Square last October to campaign for an exemption from the Licensing Act for venues under 200 and more portable event notice regimes for circuses, all major UK parties had pledged change in the new Parliament. Equity would continue to lobby to ensure that it was the change which was required. After a concerted drive by Staff, the Union now has a group of young activists who had started a Young Members' Committee. The Committee was overflowing with ideas about how to make the union more attractive and relevant to young performers and others.

The President said that Equity was in permanent campaigning mode. Recent, current and forthcoming campaigns included the Theatre Manifesto, the T.V. Manifesto, Free Zarganar, the Licensing Act, T.V. is Changing, Television Credits, Low pay/ No pay in films, Arts funding and West End backstage conditions. All of these had happened over the last nine months, not forgetting the Gender Equality Campaign on the casting of older actresses.

The President went on to say that an unprecedented number of members were standing for the Council elections in June. He hoped that there would also be an increase in the vote after years of decline.

He said that the union had reviewed and renewed the way legal cases were handled on behalf of members to ensure an even better service and had taken on HMRC to protect the employed National Insurance status of audio artists and the self-employed tax status of Stage Management.

The President concluded his address by going through what was still to come in 2010: a major campaign to install a £400 minimum in Subsidised Repertory, a new telephone system at Guild House to make it easier for members to get through to the person they need to contact and a new Website which would be easier to use and more interactive and attractive. By November, he said the Union should have a new computer system which would enhance the keeping of membership records and allow the Union to communicate more effectively with members.

Where are we going now? The President said that certain steps needed to be taken over the coming year. He believed that Equity had to campaign to sustain public funding for the Performing Arts by emphasising their social and economic value and campaign for a network of properly funded Regional Producing Theatres. Public Funding should be weighted towards Performers, Stage Managers and the creative team rather than administration. The union should fight for the use of the Equity Fringe Contract and the application of the National Minimum Wage and continue to campaign for the professional status of variety and circus performers. There needed to be a workable policy around the piracy of DVD's, continued opposition to up-front fees for walk-ons and a continued campaign for gender equality. Finally the involvement of young members at all levels of the union needed to be encouraged: they were, after all, Equity's future.

The President concluded by saying that he hoped to continue as President to work for a strong, effective and campaigning Trade Union, not a weak, isolated professional association or a posh organisation only looking after the successful few. The union needed to stand together as Equity members and fellow trade unionists.

He thanked the General Secretary and all the staff for their dedicated hard work on behalf of the membership throughout the last year.

## 4. GENERAL SECRETARY'S ADDRESS

Prior to addressing Conference, the General Secretary began by showing representatives a short film on the work of Equity, outlining the work of the union over the preceding twelve months. This was received with applause by Conference.

Following this, she referred to the Annual Report which consisted of 136 pages plus three Supplementary Reports. She thought it was appropriate to reflect on achievements as Conference prepared to debate motions which would determine the

work of the union and policies over the next year and in the future:

- In 2009 she said that the union had collected over £1 million which had been due to members under the Films Agreement and just under £1 million pounds due to members in TV royalties and residuals. In addition to this, BECS had made its biggest ever annual distribution of £7 million to members working in British films, television and radio productions.
- The Equity Members' Pension Scheme had passed the £32 million mark.
- 2,700 jobs were posted on the Equity Job Information Service.
- National and Regional Organisers between them recovered just under £200,000 in legal claims for members. The union reached a new agreement for members in Wales working on Welsh language television programmes.
- The first agreement was reached with Isis and Soundings for the recording of their Audio Books.
- In partnership with Irish Equity, the first agreement for Irish Language Television productions was reached.
- After decades of hard work, the union said its farewell to the Save London Theatres Campaign wound up in the summer. The Campaign's assets had been transferred to Equity and would be used in any future campaigns to save theatres in the Greater London area which were at risk of demolition or change of use. She was sure that Conference would wish to express its thanks to Johnny Worthy, Sheila Collings and John Levitt for their tireless commitment to the Campaign. Council showed its appreciation by prolonged applause.
- The General Secretary also referred to the retirement of George Baker as a Trustee. She said that he had been particularly involved in the 75th anniversary celebrations and had been very much behind the creation of the £500 bursaries for two Student members and two Young Members. She told Conference that one of the winners of the Young Members' bursary had flown to New York the Friday before attending the Broadway Lighting masterclass, courtesy of the Bursary he had received the year before.
- She also welcomed the two new Trustees – Ian McKellen and Penelope Wilton.

Last year had also seen the highest membership figures since 2004. Student membership reached just under 5,000, the highest number ever, and the highest number of members ever stood for election to the national, regional and equalities committees. 2010 had also seen the highest ever number of candidates in the Council elections. She said that it was excellent that more members wanted to join, rejoin and get involved in their union. The General Secretary went on to speak of three major challenges which the union faced in the coming year: the National Minimum Wage, the new Coalition Government and Equalities.

### **National Minimum Wage**

She said that in many ways the National Minimum Wage Act was an opportunity for the union but it was also a real dilemma. The union had made a very clear statement on the National Minimum Wage which read:

- The Union does not have a right under law to make a National Minimum Wage claim but it could support a claim on behalf of a member.
- Where a member has not been paid at least the National Minimum Wage but believed it was due, the union would assess the claim and, where the member was judged to be a 'worker' and if the claim had merit, then the union would pursue it.

Over the past few years the union had made submissions to the Low Pay Commission on the implications of the National Minimum Wage for performers and highlighted the difficulties facing members, particularly those working in film and fringe theatre where work was often advertised for pay which was well below the National Minimum Wage or for no pay at all. The General Secretary said that sector-specific guidance for employers in the entertainment industry would be useful because the law in the area was complicated. Earlier in 2010 the Low Pay Commission had published its Annual Report in which it acknowledged the difficulties faced by members including:

- Agencies taking their fees from a day's pay - leaving the member with less than the National Minimum Wage.
- Work being advertised for no pay, sometimes with expenses but with no clarity as to whether the work was exempt from the Act.
- Many members were reluctant to report abuse for fear that they would subsequently find it difficult to obtain work.

In 2010, the Low Pay Commission had finally agreed with Equity that sector-specific guidance on the National Minimum Wage should be developed for the entertainment sector and the union had been asked to help develop the guidance which was intended to highlight the rights and obligations of employers, agencies and workers under the law as it stands. The guidance, when produced, will interpret the law as it is. However, the General Secretary went on to say that the union had to be honest and admit that many of its members had chosen, for their own professional reasons, to work for low pay in partnership agreements and even for no pay, particularly in Fringe Theatre. Moreover, despite the National Minimum Wage, some members continued to choose to do this work, some

of which would now fall under the Act and some of which would be exempt.

She said that therefore the union had to make a very careful judgement as to the rights of the individual member who may, in co-operation with their employer, choose to work in breach of the Act against the pressure of those members who cannot afford or do not wish to make that choice and, in fact, were having it forced upon them which was no choice at all. The union would need to come to grips with what this meant for members over the coming year.

### Coalition Government

The General Secretary told Conference that in the week prior to Conference there had been two statements from the new Coalition Government which were directly relevant to the union:

The first had been a speech made at the Roundhouse by Jeremy Hunt, the new Secretary of State for the Department of Culture, Media and Sport and the second was the Coalition Agreement for Government. These Statements were of course set against the background of the Queen's Speech on 25th May and the Budget on 22nd June.

In his speech Jeremy Hunt had been very keen to stress his own personal commitment to Culture and the Arts; he said that the arguments for culture were not just about economic value but that commitment to culture defined us as a civilised nation. He also emphasised that the Government's commitment to the Arts went right to the top.

The General Secretary said that public funding was now clearly under the microscope and it was not yet clear how Government would translate what was said into actual funding decisions and how these funding decisions would impact on work opportunities and members' pay. However, she believed that the union was more prepared than ever to face these decisions after the Manifesto for Theatre Conference.

The General Secretary expressed her view that the ongoing negotiations with the TMA on the Subsidised Repertory Agreement were going to be exceptionally difficult. Whilst the target of £400 in 2011 had been achieved in Independent Theatre, Subsidised Theatre tended to run buildings and had larger administration costs. In the light of this, she feared that the coming year could see more theatres following the Exeter Northcott and closing down.

Turning to the new Government's Coalition Agreement, she said that there were three key issues affecting the union:- the Licensing Act, the Vetting and Barring Scheme and the BBC.

- Implementation of the Labour Government's promised exemption for small live music events had been delayed until after the General Election. Whilst the Labour Government would not move beyond an exemption for venues with a capacity of 100 both the Conservatives and Liberal Democrats publically promised an exemption of up to 200. In the Coalition Agreement the new Government had committed to "cut red tape to encourage the performance of more live music". They had not given any details on how this would be achieved but this was clearly a very positive message and it seemed an exemption of 200 would now be achievable which was very good news for our Variety members.

- The new Government had given a commitment to 'review the Vetting and Barring Scheme and scale it back to common sense levels'.

- The new Government had given a commitment that they would maintain the independence of the BBC and give the National Audit Office full access to the BBC's accounts to ensure transparency. More generally, before the General Election, David Cameron had said he was the "most pro-BBC Conservative leader there's ever been" and he would "never do anything to put the BBC at risk". Moves were underway, however, to curb the powers of the BBC Trust and there was likely to be continuing pressure on the BBC to cut costs and rethink further plans for expansion.

No doubt this would now coincide with the BBC's own Strategy Review, "Putting Quality First", which ends in June.

The union would contribute to that Review in which the BBC had proposed massive cuts to its services and staff including 25% of indiscriminate efficiency savings and cutting The Friday play, 6 Music and the Asian Network. It was almost as though the BBC was undertaking the Review in order to satisfy criticism from interested parties who wanted to see a narrower and weaker BBC.

The General Secretary said that the union believed the Review should focus on public value and public service and should give much less weight to the concerns of commercial media rivals which many of these cuts are seeking to appease.

Whilst the union welcomed the BBC's stated intention to:-

- Spend more on drama, comedy and children's programmes.
- Maximise the percentage of the licence fee spent on content and establish a level below which it should not fall.
- Decrease the BBCs dependence on US imports and reality TV shows.
- Produce 50% of the network's television programmes outside London by 2016.

We were very concerned:

- That only £10 million was to be spent on original children's programmes.
- There was no commitment to preserve or develop the capacity of Radio Drama, especially in the light of cancellation of programmes such as Silver Street, the demise of the Friday play and the decline of radio drama for children.
- The closure of the Asian Network would be a great loss to our members and runs contrary to the BBC's stated position on diversity.
- And that talent costs were being singled out – currently only 6.56% of the licence fee (£229 million pounds) was spent on what were called talent costs i.e. actors and presenters in front of the camera. The average contract for a member working across television and radio was £767 and the vast majority of members working for the BBC do not work 52 weeks a year and do not receive an executive bonus. However, their programmes do generate income for the BBC – over £1 billion from the

overseas sales of programmes which was far in excess of what they pay the performers.

The General Secretary said that the union would not stand by whilst members were unjustly singled out and used as a political football. She urged representatives to sign the petition on the Equity website and join the Campaign to protect the Licence Fee and reverse the proposed cuts.

Over the year the union had responded to well over 20 consultations and reviews and written to Ministers on many Bills and issues of concern. A very successful Parliamentary Reception had been held and regular meetings organised with the union's Parliamentary Group. The union had marched to Parliament Square and been pivotal in driving the Digital Economy Bill and had expressed views on issues important to the work of members from Up Front Fees to Gower's Review of Intellectual Property to Agency Workers to the Policing and Crime Bill. Throughout all this, said the General Secretary, one person had been involved at every stage: researching, consulting, advising and writing even though she had only joined Equity a year ago.

At this point, the General Secretary wanted to welcome Louise McMullan, the union's Policy Development Officer, to her first Conference and put on record the enormous thanks of the Officers, the Council, the staff, our members with whom she has worked, including members of ICAF, and her own personal thanks for her invaluable support and advice.

### Equalities

The General Secretary spoke finally about the four Equality committees which she said were going to generate serious discussions and raise difficult questions within the Union over the next few years.

Some of the issues and concerns emerging from our Equalities Committees included:

- From the Women's Committee, concern about the dismal work opportunities for older women which was so important that the European Commission had twice given funding to FIA to look at this and other issues around the work opportunities for women in the entertainment industries - the Petition on this continued to gather signatures;
- From the Members with Disabilities Committee, concern about the lack of work opportunities for members with disabilities; even where the part was written specifically as 'a person with disabilities' they were very often not even considered for those roles. The Committee believed the only way to change this was to start from the position that that all disabled parts must be played by a disabled performer but which many members would say is the antithesis of acting;
- From the Ethnic Minority Members Committee, concern that as a union our position on racism is ambiguous and they ask the question - is it right that someone holding strong racist views is entitled to stay in the Union?
- And from our LGBT Committee, concern that the Union needs a full time Equalities Officers and that until we have one we will never fully identify and start to properly address the needs of our members.

These were just some of the issues being raised by Equity Committees which in some cases were unique to the union and the General Secretary commented that this was an area of work to which the union needed to give more time and support if it was able to say that as a union it genuinely embraced equal opportunities.

Finally, the General Secretary wished to add her own personal welcome to Samuel Mensah and Frances Kofi Dogbe from the Ghanaian Actors' Guild. She wished representatives to take this opportunity to talk to them as twinning was very much a two-way street – they learn from us but we also learn a great deal from them.

The General Secretary concluded by thanking the President, her fellow Officers, members of the Senior Management Team, the Heads of Department, all the staff at Equity along with all the members of Council, Working Parties, Branches and Committees for all their commitment and good work for the Union over the past year. She hoped that they had seen during the morning some of their own contribution to the success of the Union.

### 8. APPEAL ON BEHALF OF EQUITY'S INTERNATIONAL COMMITTEE FOR ARTISTS' FREEDOM (ICAF)

This appeal was made by Esther Ruth Elliott. She told Conference that ICAF was set up in the early 1980's to provide support to overseas artists who need help. Much of this help is provided through writing letters, postcards and emails as was the case with the Joss riots in Nigeria. The importance of this support could not be underestimated.

Esther Ruth Elliott explained that she had joined ICAF in 2006 following involvement in a Children's workshop in Palestine. In that case, ICAF had been working closely with IPAT who had a grant available to help children suffering from post-traumatic stress.

Actors can use their talents to offer a voice to a community. She said that a good example of this was the Burmese comic, Zarganar, who had used his celebrity status to ask his artist friends to take aid into zones which had been badly affected by Typhoon Nargis in 2008. As a result of this, the military junta in charge of Burma had sentenced him to 35 years in prison where he was allowed neither paper nor pens. Esther Ruth Elliott then showed Conference a video about Zarganar presented by the comedian Andy Parsons. She explained to Conference that sending a postcard to Burma to support Zarganar would cost 64 pence and asked Conference to spare a moment for friends who did not have the same freedom to debate as Equity members.

The President reminded Conference about Fringe Meetings. There would be one on Organising for Success and another on The Future of the ARC, both at 1.15 p.m.

Conference then broke for lunch and resumed at 2.05 p.m.

After lunch, the President announced that the ICAF appeal had raised £473.35.

Following this, there was an announcement by John Carnegie on an additional Fringe Session which would take place on Monday in the Ent C room from 1.15 – 2.00 p.m. This would be an Open Space session and representatives could suggest possible discussion points by adding them to a series of seven sheets which would be blu-tacked to boards in the hotel lobby. There would be seven separate discussions labelled 1 to 7. Those present at each discussion would need to keep a record of the main points and conclusions for later feedback. This was a good opportunity for representatives to raise matters that concerned them.

## 6. REPORT FROM ASSISTANT GENERAL SECRETARY, RECORDED MEDIA AND INTERNAL AFFAIRS

The AGS (RM) commended the report of the Recorded Media department to Conference. He said that it had been an interesting year and went on to refer to a number of specific areas:

- He referred to the leaflet on the renewal of the Cinema Films Agreement which had resulted in a 5% increase in fees and penalties with similar increases every three years thereafter. Other features were higher pension contributions, a higher profit division for big budget films, a 5% profit share for low budget films, better payment for DVD's and VOD and for the first time a formal agreement in New Media for Download to Own and Download to Rent. He hoped that all these developments would hold the union in good stead for the following three years. He also referred to the royalties relating to the Cinema Films Agreement which had been in place since 2002. These had already generated £2 million for members since their inception and £1 million had already been recovered in 2010. Auditors were carrying out financial reviews in Hollywood's studios and a further £1 million currently remained unpaid.
- He thanked the Audio Committee for reaching its first agreement on Audio Books with Isis and Soundings. They had worked extremely hard on this and deserved congratulations. However, it was not all good news with radio and there were serious issues which included the loss of Radio Drama. He thought that the BBC should be ashamed to have ended The Friday Play and Silver Street. The BBC was neglecting its public service duties and it was time to fight for the reinstatement of quality Radio Drama in the U.K. A second area was the attack on the terms and conditions of radio actors. The BBC had unilaterally and without warning decided to stop payment of Class 1 National Insurance for all actors working under the BBC Radio Agreement. Following discussions initiated by Equity, the Government and the BBC had confirmed that those working on Equity contracts should have Class 1 national insurance deducted. He said the union would be prepared to take the BBC to court on this if need be.
- On T.V., the AGS (RM) said that the union was now in the post-Pan Industry phase. A one size fits all agreement had not come to fruition and it was necessary to renegotiate individual T.V. contracts. An agreement had been reached with S4C and TAC for Welsh Television but then S4C had ceased employing TAC and a fresh agreement had been negotiated. This included the ongoing use of multi-episodic payments and ongoing residual payments for repeats. The union greatly valued Welsh language T.V. and would continue to support it. Meanwhile, the BBC had carried out a Strategic Review which had amounted to a lesson in self-harming. They had sought to make the cuts which they thought would be imposed upon them. However, there had been some positives in the Review which had included a commitment to increase Drama and Light Entertainment and an increase in spend on the Nations and Regions. So far as ITV was concerned, a number of programmes had been cancelled including The Bill, The Royal Today, Heartbeat and Wire in the Blood. There were major concerns about financial stability and meetings had been sought by the Union to protect the product especially in the light of the signs of growth in advertising media. On PACT, the Union had been in discussions with the IPA and received its proposals which had included an intention to reduce royalty payments and increase overtime. The Union had replied to these with robust counter-proposals. The Union continued to fight on the question of credits and the right of members to have their moral rights recognised.
- On the Digital Economy Bill and the Creative Coalition Campaign, he said that the General Secretary had been nominated and elected to chair the campaign. The campaign had been successful in pushing through new powers to compel ISP's to deploy 'technical measures', including account suspension, against copyright infringers. The campaign had not been taken to Europe to campaign with European Socialist groups to get the Gallows report passed.

In concluding, the AGS (RM) thanked his Personal Assistant, Stef Hinrichs, for all her hard work during the year and all the members of his department including the Head of Department, John Barclay. He made particular mention of Claire Jones, the Contract Enforcement Officer, who was leaving following the birth of a baby in 2009. He said that he would ensure that all the good work she had developed would continue and gave her his heartfelt thanks. He also thanked the staff of BECS for all the work they had done in 2009 to recover £7 million on behalf of British performers.

## 7. HONORARY LIFE MEMBERSHIP

The President then made the announcements for Honorary Life Membership. These were awarded for distinguished service to the union.

The first recipient of Honorary Life Membership was an actor who had joined Equity in 1959. He had been an Equity Deputy

on many occasions and was a current committee member of the Essex General Branch. He was a past member and Chair of the LGBT Committee and was on the South East Area Committee until 2007, serving as Vice-Chair. He was a founding member of ICAF and its Vice-Chair until standing down recently after years of devoted service. He had served on Council with great attention to detail from 1994-2000. This was Robert Mill known to everyone as 'Bobby'.

Following prolonged applause from Conference, Robert Mill said it was a great honour to be a trade unionist and he was proud to be a member of what he thought was a wonderful union. He thanked Conference for the award.

The second recipient of the award was an actor who had joined Equity in 1951. She had been a member of the Audio Committee and its Vice-Chair for the past eight years and had been part of the BBC Radio Negotiating Team since 1990. She was a member of Council from 1982-84 and a co-optee many times. She had served on the Appeals Committee and had twice chaired the West and South West General Branch in the 1980's. Over her career, she had done extensive work in the Audio field, including BBC Radio and Audio Books as well as appearing several times on BBC Radio and Television. This was the current Audio Councillor, Sheila Mitchell.

Following an enthusiastic reception by Conference, Sheila Mitchell said that she was delighted and honoured by the award and astonished as she had thought herself a 'thorn in the flesh'. She wished to correct one fact: she had in fact joined Equity in 1949 when the joining fee was £4.00. Following a break to bring up her children she returned in 1970 during the discussions about the closed shop. She thought the union was now functioning very smoothly indeed and gave thanks again for the Honorary Life Membership.

Following these awards, business for the day ended.

## DAY TWO

President reconvened Conference at 9.30 and spoke of the excellent dinner which had taken place on Sunday evening. He thanked the Union's sponsors, Hard Dowdy, Morrish & Co and First Act Insurance and this was greeted with a round of applause.

Referring to the LGBT motion from the previous day, he said that the proposer of the motion had inferred in the Right of Reply that Equity tagged ballots so that a record was kept of how people had voted. He wished to make it clear that this was not the case. There was a secret postal ballot and the papers were destroyed afterwards.

The President then called for an update from the Chair of Standing Orders, Graham Padden. Mr Padden informed Conference of the following changes:

Motion 16 – the first amendment had been accepted and thus became part of the substantive motion.

Motion 29 – all the amendments had been accepted.

Motion 32 – if the first amendment were carried, the second amendment would fall.

## 8. REPORT FROM ASSISTANT GENERAL SECRETARY, LIVE PERFORMANCE AND ORGANISING (LP & O)

The AGS (LP & O) told Conference that the department's work over the course of the year was outlined in the Annual Report and Supplementary Report. He thanked staff and activists for all their hard work and the Officers and SMT for their support and solidarity over the year. Speaking of the General Secretary, he told Conference that she was the best and most supportive boss an Assistant General Secretary could have. Her determination, compassion and scrupulous fairness had made an enormous impact in ensuring that the work the rest of us do can develop and grow.

The AGS (LP & O) went on to speak about some of the year's highlights which included the commitment to £400 per week in Commercial and Independent Theatre, the new Licensing Act in England and Wales with changes to circus event notice regimes, the 200 venue exemption and clearer guidelines for local authorities. This was not yet fully agreed but commitments had been given. Moreover, 'Sexual entertainment venues' now had a hybrid licensing rather than being subject to the (the – redundant – DELETE) 'sex encounter establishment' regime. These were significant milestones for the Union and represented enormous pieces of work. He said that there were also unfinished pieces of business that were not going to get any easier to deliver in the times ahead.

Manifesto for Theatre lobbying was continuing as were the negotiations for Subsidised Repertory and a Variety Organising Team has now been established by Council. Increasingly in the world to come, Equity would not be able to get its agenda up by word alone. It was necessary to move beyond words and organise in a way the union has never done before. He said that the union had always organised but what was now being proposed was an approach that was coordinated, intellectually underpinned, codified and consistent across the board. Staff and activists needed to organise together one with another and listen to each other, advancing the priorities established democratically by the Conference and Council with advice and input from Branches and Committees but at the end of the day under the leadership of the Conference and Council.

The AGS (LP & O) said that at the beginning of 2010 his job title had the word 'organising' added to it and the addition of that word meant that Equity had given him responsibility for coordinating the strategic and tactical direction for organising work in Equity. The aim will be for department, staff and activists to work more closely together.

On Sunday, the Fringe Meeting 'Organising for Success' had heard about the Union's progress in workplaces. Training on



'Organising for Success' had been developed for Deputies and version was being developed for the Staff Training Day. He said that training would be a major part of the paper to the July Council meeting that will take 'Organising for Success' further. However, Equity members were not always in the workplace and the Union has to extend its organising agenda further than other unions; the obvious place to extend it to were branches and committees which could develop campaigns locally by lobbying, petitioning, rallying and marching. Staff can assist in this process by facilitating initiatives which will of course be in addition to other work.

For this reason, said the AGS (LP & O), the General Secretary had taken steps to allow staff to be freed up from some of the bureaucratic functions such as excessive minute taking or attending every branch and committee meeting. Ideally in the future staff would be there to assist with the greater level of campaigning that needed to be done to help Equity achieve results. Stopping local councils from cutting arts budgets, stopping theatres from being closed, education for members on the dangers of no-picks, split deals and net deals, establishing better relations with agents outside London – these were all issues where there was a need to be organised. This would need to be organising by staff and activists in a new way of working together in workplaces, in branches, in committees that adds organising to the servicing which the Union does already and moves away from the idea of a 'magic wand' that can be deployed by organisers to get a result.

The AGS (LP & O) concluded by referring to Joe Hill, a US Union Organiser, who had operated in conditions far harsher than those enjoyed by Equity members nowadays. He said that Joe Hill had been executed on a trumped-up murder charge as a result of his union activity. His last words had been 'Don't mourn- organise!'. This was what the Union had to do now.

The AGS (LP & O) thanked all the staff in the Live Performance department, under the new leadership of Hilary Hadley, for all their efforts during the year and all the national and regional organisers.

Motions on Variety, Light Entertainment and Circus and motions on Theatre were then taken (see Appendix).

Lunch was taken after Motion 28.

### 9. GHANAIAN ACTORS GUILD – GUEST SPEAKER

Introducing Samuel Mensah, the President said that after the last FIA meeting and following a discussion on twinning, the Council had approved twinning with the Ghanaian Actors' Guild. Two guests had been invited to attend Conference from the Guild and had accepted: Samuel Mensah, President and Frances Kofi Dogbe, Treasurer. Samuel Mensah had kindly agreed to address Conference as Guest Speaker.

Samuel Mensah said he was grateful to have the opportunity to speak at Conference, despite all the difficulties he had experienced in getting there. He gave Conference some background on the Guild saying that it had been set up in Ghana to benefit all the actors in the country. The Guild currently had a membership of about 350 with the potential for 2,000 more. There was a national office in Accra and the Guild was able to use three other offices in other parts of the country. The Guild's main source of income was subscriptions although these were paid by only about 100 of the 350 members at present at a rate equivalent to fifty pence per month. The Guild was affiliated to FIA, to the TUC of Ghana, the Ministry of Chieftaincy and Culture and the Copyright Office of Ghana.

The primary project of the Guild was to establish more Regional Guilds across the country to increase membership and give a more national nature to the Guild. He said the aim was to try and establish a drama school which would raise money for reinvestment. In Ghana he said that actors often died as paupers although there was a life insurance scheme for actors paid for by the Guild.

The President said that the Guild was seeking its own office space as currently they were using two rooms in the building occupied by MUSIGHA, the Ghanaian Musicians' Union. Training was an area which the Guild took very seriously; there was supposed to be one training and one guidance workshop per year but there were no funds for this as even the government in Ghana did not put money into the Arts. Consequently, some performances were unpaid.

The President said that the Guild had been able to set up a new award scheme, the Ghana Actors' Guild Award which was able to supply actors with essential items such as fridges, electric fans, furniture and video decks. He was grateful to the sponsors for this but said that unfortunately this award had not been possible in 2009 due to lack of support from producers.

He went on to speak about the main problems facing the Guild which were twofold:

- 1) Lack of a legislative instrument to support the Guild.
- 2) Lack of adequate funds

He said that Equity could help by putting pressure on the government in Ghana to produce funds and it was also vital to get actors on board – in unity lies strength. He thought that there was the potential to have 2,000 members of the Guild in the future.

Concluding, he said that the Guild was there to learn from Equity. At the last AfroFIA Conference he had met with Andy Prodder and Martin Brown and had discussions with film producers which had been very promising. There was a further meeting with Martin Brown in Ghana and Equity had contributed a laptop with HP Printer and a template for the Guild's newsletter. He was pleased to say that the first ever edition of the Newsletter had now appeared, in the U.K. before Ghana.

He said that the Guild would move from strength to strength with Equity's support.

The speech was met with prolonged applause and following this the Equity President presented Samuel Mensah with a commemorative silver salver with the inscription: 'to celebrate the joining of Equity and the Ghanaian Actors' Guild in friendship and cooperation in pursuit of improving the rights and working conditions of performers – presented to Samuel Mensah, National President of the Ghanaian Actors' Guild at the Equity National Representatives' Conference in May 2010.' The President also presented the Guild with an envelope containing a cheque for £500 from the International Performers' Aid Trust (IPAT) in humanitarian aid for the members of the Guild. The Treasurer, Frances Kofi Dogbe, showed his great appreciation of this gift and the presentation was followed by prolonged applause from Conference in support of the work of the Ghanaian Actors' Guild.

#### **10. HONORARY TREASURER'S SUBMISSION OF ACCOUNTS AND BALANCE SHEET FOR 2009**

The Honorary Treasurer referred to his report and told Conference that a partial recovery in the stock market had led to an improvement in the value of our investments which in turn had enabled the Union to record an operating surplus in 2009. So far as the Staff Pension Scheme was concerned, the valuation of this had taken place a year earlier than planned but implementation will not take place until July 2010. He said that up until now all the risks of the Scheme had been borne by Equity but in future the risk would be shared. Members will opt back into the State Secondary Pension with a small defined contribution element and the risks will be shared between Equity as the Employer, our staff as members of the Pension Scheme and the State. He said that the Union was asking staff to break the salary link so as to reduce the risk to the Union's finances represented by the Scheme. The aim would be to pay off the deficit of around £2 million over a period of time, hopefully 15 years. There will still be an ongoing risk but it would be much reduced. Staff representatives are recommending that staff accept this which is appreciated given that it represents a worsening in their terms and conditions.

The Honorary Treasurer referred to the amounts held for distribution in the accounts and specifically to the monies received between 1995 and 1997 amounting to £1.3 million. Extensive investigations had been carried out to find out to whom this money was owed. A firm of forensic accountants had been employed but they had not been able to find out; legal advice had been sought from solicitors and a barrister and as a result Equity would be applying to the High Court so that it may use these monies for its general purposes over time for the general benefit of members. There had been two joint reports on the matter by the General Secretary and himself and he urged representatives to read these.

Referring to the income and expenditure page of the accounts he referred conference to the total surplus figure of £1,702,253 and to the increase in net assets to £8,707,904. Income from subscriptions rose to £3,844,471, an increase of 5.2% - of those paying a subscription, 95.14% pay the minimum.

Referring to the ITV non-distributable cable re-transmission monies of £246,063, he said that a decision had now been made to distribute money from this source in future years to Members which will decrease income in 2010. The Honorary Treasurer also went through the figures on benefits to Members and said that in order to be able to continue these there was a need to maintain income.

In respect of Accounting Policies as set out in the report, he told Conference that branch funds were legally the property of the union. These funds are not currently included in the balance sheet but in the 2010 accounts an average figure for all funds will be shown.

He thanked Duncan Smith, Head of Finance, and Richard Mason, Finance Officer, for all their work during the year and all those staff involved in recruitment and retention.

Finally, referring to the end of his report, he said that the net asset figure shown in the accounts was a considerable achievement given the uncertainties of the UK and World economies in 2009. He commended the accounts to Conference.

#### **11. REPORT FROM ASSISTANT GENERAL SECRETARY, COMMUNICATIONS AND MEMBERSHIP SUPPORT**

In view of a lack of time, the AGS (C&MS) had to curtail his report but made the following points. In respect of campaigning, he said that three campaigns had been activated in the course of 2009:

- The Respect Campaign emerged from the Low Pay No Pay cross-industry campaign. Conference had wanted Members themselves to say they were worth more. During the General Election campaign, Parliamentary candidates were asked to give their views on the main planks of the campaign: An end to low wages, increased production, the need for artists to be in positions of leadership, More Democracy, Secure Funding and a Return to a local focus.
- A second major campaigning area had been around On-Screen credits. Lorraine Heggarty, the ex-controller of BBC1 had commented 'who reads credits anyway? – tell me one person who reads them other than someone's mum!'. The AGS (C & MS) told Conference that this was simply not the case. From this had emerged the Stop the Credits Crunch campaign which had gathered a huge response and many members had written to the BBC, ITV, Channel 4 and OFCOM to express their views.
- A third campaigning area had been around West End Backstage Conditions. Overall, said the AGS, the conditions backstage were not too bad but there was a major issue with infestations of mice, rats and fleas. Richard Pulford, the Chief Executive of SOLT, had said that Equity had highlighted the one area on which Members were dissatisfied. The AGS (C & MS) said he had found this response surprising as what else could the union do given the scale of the problem. A Working Party was now taking this campaign forward.

The AGS (C & MS) also mentioned the work being done under the Gender Equality Campaign and the work being done to campaign for the proper representation of members with disabilities.

The AGS (C&MS) also mentioned the Twinning Project with the Ghanaian Actors' Guild and wished to pay his respects to the President, Honorary Treasurer and their fellow professionals in Ghana. They had to fight with no predictable income, a limited relationship with employers and lack of government funding for the Arts but they were showing what a determined group of

Trade Unionists could achieve with modest resources but a powerful voice.

The AGS (C&MS) concluded with some brief comments on union democracy. He said that more Members than ever wanted to get on to Council and many of these were young which was evidence of the Union renewing itself. Voting figures in the past had been pitiful – 9% in the previous Council elections, less than 1 in 10 voting. It was good to have a campaigning Equity, Facebook Forum – encouraging representatives to talk to at least ten members to urge them to use their vote. Working together the Union could be made even better.

## **12. FORMAL MOTION TO ADOPT THE ANNUAL REPORT AND THE UNION'S ACCOUNT FOR 2009**

This motion was proposed by Ian Barritt and seconded by Edward Pleasance and AGREED.

The President concluded Conference by thanking Louise Grainger for her work in organising the accommodation and dinner on the Sunday. He also thanked Martin Brown for organising the business of the Conference with the support of the Standing Orders Committee and its Chair, Graham Padden and his fellow Officers for their support at Conference and throughout the year. He said that the next Conference would also be at the Ibis Hotel, Earls Court and the following one would be in Birmingham in 2012.

The Conference closed at 5.35 p.m.

## **POLICY MOTIONS**

### **MOTION 1: Models' Committee**

The Models Committee is conscious of the problems of obtaining appropriate credits for performers working in areas of recorded media. However this problem is also faced by models in published media where the model is seldom credited, even in the most prestigious fashion publications. This Annual Representative Conference asks the Equity Council to consider this as a serious matter undermining the professional status of the model and to investigate ways of remedying this and ensuring that models are properly credited for their work.

This motion was proposed by Victoria Keon-Cohen and seconded by Kenneth Jones.

There were no speakers against the motion.

Motion 1 was CARRIED nem con.

### **MOTION 2: Midlands Annual General Meeting**

In law every 'worker' is entitled to the National Minimum Wage. The TUC fully supports this policy, which includes Equity and its sister unions. However, under current legislation a union cannot initiate a complaint on behalf of a 'worker' challenging an employer on low pay/no pay issue. This Annual Representative Conference calls on the Equity Council, with the cooperation of all the unions within the framework of the TUC, to mount a vociferous campaign to change this legislation to ensure the right of unions to fully represent their members under the National Minimum Wage Act.

### **MOTION 3: North West of England Branch**

Due to the continuing and increasing proliferation of low/no pay "jobs" and the unfortunate fact that so many performers who are not members of Equity are in the main responsible for allowing the situation to perpetuate, perhaps it is time to take some subtle steps to help safeguard members in the future and save the lower end of the industry from itself.

This Annual Representative Conference calls upon the Equity Council and staff look into the feasibility of preparing two awareness information leaflets which could also double as code of practice guidelines, written in consultation with members 'on the ground' who are most affected by this continued abuse.

Both leaflets to cover such points from requesting reasonable notice for auditions to health and safety responsibilities to calling for realisation that this is our job and we should be paid for it... properly.

The first to specifically target TV, Film and Video production companies, film schools, colleges and universities running the varying types of media courses. The second to target small scale theatre and TIE companies, drama schools, colleges and universities running the plethora of performing arts courses; also to be targeted at local education authorities and heads of school across the entire education system possibly via co-operation with the various teachers unions.

AMENDMENT: Walk-On and Supporting Artists' Committee

Add at the end of the motion: "and remind Council to refer to their own Guidelines of September 2003 and extend them to ensure all employers do not have access to cheap labour."

These two motions were heard together.

Motion 2 was proposed by Sally Treble and seconded by Sharon Cannings.

Motion 3 was proposed by David Corden and seconded by Richard Howell-Jones.

The amendment was proposed by Christine Bucci and seconded by Yvonne Joseph.

There were three speakers in the debate on this motion and Stephen Spence, Assistant General Secretary (LP & O) provided professional advice.

Motion 2 was CARRIED with 1 against and 4 abstentions.

The amendment to Motion 3 was DEFEATED by a clear majority.

Motion 3 was CARRIED with 1 against.

**MOTION 4: South and South East London Branch**

This Annual Representative Conference calls upon the Equity Council to seek actively a permanent place for representatives of performers and creative artists unions on Arts Council England.

The rationale behind this motion is that there is an absence of performers and creators on Arts Council England. Arts Council England consists largely of people involved in the administration of the arts. If performers were to be better represented, Arts Council England's policies might reflect their concerns, such as the ring-fencing an element in the grants made to arts companies to cover pay for performers. A performers' and creators' presence on Arts Council England would also ensure their concerns on a wide range of issues affecting them could be heard at the highest level of the arts world.

**FIRST AMENDMENT: North and East London Branch**

In line 2, after: "and creative artists unions on", delete: "Arts Council England", and insert: "independent consultative bodies of peer practitioners, which should help to formulate funding policy and advise Arts Councils and other organisations distributing public funding. Council should press funders to work with the FEU to establish such bodies over the next year."

In line 5, after: "better represented", insert: "on new consultative bodies"

In line 7, delete: "A performers' and creators' presence on Arts Council of England", and insert: "The presence of performers and other creators on consultative bodies"

**SECOND AMENDMENT: South East Area Committee**

In Line 2, delete: "representatives of performers and creative artists unions on Arts Council England", and insert: "representatives of both performers and of other creative artists on Arts Council England"

**THIRD AMENDMENT: Welsh National Committee**

Throughout the motion, delete: "Arts Council England" and insert: "all UK Arts Councils".

The motion was proposed by Richard Dargon and seconded by Tigger Blaize.

The First Amendment was proposed by Richard Heap and seconded by Billy McColl.

The Second Amendment was proposed by Michael Branwell and seconded by Peachy Mead.

The Third Amendment was proposed by Terry Victor and seconded by Michael Kelligan.

The Standing Orders Committee had clarified that if the first amendment was carried, the second and third would fall.

There were eight speakers in the debate that followed, including Malcolm Sinclair as the Council's spokesperson who spoke against the motion.

Amendments 2 and 3 were accepted by the mover of the motion and were incorporated into the motion.

Amendment 1 was DEFEATED.

The motion as amended was DEFEATED with 53 for and 64 against.

**MOTION 5: Walk-on and Supporting Artists' Committee**

This Annual Representative Conference deplores the latest attempt (the third) to ban up-front fees charged by employment agencies in the entertainment industry while agency licensing is still not on the agenda.

Conference calls on the Council to:

- i make it known to the government that these poorly drafted proposed new regulations are totally unacceptable;
- ii lobby the government minister responsible for a meeting;
- iii lobby the Business, Innovation and Skills select committee for a meeting;

The motion was proposed by Clive Hurst and seconded by Maggie Hevicon Thompson.

The motion was CARRIED overwhelmingly with 1 abstention.

**MOTION 6: Welsh Annual General Meeting**

This Annual Representative Conference urges the Equity Council to negotiate in all the relevant Equity contracts clauses relating to actor/musicians. Members who use their own instruments in productions are expected by employers to provide them, often at minimal or even no extra cost. There should be a hire, maintenance and insurance obligation built in to all agreements at the very least.

This motion was proposed by Terry Victor and seconded by Mary Lane.

There was one speaker in favour of the motion.

The motion was CARRIED nem con.

**MOTION 7: South West Area Annual General Meeting and East Midlands Variety Branch**

Many Local Authorities and other bodies who require Criminal Records Bureau and Vetting and Barring clearance are developing their own policies on the frequency of checks and on the recognition of checks already made by other authorities. This can mean that applicants must provide multiple checks, often in the same year.

This Annual Representative Conference, calls on the Equity Council to:

- i ensure that all members are given information in a simple and clear format (and updates where appropriate) regarding Criminal Records Bureau checks and the Vetting and Barring Independent Safeguarding Authority registration;
- ii campaign, together with other unions in the TUC who are similarly affected, for clarity and simplicity in the schemes;
- iii campaign for Government to provide definitive guidelines on the frequency and recognition of a single application;

iv campaign for the single application to cover all employers.

This motion was proposed by Peter Tomlyn and seconded by Josephine Crawford.  
There were four speakers in the debate on this motion.  
The motion was CARRIED overwhelmingly.

#### RECORDED MEDIA MOTIONS

##### **MOTION 8: Northern Area Annual General Meeting**

Equity members are concerned about the increase in regional film-makers and production companies who seek to engage actors without payment. This Annual Representative Conference requests that Equity acts proactively and does all it can using existing legislation — and if necessary lobby the Government for new legislation — to stop this ongoing exploitation of actors.

AMENDMENT: North West London Branch

Add at end of the motion: “and to suggest that payment to all actors should be included as part of the budget prior to production”

This motion was proposed by Eleanor Dearle and seconded by Jeremy Phillips. The mover of the motion accepted the amendment from the North West London Branch.

There were five speakers in the debate on this motion.

The motion was CARRIED nem con.

##### **MOTION 9: North West London Branch**

This Annual Representative Conference deplores the news of further cutbacks to BBC Radio Drama which we understand will result in the axing of the Friday Play. This continues the recent trend of cuts to Radio Drama which is rapidly becoming an endangered species.

Such productions provide an invaluable source of work opportunities for performers, directors and producers alike, offer an important outlet for new writers and make a wealth of quality drama projects available to a wide audience for a fraction of the cost of drama in other media.

Given the tiny budgetary saving this cut will produce, we ask Equity to mount a vigorous campaign to raise public awareness of the role and value of Radio Drama in general and in particular to oppose and reverse this decision.

##### **MOTION 10: Audio Committee**

This Annual Representative Conference demands, as a matter of urgency, that the union mounts a vigorous and highly prioritised campaign against the systematic cutting of jobs and programme budgets by the BBC. Contracts for radio drama (already pared to the bone) are particularly threatened. Removing job opportunities for members with the closure of Silver Street, together with the demise of the Friday Play slot on Radio 4 is almost certainly not the end of the story. Our demand is for the immediate setting up of a dedicated group of staff and members with past and present involvement with the BBC who will work on a strategy to preserve and update what is known worldwide as the epitome of sound broadcasting. It is hoped that the campaign will embrace all other unions involved in the making of radio drama.

Motions 9 and 10 were heard together but voted on separately.

Motion 9 was proposed by Nim Johnson and seconded by Diana Brooks.

Motion 10 was proposed by John Webb and seconded by Patricia Brian.

There were two speakers in the debate on these motions.

Motion 9 was CARRIED unanimously.

Motion 10 was CARRIED nem con with one abstention.

##### **MOTION 11: Scottish Variety Branch and Bristol and West General Branch**

This Annual Representative Conference objects to the fact that auditions usually take place in London and rarely in the nations and regions. Conference calls on the Equity Council to enter into negotiations with the BBC, ITV, and independent producers (PACT) to insist that their casting directors hold casting sessions for featured artists in the region or nation where the majority of the production is filmed.

##### **MOTION 12: Scottish Annual General Meeting**

This Annual Representative Conference calls upon the Equity Council to seek to get a commitment from all broadcasters that returning or continuing drama series and serials shown nationally make a commitment to hold auditions throughout the United Kingdom to offer all members the chance of being seen.

Motions 11 and 12 were heard together.

Motion 11 was proposed by Paul Humpoletz and seconded by Linda Rifkin.

Motion 12 was proposed by Pab Roberts and seconded by Natasha Gerson.

There were six speakers in the debate on these motions including Corinna Marlowe who spoke on behalf of the Council in support of Motion 11 but against Motion 12.

Motion 11 was CARRIED overwhelmingly with 3 abstentions.

Motion 12 was DEFEATED.

**MOTION 13: Northern Ireland Committee**

On the 26 January 2010 a cross party committee report of Westminster MPs concluded that Northern Ireland is culturally neglected by the television broadcasting organisations. The report stated that the portrayal of Northern Ireland in the rest of the UK was poor and singled out the BBC as “not adequately discharging its responsibilities” in respect of commissioning programmes. In line with that report this Annual Representative Conference urges Equity to campaign within Government and other relevant organisations for a Commissioner of Programming to be based in Belfast and for Government to provide a fund for non-news programmes to be administered by the Northern Ireland Assembly. These measures, we believe, will further stimulate the growth within the film and television sector and create much needed jobs for creative workers and for workers who provide services to that sector.

AMENDMENT: The Council

In line 7, delete: “the Northern Ireland Assembly”, and insert: “an appropriate authority”

This motion was proposed by Maggie Cronin and seconded by Al Logan. The mover of the motion accepted the amendment. There were two speakers in the debate on this motion including Frederick Pyne who spoke in favour of the motion if amended.

The motion was CARRIED overwhelmingly with 2 against and 6 abstentions.

**EQUAL OPPORTUNITIES MOTIONS****MOTION 14: Members with Disabilities’ Committee**

In order to address the serious lack of work available to disabled members, this Annual Representative Conference calls on the Equity Council to support an updated Integrated Casting Policy which would:

- i call on employers to employ only disabled performers to portray disability-specific roles, except in the most exceptional circumstances; and
- ii encourage employers to consider performers with disabilities for all roles – a practice referred to as “integrated casting”.

AMENDMENT: The Council

In line 2, delete: “calls on”, and insert: “urges”

In line 3, delete: “only”

In line 3 and 4, delete: “except in the most exceptional circumstances; and”

Insert a new paragraph at the end: “iii publicly campaign for greater access to work for disabled performers”

This motion was proposed by Chris Webb and seconded by Dennis Ray.

There were three speakers in the debate on this motion including Jean Rogers who spoke in favour of the amendment on behalf of the Council.

The mover of the motion accepted the amendment.

The motion was CARRIED nem con.

**MOTION 15: Lesbian, Gay, Bi-sexual and Transgendered Committee**

This Annual Representative Conference calls on the Equity Council to introduce comprehensive equal opportunities monitoring of Equity members. Equal opportunities monitoring is carried out by many trade unions, including members of the Federation of Entertainment Unions. It enables a trade union to build up a demographic profile of its membership, target communications effectively and demonstrate its commitment to equal opportunities.

Conference calls on the Equity Council to introduce equal opportunities monitoring which would take place when members join Equity or renew their subscriptions via the Equity website. When members join or renew their subscriptions electronically, they would be directed to an equal opportunities monitoring form – completion of which would be entirely voluntary. Data would be collected from those who complete the monitoring form on grounds of ethnicity, gender, age, disability and sexual orientation and the data would be tagged to the member’s individual membership record and held confidentially.

This motion was proposed by Jane Thorne and seconded by Olivette Cole-Wilson.

There were seven speakers in the debate on this motion including Ian Barritt who spoke against the motion on behalf of the Council.

The motion was DEFEATED overwhelmingly.

**THIS WAS END OF MOTIONS ON DAY ONE.**

**DAY TWO – EQUAL OPPORTUNITIES MOTIONS CONTINUED****MOTION 16: Women’s Committee**

In the trade union movement a number of unions reserve seats on their governing bodies to guarantee women’s representation. The Women’s Committee is extremely concerned that at the last Council election far fewer women than men stood for Council, resulting in the election of even fewer women than men to Council. On the general list (which represents seventeen seats on Council) only four women were elected, despite the fact that fourteen stood for election.

Rather than call for reserved seats for women on the Equity Council at this time, This Annual Representative Conference requires the Equity Council to set up a mentoring scheme for women members as a positive action measure designed to address the under-representation of women on the Equity Council. This mentoring scheme will be designed to give women members the opportunity to learn about the work of the union and its democratic and decision-making structures; the fundamental aim being to encourage women members to stand for election to Council. Mentors will be Equity Councillors (both male and female) and the detail of the mentoring scheme will be drawn up by the Equalities Officer to be approved by Council.

**FIRST AMENDMENT: Minority Ethnic Members' Committee**

In line 11, after: "women members", insert: "of all ethnic backgrounds"

**SECOND AMENDMENT: Northern Area Committee**

Delete the first paragraph.

In line 6, delete: "Rather than call for reserved seats for women on the Equity Council at this time"

In lines 9 to 13, Delete from: "This mentoring scheme ..." to the end of the motion.

This motion was proposed by Joan Blackham and seconded by Diana Hollerton.

The first amendment was accepted by the proposer of the motion.

The second amendment was proposed by Jeremy Phillips and seconded by Eleanor Dearle

The second amendment was DEFEATED.

There were eight speakers on the debate on this motion.

The motion was CARRIED with 83 for and 28 against which represented a two-thirds majority.

## VARIETY, CIRCUS AND LIGHT ENTERTAINMENT MOTIONS

### **MOTION 17: Humberside Variety Branch.**

This Annual Representative Conference notes with concern the increasing number of clubs who instruct their booking agents not to engage female acts and calls upon Council to initiate discussions with the Club and Institute Union, Concert Secretaries' Federations and Agents' Associations concerning this worrying trend.

This motion was proposed by Christie Clifford and seconded by Chris Barltrop

Following the Right of Reply, a Point of Order was raised on the grounds that the Reply had introduced new information and re-opened the debate. The speaker therefore wished to challenge the President's ruling to proceed to the vote and this was supported by ten other representatives. Conference then voted by 62 to 45 not to uphold the President's ruling with the result that the debate continued. There were three subsequent speakers and Stephen Spence provided professional advice. The motion was CARRIED overwhelmingly with 1 abstention.

### **MOTION 18: Variety Advisory Committee**

This Annual Representative Conference asks staff to investigate what can be done to educate members further about the ongoing dangers of no pick-ups, split deals and net deals and to examine what can be done to further engage with the Agents' Association and other interested parties to resolve the issue — including advising them that Equity will seek to campaign on these issues if a suitable resolution cannot be reached.

This motion was proposed by Etienne and seconded by Yvonne Joseph.

There were two speakers in the debate on this motion.

The motion was CARRIED nem con.

### **MOTION 19: North East Variety Branch**

This Annual Representative Conference implores Equity to look into the problems being experienced by variety members in the provinces with regard to agents. We have a very good relationship with the London agents, i.e. the Variety and Light Entertainment Council, but the same cannot be said for the provinces. Since the downturn in work over the past two years — caused to some extent by the smoking ban! — members have reported many last minute cancellations. Several agents in our area, who seem to forget that they work for the artistes, are more concerned with keeping the venues than protecting their clients. Added to this, some venues think it is OK to send the artistes home because they don't have enough members of the audience. If the member has a confirmation, or contract from the agent, they may be able to insist on payment but some agents do not provide these to the artiste. We believe that the law states that the agent must supply contracts or confirmations to their clients. We also have reports of fees being less than agreed with their agent. If our members confront their agents, they often find that their work 'dwindles'. Therefore we ask that a meeting be arranged with the Variety and Light Entertainment Council to look into this very real problem.

This motion was proposed by Brenda Marsh and seconded by Yvonne Joseph.

There were no further speakers and the motion was CARRIED nem con.

### **MOTION 20: Manchester and District Variety Branch**

In light of recent variety problems — such as late payments to artistes, venue closures, agents declaring bankruptcy while owing members money, the appalling treatment of entertainers attending auditions for television etc — this Annual Representative Conference pledges support for the Variety Advisory Committee and variety branches in their quest to improve the profile of variety entertainment, and requests that variety employers, television companies, Arts Council etc are

made aware of our concerns.

This motion was proposed by Yvonne Joseph and seconded by Jeremy Phillips.  
The motion was CARRIED nem con.

## THEATRE MOTIONS

### MOTION 21: North and East London Branch

To the great disappointment of many members, the last Subsidised Repertory Theatre negotiations resulted in an increase of a mere 0.5% on the minimum wage as an 'interim' figure instead of the £400 minimum urged by the 2007 Annual Representative Conference.

This Annual Representative Conference believes that at least a £400 minimum must be achieved in the next negotiations if we are to make any progress towards ending inadequate wages, and fulfilling Equity policy agreed at the 2003 and 2008 Annual Representative Conferences to ensure that wages always rise as a proportion of the national average wage. Any subsequent agreements must seek to advance our minima in line with this policy and not merely the RPI.

Conference urges the Equity Council, organisers, the Sub Rep Working Party and Negotiating Committee to give clear and unequivocal leadership in the next negotiations by:

- i consulting, informing and preparing members during this year for united, collective action, including industrial action, to win the claim once negotiations have begun;
- ii ensuring that members who work in the field are fully consulted before any final settlement is made, as in the West End negotiations, through company and regional open meetings;
- iii upporting the wage demands through research and policy on theatre funding arising from the Manifesto for Theatre meetings and the Spring Manifesto for Theatre conference.

AMENDMENT: Stunt Committee

Ad at the end of the motion: "Further, this conference acknowledges, that the need for the principle of two way consultation, must apply equally to all national, area, specialist and member concerns before decisions are made."

The motion was proposed by Billy McColl and seconded by Richard Heap.

The amendment was proposed by Bill Weston and seconded by Jim Dowdall.

There were four speakers in the debate on this motion including Andy Prodder who gave professional advice.

The Amendment was DEFEATED overwhelmingly.

The motion was CARRIED nem con.

### MOTION 22: London Area Annual General Meeting

This Annual Representative Conference is delighted that Equity has begun to recognise the need for professional academic research in the run-up to the drafting and publication of our Manifesto for Theatre. We fear, however, that the research completed so far is insufficient to equip us for the battles ahead as we seek to end poverty pay in subsidised theatre and defend our industry from public funding cuts. We cannot continue to rely solely on un-audited MRSL returns from subsidised repertory theatres to make our case. It is unfortunate that more detailed research was not ready for the Manifesto for Theatre Conference in March. But we must look to the future. The Manifesto for Theatre Working Party has identified a number of key areas for further research — including the crucial question of how the subsidised repertory theatres have spent the £20m extra Arts Council funding they have received since 2002. If we are to punch our weight in negotiations with employers, funding bodies and government, we must avail ourselves fully of all the financial and other data necessary to underpin our understanding of the structure of our industry. We call on Council to work with professional academics over the coming year and provide the funds necessary at least to complete the research called for by The Manifesto for Theatre Working Party.

This motion was proposed by Richard Heap and seconded by Ted Pleasance.

The motion was CARRIED nem con.

### MOTION 23: Stage Management Committee

This Annual Representative Conference asks that, as part of the claim in the next round of Independent Theatre Council negotiations, the Guidance on Good Practice for Driving be included as part of the agreement itself and that the wording 'try to ensure there are at least two drivers per vehicle ...' be strengthened by the removal of the words: 'try to'.

AMENDMENT: Birmingham Variety Branch

Add at the end of the motion: "Furthermore, all vehicles should be visually checked for roadworthiness and drivers given all the necessary documentation to insure its legality i.e. MOT, tax, insurance etc., and that the load is within the weight restriction. If any member finds a breach of any of the above, then it must be reported immediately to the union."

The motion was proposed by Sally McKenna and seconded by Fiona Mott.

The amendment was accepted by the proposer of the motion.



The motion was CARRIED nem con.

**MOTION 24: London Area Committee**

This Annual Representative Conference urges the Equity Council to elect a working party, comprising a majority from the West End Deputies' Committee, to investigate the feasibility of introducing a separate Equity agreement for West End musicals. The motion was proposed by Edward Pleasance and seconded by Marc Vastenavondt. The motion was CARRIED with three abstentions.

**MOTION 25: West End Deputies' Committee**

This Annual Representative Conference asks that, when the Equity Council sets up the working party for the next round of negotiations for the West End Agreement for theatre artists, Council considers including on the working party representatives from stage management, actors (both ensemble and principal performers) and agents.

FIRST AMENDMENT: Brighton and Sussex General Branch

In line 4, delete: "and agents"

SECOND AMENDMENT: London Area Committee

In line 4, delete: "and agents", and insert: "The Working Party should also hold regular consultations with agents."

This motion was proposed by Mark Vastenavondt and seconded by Tim Walton.

The first amendment was proposed by Kate Dyson and seconded by Johnny Worthy.

The second amendment was proposed by Peggy-Ann Fraser and formally seconded.

There were eight speakers in the debate on this motion including Corinna Marlowe who spoke for the Council against the first amendment.

The First Amendment was DEFEATED.

The Second Amendment was DEFEATED.

The motion was CARRIED overwhelmingly.

**MOTION 26: East Anglia Variety Branch**

In view of the news that the Save London's Theatres campaign has been discontinued, this Annual Representative Conference calls upon the Equity Council to re-establish contact with those who would be interested in continuing to work to preserve buildings presently under threat, hence causing loss of work for our members.

AMENDMENT: Yorkshire Ridings General Branch

In line 3, after: "threat", insert: " both in the Capital and nationally"

The motion was proposed by Peachy Mead and seconded by Tony Dennis.

The Amendment was accepted by the proposer of the motion.

There were three speakers in the debate on this motion.

The motion was CARRIED nem con with 1 abstention.

**MOTION 27: Northern Ireland Annual General Meeting**

For many years members working in theatre have had to adapt and work under different terms and rates of pay depending on whether they are working in subsidised repertory at a producing theatre or on an Independent Theatre Council Contract used primarily by project funded companies. It is often the source for confusion by both members and theatre companies. This Annual Representative Conference calls on Equity to advocate and campaign for one agreement in the publicly funded theatre sector. That agreement should adopt the best practice and rates of pay and conditions from both existing agreements. If management organisations cannot work together with us to achieve this, then Equity should roll out that new agreement by seeking out individual companies to sign up.

The motion was proposed by Maggie Cronin and seconded by Roxanne James.

There were seven speakers in the debate on this motion including David Cockayne and Jean Rogers who spoke against this motion on behalf of the Council.

The motion was DEFEATED overwhelmingly.

**MOTION 28: Yorkshire Ridings Branch**

This Annual Representative Conference calls on the Equity Council to enter into discussions with TMA, SOLT and ITC with a view to establishing better concessions for Equity members, and also asks Council to consider improvements to the way concessions are publicised to members, for example by having the Equity website, diary and magazine carry more comprehensive information on existing concessions.

The motion was proposed by Joanna Egan and seconded by Audrey Roselyn Pointer.

The motion was CARRIED overwhelmingly with 1 against and 1 abstention.

**CONFERENCE ADJOURNED FOR LUNCH**

## RESUMPTION OF THEATRE MOTIONS

### MOTION 29: Independent Theatre Arts Committee (ITAC)

In 2004 Arts Council England commissioned a study from the University of Sheffield into the economic impact of UK theatre. This study has provided Equity with crucial hard evidence in its campaigns for increased theatre funding. Unfortunately, the study is now six years old, and was unable to include in its research a wide range of companies which provide work for Equity members and have an economic, social and cultural impact on audiences across the country.

This Annual Representative Conference believes that it is critical for Equity to be in possession of up-to-date information on subsidised theatre companies, such as actor weeks, performance weeks, audience numbers, levels of participation in educational and outreach activities, levels of subsidy and turnover.

This conference instructs the Equity Council to work with Arts Council England and university departments to commission research to:

- i update the 2004 Economic Impact Study of UK Theatre,
- ii extend the remit of the 2004 study to include all UK companies in receipt of Arts Council subsidy.

FIRST AMENDMENT: Stage Management Committee

In line 7, after: "actor weeks", insert: "stage management weeks"

SECOND AMENDMENT: Women's Committee

In line 7, after: "actor weeks", insert: "gender casting breakdowns"

THIRD AMENDMENT: West and South West London Branch

In lines 7 to 9, delete: "such as actor weeks, performance weeks, audience numbers, levels of participation in educational and outreach activities, levels of subsidy and turnover"

Insert a new paragraph at the end of the motion:

"iii including but not limited to actor weeks, performance weeks, audience numbers, levels of participation in educational and outreach activities, levels of subsidy and turn-over"

The motion was proposed by Andy McBean and seconded by Frances Rifkin.

All three of the amendments were accepted by the proposer of the motion.

There were three speakers in the debate on this motion.

The motion as amended was CARRIED nem con.

## MOTIONS ON INTERNAL UNION BUSINESS

### MOTION 30: The Council

Subscriptions were last increased in July 2008. There was no increase in 2009. Since July 2008 Equity's costs, though carefully controlled, have continued to rise. This Annual Representative Conference therefore agrees that subscription rates will increase by 3.85%, rounded down to the nearest whole pound, to be implemented on a date between 1 July 2010 and no later than January 2011, as the Council shall decide. The minimum rate will rise by £4 to £108; there will continue to be a discount of £5 for those paying by Direct Debit, i.e. £103.

The motion was proposed by Bryn Evans and seconded by Alan Thompson.

There were seven speakers in the debate on this motion.

The motion was CARRIED overwhelmingly.

### MOTION 31: Minority Ethnic Members' Committee

This Annual Representative Conference instructs the Equity Council to put to a referendum of members a Rule change on the following terms:

in Rule 3.2.17, after "capacities" insert: "except where the expression of those beliefs incites hatred or discrimination on grounds protected by equality legislation."

The motion was proposed by Roxanne Clinch and seconded by Shiv Pandi.

There were fourteen speakers in the debate on this motion including Rhubarb the Clown who spoke against the motion on behalf of the Council and the General Secretary and Honorary Treasurer who also spoke against the motion.

The proposer of the motion agreed for it to be remitted to Council if the Conference was also in agreement. The motion was therefore REMITTED.

### MOTION 32: Blackpool Variety Branch

The current system of defining branch boundaries, by the use of post codes, can lead to some confusion. This Annual

Representative Conference calls on Equity Council to set up a working party to look into the issue of branch boundaries in order to establish if there is a less confusing and simpler method of defining these boundaries.

**FIRST AMENDMENT: Variety Advisory Committee**

In line 1, after "defining", insert "variety".

In line 2, after "Equity Council", insert: "to request the VAC".

In line 3, after "the issue of", insert: "variety".

**SECOND AMENDMENT: Midlands Area Committee**

Add at the end of the motion: "In addition the working party should also undertake a complete review of the Area Committee boundaries served by Councillors."

The Standing Orders Committee had determined that if the first amendment was carried then the second amendment would fall.

The motion was proposed by Nicky Leonard and seconded by Chris Cotton.

The first amendment was proposed by Etienne and seconded by Yvonne Joseph.

The second amendment was proposed by Yvonne Joseph and seconded by Sharon Cannings.

There were five speakers in the debate on this motion including Ian Barritt who spoke against the first amendment on behalf of the Council.

The First Amendment was DEFEATED.

The Second Amendment was CARRIED.

The motion as amended was CARRIED overwhelmingly.

### **MOTION 33: Midlands Area Committee**

Current Rule 15: Election of Council.

Rule 15.6; in Line 5 after: "in each panel", delete the full stop, insert a comma, and insert: "except in the case of National and Area candidates when each Member will be limited to one vote for a candidate in the Nation or Area where the Member usually resides".

**AMENDMENT: Theatre Directors' Committee**

In line 2, delete all after "insert" to the end of the motion and insert: "except in the case of Specialist, National and Area candidates when each Member will be limited to one vote for a candidate in the specialism or Nation or Area where the member usually works or resides".

The motion was proposed by Sally Treble and seconded by Sharon Canning.

The Amendment was proposed by Nicky Diprose and seconded by Di Christian.

There were eight speakers in the debate on this motion including Ian Barritt and Frederick Pyne who spoke against the motion on behalf of the Council.

The Amendment was DEFEATED.

The motion was DEFEATED overwhelmingly.

### **MOTION 34: Scottish National Committee**

This Annual Representative Conference calls upon the Equity Council and the Senior Management Team to recognize the differences and particularities faced by the members and organisers of the National Committees of Scotland, Wales and Northern Ireland. At a time when our union is becoming more centralised and the SMT appears to be exercising more control over the union's activities, it is vital that the different circumstances under which we operate in the Nations are respected. We have different legislatures, different funding bodies, different lawyers to fight our cases, different systems for local government, licensing, criminal record checks, and sometimes operate different contracts. One size does not fit all. We are proud to be part of a UK-wide union but, as government in the Nations has been devolved, we need a degree of devolution in order to be able to operate effectively for our members living and working in the Nations. We call upon Council and the SMT to respect these differences, to do more than pay them lip-service and to set up a proper consultation process with the National Committees and organisers whereby we can learn from each other and therefore serve the membership better.

**AMENDMENT: Isle of Man branch**

In line 9, delete: "UK wide union" and insert "union that represents members across the UK and the British Isles"

The motion was proposed by Michael Mackenzie who told Conference that the Scottish National Committee had asked him to remit the motion to Council. As the motion had not yet been seconded and had not therefore become the property of

Conference, this was still possible and the motion was therefore REMITTED.

#### **MOTIONS ON COMMUNICATIONS AND MEMBERSHIP SUPPORT**

##### **MOTION 35: Young Members' Committee**

This Annual Representative Conference believes that the retention of new members is vital to the future of the union, but that many leave because they do not realise the value of all that Equity has to offer them. Many other entertainment unions, such as the Screen Actors Guild, already offer new members an induction programme to help them make the most of their union membership.

This Conference therefore asks the Equity Council to investigate offering welcome meetings to new members in their first year of membership. At least four a year should be offered by the union, and new members should be able to attend one of their choice. These meetings will allow new members to find out more about the services and activities of the union, to meet their local branches and relevant committees and to find out how to get more involved in Equity.

The motion was proposed by Ryan Forde Iosco and seconded by Laura Bailey.

The motion was CARRIED nem con.

##### **MOTION 36: Devon and Cornwall Branch**

This Annual Representative Conference calls on the Equity Council to give consideration to the way information is communicated to the members via the union's publications, for example the Branch Notes and the Equity Contacts pages of our magazine have typefaces that are so tiny and cramped that they are difficult for more mature eyes to read, even with the help of glasses. It may be that there could be another, more attractive and readable, way to publicise Branch activities rather than the current brief and largely ignored entries. A simple survey of Branch Committees' views might suggest some exciting new ideas that would not demand more space or expense.

The motion was proposed by Wanda Mary Blair and seconded by Jill Birch.

The motion was CARRIED.

## APPENDIX 2:

# EQUITY PRESIDENT, COUNCIL, THE APPEALS COMMITTEE AND STANDING ORDER COMMITTEE ELECTIONS 2010

## INDEPENDENT SCRUTINEER'S REPORT

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

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

## Result of votes cast:

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

Ballot papers sent in original mailing 35561

Supplementary ballot papers sent 68

Total eligible members to vote 35561

Spoilt ballot papers (serial no removed) 4

Total ballot papers received 4269 (12%)

Total valid ballot papers 4265

## EQUITY PRESIDENT - 1 to be elected

Dave Eager	522	
Malcolm Sinclair	1799	ELECTED
Graham Hamilton	1593	
Spoilt ballot papers	14	
Spoilt ballot papers no vote	337	

## EQUITY COUNCIL GENERAL LIST - 17 to be elected

Kate Bancroft	1277	ELECTED
Ian Barritt	1288	ELECTED
Anthony Blakesley	253	
Jo Cameron Brown	1586	ELECTED
Robin Browne	752	
Sharon Cannings	942	
Jonathan Cecil	1427	ELECTED
David Corden	735	
Karina Cornell	1069	
Josephine Crawford	556	
Kate Dyson	552	
Michael Earl	863	
Esther Ruth Elliott	1208	ELECTED
Peggy-Ann Fraser	1303	ELECTED
Alyn Gwyndaf	583	
Graham Hamilton	1977	ELECTED
Clive Hurst	518	
Barbara Hyslop	846	
Paul Janssen	729	
Isabella Jarrett	482	
Joseph Kloska	1570	ELECTED
Peter Kosta	1026	
Andrew Macbean	1061	
Billy McColl	789	
Carl Paul Mann	489	
Corinna Marlowe	1404	ELECTED
Seymour Matthews	488	
Pauline Moran	1389	ELECTED
Michael Neilson	719	
Roland Oliver	667	
Joy Palmer	367	
Ellie Paskell	1257	ELECTED
Edward Pleasance	745	

Peter Polycarpou	1249	ELECTED
Frederick Pyne	1280	ELECTED
Roy Radford	443	
Frances Rifkin	607	
Linda Rifkind	610	
Jean Rogers	1919	ELECTED
Richard Sands	295	
Andrew Santanna	487	
Chris Shaw	469	
Jessica Sherman	1143	
Malcolm Sinclair	2202	ELECTED PRESIDENT
Nicholas Smith	674	
Jennifer Stanton	799	
Claude Starling	479	
Abigail Tarttelin	513	
Tim Walton	1245	ELECTED
John Webb	1394	ELECTED
Brogan West	435	
Samuel West	2143	ELECTED
Frank Williams	1078	
Robert Willox	488	
Spoilt ballot papers	50	
Spoilt ballot papers no vote	169	
CHORUS AND ENSEMBLE - 2 to be elected		
Steve Fortune	1061	
Ryan Forde Iosco	1433	ELECTED
Rebecca Louis	1385	ELECTED
Tom Emlyn Williams	1270	
Spoilt ballot papers		
Spoilt ballot papers no vote	1350	
MINORITY ETHNIC ARTISTS - 1 to be elected		
Mark Holden	1340	
Sanita Simms	1380	ELECTED
Spoilt ballot papers	3	
Spoilt ballot papers no vote	1542	
SINGERS - 1 to be elected		
John Brennan	656	
Dennis Ray	1111	ELECTED
Ashley J Williams	1001	
Spoilt ballot papers	17	
Spoilt ballot papers no vote	1480	
STAGE MANAGEMENT - 1 to be elected		
Adam Burns	828	
Fiona H Mott	1941	ELECTED
Spoilt ballot papers	1	
Spoilt ballot papers no vote	1495	
STUNT - 1 to be elected		
Riky Ash	1281	ELECTED
Jim Dowdall	169	
Jamie Edgell	84	
Paul Heasman	65	
Lee Sheward	158	
Bill Weston	959	
Spoilt ballot papers	12	
Spoilt ballot papers no vote	1537	

## TIE AND YOUNG PEOPLE'S THEATRE - 1 to be elected

Deborah Charnley	786	
Caryl Griffith	830	
Andy Medhurst	1007	ELECTED

Spoilt ballot papers	9	
Spoilt ballot papers no vote	1633	

## VARIETY, LIGHT ENTERTAINMENT AND CIRCUS - 6 to be elected

Chris Barltrop	963	
Beano the Clown	1022	
Nicholas K Brand	518	
Annie Bright	1550	ELECTED
Dave Eager	1331	ELECTED
Etienne	978	
Mary Lane	1371	ELECTED
Steve McAvoy	617	
Brenda Marsh	1109	ELECTED
Tina May	1606	ELECTED
Mr Jug	1030	
Paper Wizard	294	
Rhubarb the Clown	1370	ELECTED
Jim Townsend	672	

Spoilt ballot papers	11	
Spoilt ballot papers no vote	1208	

## WALK ONS - 2 to be elected

Henrietta Branwell	1320	ELECTED
Christine Bucci	1274	ELECTED
Linda Hardy	1046	
Maggi Hevicon-Thompson	1233	

Spoilt ballot papers	0	
Spoilt ballot papers no vote	1420	

## LONDON - 1 to be elected

Peter Barnes	1142	ELECTED
Teri Scoble	798	
Alan Thompson	1064	

Spoilt ballot papers	9	
Spoilt ballot papers no vote	1252	

## NORTHERN AREA - 1 to be elected

Yvonne Joseph	1177	ELECTED
Fiona Martin	355	
Peter Rylands	1011	

Spoilt ballot papers	4	
Spoilt ballot papers no vote	1718	

## SOUTH EAST AREA - 1 to be elected

Laura Bailey	1068	ELECTED
Michael Branwell	1050	
Muhith Hakim	375	

Spoilt ballot papers	2	
Spoilt ballot papers no vote	1770	

## WALES - 1 to be elected

Roger Nott	446	
Doc O'Brien	432	
Julia Carson Sims	854	ELECTED
Terry Victor	570	

Spoilt ballot papers	5	
----------------------	---	--

Spoilt ballot papers no vote	1958	
APPEALS COMMITTEE - 5 to be elected		
Paul Cawley	1177	
Joshua Le Touzel	1515	ELECTED
Michael Mackenzie	1180	ELECTED
Doreen Mantle	1523	ELECTED
Robert Mill	924	
Graham Padden	1699	ELECTED
Jeremy Phillips	885	
Tony Robinson	2384	ELECTED
Mike Shannon	1028	
Spoilt ballot papers	9	
Spoilt ballot papers no vote	939	

STANDING ORDERS COMMITTEE - 5 to be elected		
Sylvia Alexander-Vine	1247	
Laurence Bouvard	1760	ELECTED
Joshua Le Touzel	1785	ELECTED
Robert Mill	1444	ELECTED
Graham Padden	1784	ELECTED
Jeremy Phillips	1267	
Mike Shannon	1480	ELECTED
Spoilt ballot papers	1	
Spoilt ballot papers no vote	1226	

#### Uncontested elections:

The following members have been ELECTED UNOPPOSED

Audio Artists: Sheila Mitchell

Choreographers: Paul Mead

Dance: Natasha Gerson

Opera: Bryn Evans

Theatre Designers: David Cockayne

Theatre Directors: John Carnegie

Midlands Area: Sally Treble

Northern Ireland: Maggie Cronin

Scotland: Kate McCall

South West Area: Nicky Diprose

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


I am satisfied that there are no reasonable grounds for believing that there was any contravention of a requirement imposed by or under any enactment in relation to the election. I am satisfied that the arrangements made with respect to the production, storage, distribution, return or other handling of the voting papers used in the election, and the arrangements for the counting of the votes, included all such security arrangements as were reasonably practicable for the purpose of minimising the risk that any unfairness or malpractice might occur.

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

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

Equity appointed TU Ink Ltd as an Independent Person under Section 51A of the Act for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of TU Ink Ltd.

Yours sincerely



Anne Hock  
Independent Scrutineer  
14th July 2010



## APPENDIX B

## VARIETY ADVISORY COMMITTEE ELECTION 2010

Total members entitled to vote:	8986
Total voted by post:	360
Total voted on web:	37

## Result of votes cast (12 to be elected):

Chris Barltrop	212	ELECTED
Beano the Clown	189	ELECTED
Anthony Blakesley	166	ELECTED
Nicholas K Brand	164	ELECTED
Michael Branwell	167	ELECTED
John Brennan	204	ELECTED
Chalkie	40	
Tony Dennes	139	
Giulia James	70	
Eva Lorraine	156	ELECTED
Mandelea	147	ELECTED
Sally Novello	146	ELECTED
Paper Wizard	135	
Jeremy Phillips (Vonnie and Gerry)	182	ELECTED
Dennis Ray	140	ELECTED
Roger the Artful	78	
Sally Treble	269	ELECTED
Mavis Wesley	116	
Spoilt ballot papers	0	
Total ballot papers received	397	4%
Total entitled to vote	8986	

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  
3rd December 2010

## APPENDIX 3:

**VARIETY BRANCH OFFICIALS****Birmingham****Chairman:**

Conk the Clown  
93 Shard End Crescent  
Shard End  
Birmingham  
B34 7RE

**Secretary:**

Jim Townsend  
45 Eachway, Rubery  
Birmingham  
West Midlands  
B45 9DG  
Tel: 0121 453 6952

**Blackpool****Chairman:**

Nikki Leonard  
2 Wesham Hall Road  
Wesham, Kirkham  
Lancs  
PR4 3BW

**Secretary:**

Chris Cotton  
7 Woodlands Drive  
Warton, Preston  
PR4 1UQ  
Tel: 07941 550315

**Coventry & Leicester****Chairman:**

Digg Haywood  
White Cottage  
7 Wallace Drive  
Groby, Leics  
LE6 0GQ

**Secretary:**

Sheila Payne  
151 Canley Road  
Westwood Gardens  
Coventry  
CV5 6AS  
Tel: 02476 717424

**East Anglia****Chairman:**

Tony Dennes  
126 Bull Close Road  
Norwich  
Norfolk  
NR18 0SP

**Secretary:**

Peachy Mead  
"Cavendish House"  
10B Mill Hill Road  
Norwich  
Norfolk NR2 3DP  
Tel: 01603 624981

**East Midlands****Chairman:**

Bernie Kayla  
4 Shaw Lane  
Markfield  
Leics  
LE67 9PU

**Secretary:**

Chris Shaw  
28 North Road  
West Bridgford  
Nottingham  
NG2 7NH  
Tel: 0115 974 5512

**Humberside****Chairman:**

Brian Blakey  
29 Beaufort Crescent  
Cleethorpes  
North East Lincs  
DN35 0RR

**Secretary:**

Christie Clifford  
Lyndale Lodge  
Queens Way  
Cottingham  
HU16 4EP  
Tel: 01482 848031

**Manchester & District****Chairman:**

Jeremy Phillips  
10 Bradshaw Street  
Higher Broughton  
Salford  
Greater Manchester  
M7 4UB

**Secretary:**

Yvonne Joseph  
10 Bradshaw Street  
Higher Broughton  
Salford  
Great Manchester  
M7 4UB  
Tel: 0161 792 2035

**Merseyside****Chairman:**

Nora Button  
146 North Sudley Road  
Liverpool  
L17 6BT

**Secretary:**

Les O'Neill  
20 Greenfield Drive  
Huyton With Roby  
Liverpool  
L36 0SZ  
Tel: 0151 480 8056

North East Chairman:	Richard Sands Wyndin The Willows Barmston, Washington Tyne & Wear N38 8JE	Secretary:	Brenda Marsh 5 North Dene Birtley Co Durham DH3 1PZ Tel: 0191 410 2660
North & West Yorkshire Chairman:	Aaron C Lee 79 School Lane Bradshaw Halifax HX2 9QJ	Secretary:	Jackie Ann Provis 13 Manscombe Road Allerton Bradford West Yorkshire BD9 5JN Tel: 01274 541 299
Northern Ireland Chairman:	B.B. Tohill Fairhaven, 24 The Cutts Dunmurry, Belfast Northern Ireland BT17 9HN	Secretary:	Roxanne James 19 Stewartstown Park Belfast Northern Ireland BT11 9GH Tel: 02890 623274
Scotland Chairman:	Silly Billy 53 Braidwood Place East Fulton Linwood PA3 3SW	Secretary:	Linda Rifkind Tawny Woods Sandringham Avenue Newton Mearns Glasgow G77 5DU Tel: 0141 639 6969
South Wales Chairman:	Haze 78 Georgian Way Blackla Bridgend CF1 2EY	Secretary:	Shellie Dawn 3 Cefndon Terrace Hirwaun Nr Aberdare CF44 9TE Tel: 01685 812779
South Yorkshire Chairman:	Anthony Blakesley 15 Common Lane Aukley Nr Doncaster South Yorkshire DN9 3HU	Secretary:	Joy Palmer 13 Harborough Drive Manor Park Estate Sheffield S2 1RJ Tel: 0114 264 4833
Thames Chairman:	Rhubarb the Clown 72 Hillside Road London N15 6NB	Secretary:	Andy Christie 22 Blake Close London W10 6AY Tel: 07801 099199
Wessex Chairman:	Vacant	Secretary:	Chris McColl 34 Westby Road Bournemouth Dorset BH5 1HD 01202 304972
West of England Chairman:	Vacant	Secretary:	Mary Lane 21 Darnley Avenue Bristol BS7 0BS 0117 373 0614

## APPENDIX 4:

# VARIETY ADVISORY COMMITTEE

Members of the Committee:

Elected Members from December 2010 for two years

Chris Barltrop (Vice Chair)  
Beano the Clown  
Anthony Blakesley  
Nicholas Brand  
Michael Branwell  
John Brennan  
Eva Lorraine  
Mandelea  
Sally Novello  
Jeremy Phillips (Chair / Vice Chair)  
Dennis Ray  
Sally Treble (Chair / Vice Chair)

Variety, Light Entertainment and Circus Councillors (to July 2012)

Annie Bright  
Dave Eager  
Mary Lane\*  
Brenda Marsh\*  
Tina May  
Rhubarb the Clown

Variety Branch Secretaries

Andy Christie  
Christie Clifford  
Chris Cotton  
Shellie Dawn  
Roxanne James  
Yvonne Joseph  
Mary Lane  
Chris McColl  
Brenda Marsh  
Peachy Mead  
Les O'Neill  
Joy Palmer  
Sheila Payne  
Jackie Ann Provis  
Linda Rifkind  
Chris Shaw  
Jim Townsend

Elected by the Executive Committee of the VAF

Karin Karina  
Tommy Wallis

\* Also Variety Branch Secretary

## APPENDIX 5:

# INDEPENDENT RADIO COMMERCIALS RATE CARD

## Equity RATE CARD INDEPENDENT RADIO COMMERCIALS PAYMENTS 1 JANUARY 2010 - 31 DECEMBER 2010

Guidelines and minimum rates for analogue transmission commercials recorded via ISDN and in situ by radio stations and independent production facilities.

- One fee per voice performed per script per listed station, paid at the transmitting stations' rates as indicated below, unless TX is on both of the FM & AM pairs of stations on the back page, when the listed rates apply.
- All remakes and tag changes are charged as individual scripts.
- Demo commercials are charged at the station rate.
- Where an Advertising Agency/Client or other person not directly employed by the producing company participates in an ISDN engagement a premium of £104.00 minimum per session will be charged.
- Usage: 12 months from date of recording and for UK domestic only.
- Usage fees apply to any further use, whole or in part, of these recordings, as does transmission on further stations, other media, or after the 12 month usage period.

### For commercials made by advertising agencies, see the Agency Rate Card.

#### If you have any questions, please contact:

Wayne Bebb  
Recorded Media Help Desk  
Tel: 020 7670 0248  
E: wbebb@equity.org.uk  
Fax: 020 7836 5313

Matt Clarke  
Commercials Organiser  
Tel: 020 7670 0254  
E: mclarke@equity.org.uk  
Fax: 020 7836 5313

#### Published by Equity © 2009-2010.

All rights reserved. No reproduction allowed, in whole or part, or in any form, without prior written permission of the publisher. Equity, Guild House, Upper St Martin's Lane, London, WC2H 9EG

#### **£611.80**

Classic FM  
(Any macro region: £235.95)

#### **£550.75**

Absolute Radio  
(Any macro region: £212.10)  
MusicMann 279  
RTÉ Radio 1 (LW 252)  
talkSPORT  
London macro: £111.55  
South macro: £111.55  
Midlands macro: £111.55  
North macro: £111.55  
North East macro: £52.35  
Scotland macro : £52.35

#### **£70.45**

95.8 Capital FM (Greater London)  
Heart 106.2 (Greater London)  
Kiss 100 (Greater London)  
Magic 105.4 (Greater London)

#### **£55.15**

Absolute Radio (Greater London)  
Choice FM 107.1/96.9 (Greater London)  
Gold (Greater London 1548 AM)

#### **£55.15 (cont.)**

Kismet Radio (Greater London)  
LBC 97.3 FM  
LBC News 1152 AM  
Premier Christian Radio  
102.2 Smooth Radio (Greater London)  
Spectrum Radio  
Sunrise Radio (Greater London)  
Xfm (Greater London)

#### **£28.35**

96.4 BRMB FM  
Radio City 96.7  
102.5 Clyde 1  
Clyde 2  
The Coast **R**  
Galaxy (Birmingham 102.2fm)  
Galaxy (Manchester 102fm)  
Galaxy (North East 105-106fm) **R**  
Galaxy (Yorkshire 105fm) **R**  
Heart 100.7 (West Midlands) **R**  
Heart 106 (East Midlands) **R**  
Kerrang! 105.2 (West Midlands) **R**  
Key 103 (Manchester)  
Kiss 101 (Severn Estuary) **R**  
Kiss 105-108 (East of England) **R**  
Magic 1152 AM (Tyne & Wear)

#### **£28.35 (cont.)**

Metro Radio  
100 -101 Real Radio (Scotland) **R**  
100-102 Real Radio (North East) **R**  
(Previously Century Radio 100-102)  
105 -106 Real Radio (Wales) **R**  
105.4 Real Radio (North West) **R**  
(Previously Century Radio 105.4)  
106 -108 Real Radio (Yorkshire) **R**  
97.5 & 107.7 Smooth Radio (North East) **R**  
105.2 Smooth Radio (Glasgow) **R**  
105.7 Smooth Radio (West Midlands) **R**  
106.6 Smooth Radio (East Midlands) **R**  
100.4 Smooth Radio **R**  
Wave 105 (Solent) **R**  
Xfm (Manchester)\*

#### **£25.40**

CityTalk (Liverpool)\*  
Gold (Birmingham 1152am)  
Gold (Manchester 1458am)  
Magic 1548 (Liverpool)\*  
Magic 1152 (Manchester)  
106.1 Rock Radio (Manchester) **R\***

#### **£20.40**

96.3 Radio Aire

**£20.40 (cont.)**

107.8 Arrow FM  
 Asian Sound Radio  
 Atlantic FM (Cornwall)  
 Bath FM\*  
 The Bay  
 102.1 Bay Radio  
*(Previously 102.1 Swansea Bay Radio)*  
 The Beach  
 Beacon 97.2 & 103.1 FM  
 107 The Bee (Blackburn)  
 Radio Borders  
 106.3 Bridge FM (Bridgend)  
 Bright FM Hayward Heath & Burgess Hill  
 Brunel FM (Swindon)  
 97.1 Radio Carmarthenshire  
 103 Central FM  
 106.5 Central Radio (Lancashire)  
 Radio Ceredigion  
 CFM Radio (Carlisle, Penrith & W. Cumbria)  
 Channel 103 FM  
 Chelmsford Radio 107.7  
*(Previously Dream 107.7)*  
 City Beat 96.7  
 Compass FM  
 Connect FM  
 Cool FM  
 Crown FM (Norwich)  
 Dearne FM (Barnsley)  
 Chester's Dee 106.3  
 Downtown Radio (DTR)  
 Dream 100 (Colchester)  
 107.9 Dune FM  
 96.4 The Eagle  
 Exeter FM  
 Fire Radio  
 97.3 Forth One  
 1548 Forth 2  
 Fresh Radio  
 Galaxy (Scotland 106fm) **R\***  
 Galaxy (South Coast 103.2fm)  
 Gold (Exeter/Torbay 666/954am)  
 Hallam FM  
 Heart 96.1 (Colchester)  
 Heart 96.2 and 97.3 (N. Devon)  
*(Previously Lantern FM)*  
 Heart 96.3 (Bristol)  
*(Previously GWR FM)*  
 Heart 96.3 and 102.6 (Essex)  
*(Previously Essex FM)*  
 Heart 96.3 (N. Wales Coast)  
*(Previously Coast 96.3)*  
 Heart 96.6 (Northamptonshire)  
 Heart 96.7 & 97.5 (Hampshire & W Sussex)  
*(Previously Ocean FM)*  
 Heart 96.9 (Bedford)  
 Heart 97.0 and 103.0 (Exeter)  
*(Previously Gemini 96.4 & 103 FM)*  
 Heart 97 and 96.6 (Plymouth)  
*(Previously 97 FM Plymouth Sound)*  
 Heart 97.1 (Wirral)  
*(Previously Wirral's Buzz 97.1)*  
 Heart 97.1 & 96.4 (Suffolk)  
 Heart 97.2 and 102.2 (Wiltshire)  
*(Previously GWR FM)*  
 Heart 97.6 (Dunstable)  
 Heart 102.3 (Dorset)  
*(Previously 2CR FM)*

**£20.40 (cont.)**

Heart 102.4 (Gloucestershire)  
*(Previously Severn Sound)*  
 Heart 102.4 (Norfolk & Suffolk)  
 Heart 102.4 (Sussex)  
*(Previously Southern FM)*  
 Heart 102.6 and 97.4 (Oxfordshire)  
*(Previously Fox FM)*  
 Heart 102.6 (Somerset)  
*(Previously Orchard FM)*  
 Heart 102.7 (Peterborough)  
 Heart 102.9 and 97.0 (Berkshire)  
*(Previously 2-Ten FM)*  
 Heart 103 (Anglesey and Gwynedd)  
*(Previously Champion 103 FM)*  
 Heart 103 (Cambridge)  
 Heart 103.1 and 102.8 (Kent)  
*(Previously Invicta FM)*  
 Heart 103.3 (Milton Keynes)  
 Heart 103.4 (Cheshire & NE Wales)  
*(Previously Marcher Sound)*  
 Heartland FM  
 Hertbeat fm (Hertford)  
 Imagine FM  
 104.7 Island FM  
 Isle of Wight Radio  
 Jack fm (Oxfordshire)  
 Juice 107.2 (Brighton)  
 107.6 Juice FM (Liverpool)  
 KCFM 99.8 (Kingston-upon-Hull)  
 107.6 Kestrel FM  
 Kingdom FM  
 KL.FM 96.7  
 KmfM Canterbury (Canterbury, Whitstable  
 & Herne Bay)  
 KmfM Medway (Medway Towns)  
 KmfM Shepway & White Cliffs Country  
 (Folkestone & Dover)  
 KmfM (Maidstone)  
 KmfM Thanet (Thanet, Sandwich & Deal)  
 KmfM West Kent (Tunbridge Wells  
 & Sevenoaks)  
*Lanarkshire's L 107*  
 Leicester Sound  
 Lincs FM 102.2  
 106.8 Lite FM (Peterborough)  
 London Greek Radio  
 London Turkish Radio (LTR)  
 Magic 828 (Leeds)  
 Magic 1161 AM (Humberside, E. Yorks,  
 & N. Lincs)  
 Magic 1170 (Teeside)  
 Magic AM (South Yorkshire)  
 Mansfield 103.2  
 Manx Radio  
 Mercia FM  
 Midwest, Somerset & W. Dorset, Ivel  
 105.6 & 106.6 FM  
*Hertfordshire's Mercury 96.6*  
 102.7 Mercury FM (Reigate & Crawley)  
 Minster FM  
 Mix 96 (Aylesbury)  
 Moray Firth Radio 1107 AM  
 Nation Radio **R \***  
 NECR  
 Northsound 1  
 Northsound 2  
 99.9 Radio Norwich

**£20.40 (cont.)**

Oak 107 FM (Loughborough)  
 Oak FM 107.9 (Hinkley)  
 Original 106 (Aberdeen)  
 Palm 105.5 (Torbay)  
 Peak FM (Chesterfield)  
 102.5 Radio Pembrokeshire  
 107.9 Pennine FM  
*(Previously Pennine FM)*  
 Play Radio  
*(Previously Radio Hampshire  
 & Dream 107.2)*  
*Cornwall's Pirate FM*  
 The Pulse of West Yorkshire  
 Q97.2 Causeway Coast Radio (Coleraine)  
 Q101 West (Omagh & Enniskillen)  
 Q102 (Londonderry)  
 107.4 The Quay (Portsmouth)  
 Quay West 107.4fm (Bridgewater)  
 Derby's RAM FM  
 Reading 107fm  
 Red Dragon  
 Ridings FM  
 97.4 Rock FM  
 96.3 Rock Radio (Paisley)  
 Rother FM (Rotherham)  
 107.1 Rugby FM  
 Rutland Radio  
 Sabras Radio  
 Seven FM (Ballymena)  
 The Severn 106.5 & 107.1 (Shrewsbury  
 & Oswestry)  
 Signal 1  
 Signal 2  
 106.9 Silk FM  
 Southend Radio 105.1  
 South West Sound FM  
 107.5 Sovereign Radio  
 102 Spire FM  
 Spirit FM  
 107.7 Splash FM  
 Star 107.5 FM (Cheltenham)  
 107.7 Star Radio (Weston-super-Mare)  
 107.9 Star Radio (Cambridge & Ely)  
 103.2 Star Radio (Darlington)  
*(Previously Alpha 103.2)*  
 102.8 & 106.8 Star Radio (Durham)  
*(Previously Durham FM)*  
 97.2 Stray FM  
 103.4 Sun FM  
 Sunshine 106.2 & 107fm (Monmouthshire)  
 Swansea Sound  
 Tay FM  
 Tay AM  
 107.4 Telford FM  
 Ten-17 FM  
 TFM Radio  
 3FM (Douglas)\*  
 Time 107.5 (Romford, Barking & Dagenham)  
 Time 106.6 (Maidenhead, Windsor, Slough)  
 107.4 Tower FM  
 Town 102 fm (Ipswich)  
 Touch Radio 96.2 (Coventry)  
 Touch Radio 101.6/102.4 (Tamworth)  
 Touch Radio 102 (Stratford-upon-Avon)  
 Trax FM (Bassetlaw & Doncaster)  
 96 Trent FM  
 2BR (Burnley)

**£20.40 (cont.)**

U105 (Belfast)  
 96.9 Viking FM  
 96.4 FM The Wave (Swansea)  
 Radio Wave 96.5 (Blackpool)  
 Wave 102 (Dundee)  
 Wessex FM  
 96.7 West FM  
 West Sound 1035 AM  
 107.2 Wire FM (Warrington, Widnes  
 & Runcorn)  
 107.2 The Wyre (Kidderminster)  
 102.4 Wish FM  
 107.7 The Wolf  
 Wyvern FM  
 Radio XL1296 AM (Birmingham)  
 Yorkshire Coast Radio (Scarborough)

**£16.50**

Andover 106.4 fm (Andover)  
 Argyll FM (Kintyre, Islay & Jura)  
 96.7 Ashbourne Radio  
 County Sound Radio 1566 MW (Guildford)  
 Cuillin FM (Skye & Lochalsh)  
 Delta FM  
 Energy FM (Douglas)  
 Five FM (Newry & Surrounding Areas)  
 Fox FM  
 Fresh Radio  
 Gemini 96.4 & 103 FM (Exeter & Torbay)  
 Gold (Bournemouth 828am)  
 Gold (Bristol & Bath 1260am)  
 Gold (Coventry & Warwickshire 1359am)  
 Gold (East of England 828/792am)  
 Gold (Essex 1359/1431am)  
 Gold (Exeter/Torbay 666/954am)  
 Gold (Gloucester/Cheltenham 774am)  
 Gold (Kent 1242/603am)  
 Gold (Norfolk 1152am)  
 Gold (Northampton 1557am)  
 Gold (Nottinghamshire &  
 Derby 945/999am)  
 Gold (Peterborough 1332am)  
 Gold (Plymouth 1152am)  
 Gold (Reigate & Crawley 1521am)  
 Gold (S. Hants 1170/1557am)  
 Gold (S. Wales 1305/1359am)  
 Gold (Suffolk 1170/1251am)  
 Gold (Sussex 1323/945am)  
 Gold (Swindon & Wiltshire 936/1161am)  
 Gold (Thames Valley 1431/1485am)  
 Gold (Wolverhampton/Shrewsbury/  
 Telford 990/1017am)  
 Gold (Wrexham 1260am)  
 GWR FM (Bristol & Bath)  
 GWR FM (Swindon & West Wilts)  
 Hallam FM  
 Heart 96.1 (Colchester)  
 Heart 96.6 (Northamptonshire)  
 Heart 100-102 (South Devon)  
 (Previously South Hams Radio)  
 High Peak Radio (Buxton)  
 Isles FM  
 106.5 Jack FM (Bristol)  
 (Previously Original 106.5)  
 107.8 Radio Jackie  
 KmfM Ashford

**£16.50 (cont.)**

Lakeland Radio  
 Lochbroom FM  
 Magic 999 (Preston)  
 Radio Maldwyn  
 Midwest, Blandford & the Vale  
 96.6 & 97.4 FM  
 Nevis Radio  
 Newbury Sound  
 (Previously West Berkshire's Kick FM)  
 North Norfolk Radio  
 Oban FM  
 Oxford's FM107.9 3  
 Perth FM  
 Pulse 2 (Yorkshire)  
 Quay West 102.4fm (West Somerset)  
 96.2 The Revolution  
 RNA FM (Arbroath/Carnoustie)  
 97.5 Scarlet FM  
 SIBC  
 Six FM (Mid Ulster)  
 103.5 & 102.3 Star Radio (Northallerton)  
 (Previously Minster Northallerton)  
 107.3 Star Radio (Bristol)  
 Star 107.9/3 (Stroud)  
 Sunrise FM (Yorkshire)  
 Sunshine Radio 855 (South Shropshire)  
 Sunshine Radio 954 (Hereford)  
 107.5 3TR FM (Warminster)  
 Touch Radio 107.3 (Warwick)\*  
 Touch Radio 107.6 (Banbury)  
 Two Lochs Radio (2LR)  
 Waves Radio 101.2 (Peterhead)  
 Yorkshire Coast Radio (Bridlington)  
 YOUR radio (Dumbarton, Helensburgh,  
 Argyll & Bute)  
 All Access Radio  
 All Community stations  
 All RSLs  
 All University Radio Stations  
 All Garrison Stations

**IN-STORE RADIO COMMERCIALS**

Per voice performed per script, used in or transmitted to:

- 1 - 149 stores: £22.65
- 150 - 299 stores: £26.70
- 300+ stores: £31.10

**NOTES**

**R:** Regional Station

\*: Changed payment bands since the previous Ratecard. Based on TSA and changes in RAJAR Reach (up to Q2/09)

These rates cover the voice fee only for commercials recorded via ISDN and in situ. They do not cover additional production services such as the recording, preparation and supply of mp3 files, which will normally attract an additional charge at a rate to be agreed with individual artists.

2<sup>nd</sup> and subsequent recordings will be

charged at the same rate.

In accordance with the Late Payment of Commercial Debts (interest) Act 1998 the right is reserved to charge interest at 8% above the Bank of England base rate on all amounts outstanding for more than 30 days from the tax date indicated on this invoice. Members may reserve the right to charge for reminders or statements.

Failure to notify and pay for correct usage is a breach of the terms of the contract and may also be a breach of copyright.

**RADIO COMMERCIALS NEW MEDIA RATES**

1. Commercials made for broadcast on existing terrestrial radio stations also made available via digital, internet, satellite, cable and other media. No charge is currently made for this additional usage of Equity members' contributions. However, the situation is under review and Equity members reserve the future right to make supplementary charges for new media usage of their contributions.
2. Commercials for broadcast on digital, internet, satellite and/or cable only radio stations made by such stations or sub-contracted independent production facilities. A flat rate of £33.00 per script per voice performed for six months use. This rate is considered an interim entry level fee and does not reflect the final level of fees. The rate has been set at an initially low level in recognition of the developmental stage of these media, and will be subject to review once accurate audience figures are made available or after twelve months.
3. These rates do not include commercials made by advertising agencies for broadcast on digital, internet, satellite and cable radio stations and other media.
4. Spotify - £200 for 6 months usage
5. Permission must be sought from voice artists and appropriate fees negotiated prior to inclusion of their performances on third party websites.

**Please note that previously bonded FM and AM stations now appear separately on the back of this Rate Card.**

**Transitional arrangements for commercials for TX on both of any of those FM & AM stations follow overleaf.**

**Rates valid until 31 Dec 2010  
 (Errors and omissions excepted)**

Since January 2004 previously linked pairs of FM and AM radio stations on the Equity Rate Card have been "unbonded", meaning that a separate voice-over fee has become payable for transmission on the second station of a previously bonded pair. Whilst the principle of separate payments for separate stations is now accepted by all parties, we are aware that in practice some radio stations have expressed difficulties concerning its immediate implementation. In light of this, Equity has put in place transitional arrangements as follows:

**If TX is on both FM + AM stations as per the following list-AM station to be charged at 25% of Rate Card AM rate. The combined rates for these pairs are as follows:**

Rates valid until 31 Dec 2010 (Errors and omissions excepted)

95.8 Capital FM + Gold (London) = £84.24
LBC 97.3 FM + LBC News 1152 AM = £68.94
96.4 FM BRMB + Gold (Birmingham) = £34.70
Radio City 96.7 + Magic 1548 (Liverpool) = £31.75
Key 103 (Manchester) + Manchester's Magic 1152 = £34.70
96.3 Aire + Magic 828 (Leeds) = £25.50
Beacon FM + Gold (Wolverhampton/Shrewsbury/Telford) = £24.53
Heart 102.4 + Gold (Norfolk) = £24.53
Heart 96.9 (Bedford) + Gold (East of England - Bedford) = £24.53
Heart 97.6 (Luton) + Gold (East of England - Luton) = £24.53
96.4 The Eagle + County Sound Radio 1566 (Guildford) = £24.53
Heart 96.3 and 102.6 (Essex) + Gold (Essex) = £24.53
97 Forth One + 1548 Forth 2 = £25.50
Heart 97.0 and 103.0 (Exeter) + Gold (Exeter & Torbay) = £25.50
Heart 96.3 (Bristol) + Gold (Bristol & Bath) = £24.53
Hallam FM + Magic AM (S. Yorks) = £25.56
Clyde 1 + Clyde 2 = £35.44
Heart 103.1 and 102.8 (Kent) + Gold (Kent) = £24.53
Heart 97.2 and 102.2 (Wiltshire) + Gold (Swindon & Wiltshire) = £24.53
Mercia FM + Gold (Coventry) = £24.53
Heart 102.7 + Gold (Peterborough) = £24.53
102.7 Mercury FM + Gold (Reigate & Crawley) = £24.53

Metro Radio + Magic 1152 AM (Tyne & Wear) = £35.44
Heart 103.4 (Cheshire and North East Wales) + Gold (Wrexham) = £24.53
Heart 96 + Gold (Northampton) = £24.53
Northsound 1 + Northsound 2 = £25.50
Heart 96.7 and 97.5 (Hampshire and West Sussex) + Gold (S. Hants) = £24.53
Heart 97.0 and 96.6 (Plymouth) + Gold (Plymouth) = £24.53
The Pulse of West Yorkshire + Pulse 2 = £24.53
Derby's RAM FM + Gold (Nottinghamshire & Derby) = £24.53
Galaxy South Coast + Gold (S. Hants) = £24.53
Red Dragon FM + Gold (S. Wales) = £24.53
97.4 Rock FM + Magic 999 (Preston) = £24.53
Heart 102.4 (Gloucestershire) + Gold (Gloucester/Cheltenham) = £24.53
Heart 97.1 & 96.4 (Suffolk) + Gold (Suffolk) = £24.53
Signal 1 + Signal 2 = £25.50
Heart 102.4 and 103.5 (Sussex) + Gold (Sussex) = £25.50
Tay FM + Tay AM = £25.50
96.6 TFM + Magic 1170 (Teeside) = £25.50
96 Trent FM + Gold (Nottinghamshire & Derby) = £24.53
Heart 102.3 (Dorset) + Gold (Bournemouth) = £24.53
Heart 102.9 and 97.0 (Berkshire) + Gold (Thames Valley) = £24.53
96.9 Viking FM + Magic 1161 AM (Humberside/E.Yorks/N. Lincs) = £25.50
96.4 FM The Wave + Swansea Sound = £25.50
West FM + West Sound AM = £25.50

Wayne Bebb  
Film, TV, Radio Help Desk  
Tel: 020 7670 0248  
E: waynebebb@equity.org.uk  
Fax: 020 7836 5313

Matt Clarke,  
Commercials Organiser  
Tel: 020 7670 0254  
E: mclarke@equity.org.uk  
Fax: 020 7836 5313

**If you have a query, please contact:**

© Equity 2009-2010

All rights reserved. No reproduction allowed, in whole or part, or in any form, without prior written permission of the publisher: Equity, Guild House, Upper St Martin's Lane, London, WC2H 9EG.



## APPENDIX 6:

**MEMBERS OF STAFF****GENERAL SECRETARY'S DEPARTMENT****General Secretary**

PA to General Secretary

Human Resources Manager

Policy Development Officer &amp; Assistant to General Secretary

Head of Finance

Finance Officer

IT Manager

Reception &amp; Administration Assistant

Administration Assistant

Administration Assistant (Postroom)

**Christine Payne**

Laura Thomson

Chris Bateson

Louise McMullan

Duncan Smith

Richard Mason

Matthew Foster

Sandy Nation Hay

Sarah Phipps

Moreno Ferrari

**COMMUNICATION & MEMBERSHIP SUPPORT****Assistant General Secretary (Communications & Membership Support)**

Campaign &amp; Publications Officer

Marketing, Events &amp; Training for Members Officer

Tax &amp; Welfare Benefits Officer/Equalities Officer

Tax &amp; Welfare Rights Organiser/Minute Secretary'

Legal Claims Referral Officer

Membership Relations Co-ordinator &amp; Deputy Head of Department

Membership Relations Assistant

Job Information Officer

Membership Records Officer

Membership Records Officer

Membership Records Support

Membership Records Support

Membership Records Support &amp; Organising Assistant

**Martin Brown**

Phil Pemberton

Louise Grainger

Max Beckmann

Alan Lean

Martin Kenny

Matt Hood

Kristin Hamada

Tracey Stuart

Linda Elves

Pauline Yip

Cheryl Philbert

Glenda Burgess

Brenda Toussaint

**LIVE PERFORMANCE DEPARTMENT****Assistant General Secretary**

Hod

PA to HoD

West End Organiser

London Area &amp; Commercial Tours Theatre Organiser

Variety Organiser

Contract &amp; General enquiries

Recruitment Organiser - London based

Organising Assistant - Live Theatre and Variety rates

Organising Assistant - Theatre and Variety rates

South East Organiser

**Stephen Spence**

Hilary Hadley

Wayne Bebb

Virginia Wilde

Hannah Packham

Michael Day

Jan Murdock

Steve Rice

Jennifer Simpson

Kevin Livgren

John Ainslie

**RECORDED MEDIA DEPARTMENT****Assistant General Secretary**

PA to Assistant General Secretary

HoD

BBC television agreement/TV WP/presenters/walk-on &amp; supporting artists committee

ITV Organiser/TV WP/BBC Audio Agreement/BBC Singers/Audio Cmt/Audio books WP

Films Organiser/Stunt cmt/fim, broadcast &amp; multimedia H&amp;S wp

Recruitment Organiser - London based - TV/Radio commercials/New Media WP)

Royalties &amp; Residuals Manager

Organising Assistant (BBC, PACT TV, ITV and Audio)

Contract Enforcement Officer (Royalty and Residual queries)

Organising Assistant

**Andy Prodger**

Stef Hinrichs

John Barclay

Ian Bayes

Cathy Sweet

Tim Gale

Matt Clarke

Nick Craske

Alex Moreau

Laura Shaw

Christine Blake

**CARDIFF OFFICE**

National &amp; Regional Organiser - Wales &amp; South West

Organising Assistant

Chris Ryde

Mair James

**GLASGOW OFFICE**

National Organiser - Scotland &amp; Northern Ireland

National Organiser - Scotland &amp; Northern Ireland

Organising Assistant

Lorne Boswell

Drew McFarlane

Marlene Curran

**MANCHESTER OFFICE**

North West Regional Organiser

Organising Assistant

Jamie Briers

Mary Hooley

**MIDLANDS OFFICE**

Midlands Organiser

Tim Johnson

**SHEFFIELD OFFICE**

North East Regional Organiser

Recruitment Organiser - Sheffield

Nigel Jones

Andrew Whiteside

## APPENDIX 7:

**GENERAL BRANCHES****LONDON BRANCHES****NORTH AND EAST LONDON**

Covering: City of London, Islington, Hackney, Haringey, Enfield, Camden (WC1 and WC2 only), Westminster (WC2 only), Tower Hamlets, Waltham Forest, Newham, Redbridge and Barking.

**KATE BANCROFT**

nel.equity@gmail.com

**NORTH WEST LONDON**

Covering: Camden (excluding WC1 and WC2), Brent, Barnet, Harrow and Westminster (W1, W9, NW1, NW6 and NW8 only).

**NIM JOHNSON**

16 Heath Hurst Road  
LONDON, NW3 2RX  
Tel: 07885 186443

**WEST AND SOUTH WEST LONDON**

Covering: Westminster (W2 and SW1 only), Kensington and Chelsea, Hammersmith & Fulham, Ealing, Hounslow, Hillingdon, Wandsworth, Richmond, Kingston, Merton and Sutton

**JENNIFER THORNE**

56 Melrose Av  
LONDON, SW19 8BX  
Tel: 020 8946 1859

**SOUTH AND SOUTH EAST LONDON**

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

**RICHARD DARGAN**

26 The Glade  
Old Coulsdon  
Surrey, CR5 1SL  
Tel: 01737 559450

**REGIONAL BRANCHES****BRIGHTON AND SUSSEX****DI LANGFORD**

16a Hamilton Road  
BRIGHTON, BN1 5DL  
Tel: 01273 541134

**BRISTOL & WEST****RACHAEL FAGAN**

Flat 2 Aubrey House,  
Aubrey Road, BRISTOL,  
BS3 3EX  
Tel: 07941 320855

**CARDIFF AND SOUTH WALES**

C/o Equity  
Transport House  
1 Cathedral Road  
Cardiff, CF1 9SD  
Tel: 029 2039 7971

**CENTRAL ENGLAND****TRACEY BRIGGS**

14 Ashmore Road, Bournville  
BIRMINGHAM, B30 2HA  
Tel: 0121 458 799

**DEVON AND CORNWALL****JILL BIRCH**

18, Bampton Close, Marldon  
Paignton, TQ3 1NB  
Tel: 01803 523 779

**EAST OF SCOTLAND****HELEN RAW**

9/5 Dorset Place  
Edinburgh, EH11 1JQ  
Tel: 0131 478 5342

**ESSEX****LIZ MULLEN**

40 Scarletts Road,  
Colchester, Essex,  
CO1 2HA  
Tel: 01206 531721

**KENT****MARIE KELLY**

8 Harold Street  
DOVER, Kent  
CT16 1SF  
Tel: 01304 202544

**HOME COUNTIES WEST****MATTHEW DRURY**

2 Brookside  
Calcot, READING  
Berkshire, RG31 7PJ  
Tel: 0118 9412 417

**ISLE OF MAN****JOANNE DAINTON**

Oak Lodge  
38 Vicarage Park  
DOUGLAS,  
Isle of Man, IM2 2QE  
Tel: 01624 619077

**NORTH WALES**

C/o Equity  
Transport House  
1 Cathedral Road  
Cardiff, CF1 9SD  
Tel: 029 2039 7971

**NORTH WEST OF ENGLAND****RICHARD HOWELL-JONES**

Flat 11, 18 Wardle Road  
SALE, Cheshire  
M33 3DB  
Tel: 0161 868 0411

**YORKSHIRE RIDINGS****JOANNA EGAN**

5 Mitford Terrace  
Armley, LEEDS  
LS12 1NJ  
Tel: 0113226 8700





Incorporating the Variety Artists' Federation  
President: MALCOLM SINCLAIR  
Vice Presidents: DAVID COCKAYNE and JEAN ROGERS  
Honorary Treasurer: BRYN EVANS  
General Secretary: CHRISTINE PAYNE

### **Council 2010-2012 (elected 2010)**

#### **General**

Kate Bancroft  
Ian Barritt  
Jo Cameron Brown  
Jonathan Cecil  
Esther Ruth Elliott  
Peggy- Ann Fraser  
Graham Hamilton  
Joseph Kloska  
Corinna Marlowe  
Pauline Moran  
Ellie Paskell  
Peter Polycarpou  
Frederick Pyne  
Jean Rogers  
Malcolm Sinclair  
Tim Walton  
John Webb  
Samuel West

#### **Audio Artists**

Sheila Mitchell

#### **Choreographers**

Paul Mead

#### **Chorus & Ensemble**

Ryan Forde Iosco  
Rebecca Louis

#### **Dance**

Natasha Gerson

#### **Head Office:**

Guild House, Upper St Martin's Lane, London WC2H 9EG. Tel: 020 7379 6000

#### **Regional Offices**

**North West:** Express Networks, 1 George Leigh Street, Manchester M4 5DL. Tel: 0161 244 5995

**North East:** The Workstation, 15 Paternoster Row, Sheffield S1 2BX. Tel: 0114 275 9746

**Midlands:** Office 1, Steeple House, Coventry, CV1 3BY. Tel: 02476 553612

**Scotland & Northern Ireland:** 114 Union Street, Glasgow G1 3QQ. Tel: 0141 248 2472

**Wales & South West:** Transport House, 1 Cathedral Road, Cardiff CF1 9SD. Tel: 029 2039 7971

#### **Minority Ethnic Artists**

Sanita Simms

#### **Opera**

Bryn Evans

#### **Singers**

Dennis Ray

#### **Stage Managers**

Fiona H Mott

#### **Stunt Performers**

Riky Ash

#### **Theatre Designers**

David Cockayne

#### **Theatre Directors**

John Carnegie

#### **TIE & YPT**

Andy Medhurst

#### **Variety, Light Entertainment & Circus**

Annie Bright  
Dave Eager  
Mary Lane  
Brenda Marsh  
Tina May  
Rhubarb the Clown

#### **Walk-ons**

Henrietta Branwell  
Christine Bucci

#### **London Area**

Peter Barnes

#### **Midlands Area**

Sally Treble

#### **Northern Area**

Yvonne Joseph

#### **Northern Ireland**

Maggie Cronin

#### **Scotland**

Kate McCall

#### **South East Area**

Laura Bailey

#### **South West Area**

Nicky Diprose

#### **Wales**

Julia Carson Sims