

EQUITY ANNUAL REPORT 2008

The seventy-eighth annual report

**Adopted by the Council at its meeting held on 7 April, 2009
for submission to the Annual Representative Conference
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1. GENERAL

A. Annual Representative Conference

The 2008 Annual Representative Conference was held at the Cavendish Conference Centre, London on 18 and 19 May 2008. The maximum attendance was 220 members being representatives, Council members and observers. A full report of the Conference is set out as Appendix A, the motions considered at conference are set out in Appendix B.

B. Ballots

(i) Election of President 2008-2010

The election for the President took place in June 2008 with a closing date of 12 noon, Friday 18 July 2008. There were three candidates and Graham Hamilton was elected as President. This election was conducted under the rules of the Association and Trade Union Laws. During the conduct of this ballot the union's procedure for verifying the membership status of each voter required a recount of the ballots. As a result the number of votes received by candidates varied slightly from that first published but it did not change the result of the election. The result of the election is set out in Appendix C.

(ii) Election of Equity Council 2008-2010

The election for the Equity Council for the period 2008 to 2010 took place in June 2008. This election was conducted under the rules of the Association and Trade Union Laws. The result of the election is set out in Appendix D.

(iii) Election of Vice Presidents 2008-2010

Jean Rogers and Malcolm Sinclair were elected as Vice-Presidents to serve until July 2010.

(iv) Election of Hon Treasurer 2008-2010

Bryn Evans was re-elected by the Council to serve until July 2010.

(v) Election of Appeals Committee and Standing Orders Committee

Both of these committees were elected at the same time as the Council and the results of the elections are set out as Appendix E.

C. Lobbying Activities

There were a number of significant policy issues where Equity played an active role on behalf of members in 2008. As well as submitting fourteen written consultation responses to government, parliament and regulatory bodies, Equity undertook several co-ordinated lobbying campaigns.

i. PUBLIC SERVICE BROADCASTING

In 2008 Ofcom, the communications regulator, held its second major review of public service broadcasting in the UK. It found that the growth in digital TV and new media has led to falling audiences and reduced advertising revenue for broadcasters. Equity is concerned that this trend and the resulting fall in revenue will damage public service broadcasting (PSB), as UK broadcasters reduce their commitment to high quality TV production, including drama and children's programmes.

Equity has met with Ministers, MPs and officials at Ofcom to call for decisive action aimed at protecting and encouraging original UK production, which reflects the lives of the UK population. Our objective has been to try and maintain and strengthen existing public sector broadcasting commitments, so we continue to get high-quality original TV from a broad range of providers

Ofcom published final proposals early in 2009, but has indicated that it expects broadcasters will be able to do less PSB programming in future without new funding.

ii. THEATRE FUNDING

Following a successful campaign by Equity and others in 2006-7, the UK Government announced in October 2007 that Arts Council England (ACE), the main arts funding body, would receive increased funding over the next three years – up by £50m (from £417m a year

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in 2007-08 to £467m a year by 2010-11). Much of this funding supports national and regional theatre.

However, when ACE announced its funding plans in December 2007 a number of theatres were surprised to have funding cut or reduced. At the start of 2008 there was an angry response from the public, performers and arts organisations, in support of the organisations under threat. In the face of opposition ACE was forced reverse a number of decisions. However 185 organisations are no longer funded.

This process undermined confidence in ACE. The UK government has since tried to adopt a new approach to public investment in the arts based on the greater involvement with artists. ACE has also appointed a new Chief Executive who has been charged with restoring trust and developing a clearer national strategy.

iii. PERFORMERS' RIGHTS

The duration of copyright for performers' rights was an issue under consideration by the UK Government and the European Commission in 2008.

However, proposals to extend copyright protection beyond 50 years for performers focussed almost entirely on sound recordings. Equity argued that this approach is illogical and unfair, as it ignores the rights of performers who appear in film and television productions.

As a result Equity and BECS have lobbied UK and European politicians to extend term of protection to all performers. It held meetings with Ministers and officials and distributed copies of a joint document entitled "After the Picture Show" which makes the case of all performers, whether in film, television or sound recordings.

iv. WORK PERMITS/NEW VISA ARRANGEMENTS

A new system of visas for entry into the UK was introduced in 2008. This system replaces all current routes for entering the UK, including the work permit system. Consequently the work permit regime has ceased to operate, along with Equity's previous involvement in recommending whether permits are granted or not.

Equity was concerned that this change could have serious and unintended consequences for the entertainment industry, by removing safeguards that protect the UK's domestic workforce. As a result Equity met with Ministers and officials at the Home Office and was able to achieve some protection for the UK entertainment workforce; assurances that overseas workers will not be used to undercut and will be paid industry rates; and protection for the US/ UK exchange agreement.

v. LICENSING ACT

Equity continued to campaign for changes to the Licensing Act in 2008. In particular it supported proposals allowing small "low-risk" venues to put on entertainment without having to seek a licence. It also supported proposals to make it easier to vary a licence to put on entertainment and single licences for travelling forms of entertainment (such as circus and Punch and Judy shows).

Equity raised these matters with the Government and in Parliament. In November 2008 Equity appeared before the Culture, Media and Sport Select Committee to give evidence to MPs on the issue alongside, representatives from the Musicians' Union and the trade body UK Music.

vi. OTHER ACTIVITIES

During 2008, senior Equity personnel also met with Ministers and officials to discuss different issues, including theatre funding; broadcasting; film tax incentives; work permits; the Licensing Act; agents' regulations and the national minimum wage.

The union was assisted by MPs and Peers who are members of the Performers' Alliance Parliamentary Group. The Group works with Equity, the Musicians' Union and Writers' Guild to provide a direct and organised method of engaging with politicians from all parties and

raise the profile of issues that affect people working in the entertainment industry. The Performers' Alliance also held a parliamentary reception at the House of Commons in December 2008.

Equity is also represented on the British Screen Advisory Council, British Copyright Council, Skillset, Creative and Cultural Skills.

D. Marketing and membership services

(i) Job Information Service

Members made great use of the online service. It is sited within the members' area of www.equity.org.uk and employers can submit opportunities directly to the Job Information Officer via the website. In 2008 the service carried 3001 jobs in acting, dance, singing, circus, variety, entertainment and the creative team (directing, design, stage management etc).

Breakdown:

Male Acting	954
Female Acting	794
Male Dance	342
Female Dance	323
Singing	297
Variety	113
Non-Performance	178

Total Jobs 2006-2008

2008	3001
2007	2914
2006	3180

Some Employers (2008):

Casting director Pippa Aillion (*Wicked, We Will Rock You, The King and I, Billy Elliot*);
Casting director Jill Green (*Wuthering Heights, Tamasha & Coliseum* co-production);
Casting director *Blues in the Night, Grease, Pia Debbie O' Brien (The King and I, Crazy for You - Kilworth House, Grease, The Harder They Come, Piaf - West End transfer Debbie O' Brien* in association with Anne McNulty @ Donmar)

Light Ents/Attractions/Holiday

Parks/Circus

Chessington World of Adventure
SGA/Legoland
Alton Towers
Peel
Thomson
The London Dungeon
Thorpe Park (Merlin Entertainment Group)
NoFit State Circus
Disneyland Resort Paris
Universal Studios Japan

Dance/Physical Theatre

Fabulous Beast
Greencandle Dance Company
CandoCo Dance Company
English National Ballet
Scottish Dance Theatre
Sadler's Wells
The Generating Company
Ascendance Rep
Diversions (Wales National Dance Company)
Trinity Laban

Ludus Dance

Shobana Jeyasingh Dance Company
Rambert
Richard Alston Dance Company

Theatre/Theatre in Education/Workshops

Cardboard Citizens
Blunderbus Theatre
Konflux Theatre in Education
Action Transport Theatre Company
The Point, Eastleigh
Oxfordshire Touring Theatre Company
Mikron
Theatre Centre
Drama for Training/Impact on Learning
Full Body & the Voice
The Wrestling School
Stephen Joseph Theatre (SJT)
The Gate & Headlong Theatre
Birmingham Stage Company
Half Moon Young People's Theatre
The Reduced Shakespeare Company
Yellow Earth Theatre
Image Musical Theatre
The Comedy School

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Ambassador Theatre Group

Overseas Theatre

English Theatre of Hamburg
Vienna's English Theatre

Schools/Higher & Further Education/Drama Training

Eton College
Oxbridge Programs
National Council for Drama Training
The Royal Scottish Academy of Music and Drama
East 15 Acting School
Royal Academy of Dance

Museums/Arts Centres

Royal Armouries Leeds
MacRobert, Stirling
Aberystwyth Arts Centre

Regional Theatres/Companies

York Theatre Royal
The New Vic
The Play House, Birmingham
Gala Theatre, Durham
Hull Truck
Royal & Derngate
Theatre Royal, Plymouth
Duke's Theatre
Theatre by the Lake, Keswick
Northern Stage
Salisbury Playhouse
National Theatre
National Youth Theatre
Pitlochry Festival Theatre
Pitlochry Youth Projects
Exeter Northcott
Lyric Theatre, Belfast
The Old Vic
Dundee Rep
The Courtyard
Theatre Royal, Bury St. Edmunds
Harrogate Theatre
The Watermill
Royal Lyceum Theatre, Edinburgh
Abbey Theatre
Belgrade Theatre
Chichester Festival Theatre
Theatre Royal Margate

Television Castings

Vital Productions (*Crimewatch*)

Opera

Chorus of Welsh National Opera
Glyndebourne
Scottish Opera
Opera North
Casting Director Irene Cotton (Jacobsen Entertainment & Karl Sydow) for Dirty Dancing Transport for London
The Original Sight Seeing Tour
The London Tombs
London Bridge Experience
Little Light Theatre (V & A Museum's resident theatre company)
Paines Plough
Dance in Devon
Sense Scotland
Theatre Writing Partnership (TWP)
Live Theatre (Newcastle)
Newcastle College
Hoxton Hall
The Foundling Museum
Richmond Upon Thames Arts Service
Siblu Holidays (France)
Women & Theatre
Hall for Cornwall
Arts in the Peak
Trinity College of Music
The Arches
Climate Change Festival
National Theatre of Wales
Eden Court, Perth
EdExcel
Café Kolbert's Show waiters International
The Village Storytelling Centre
Borough of Poole
The Marlowe Society @ Cambridge University
Dundee College
City Halls Glasgow
The Garnett Foundation
The Method Centre
Nottinghamshire County Council
Middlesbrough County Council
Blackpool Sixth Form College
The Worker's Education Association (WEA)
The Three Waiters
The Ministry of Burlesque Academy
Stan's Café
Bunn Leisure
Wymondham College
Square Chapel Festival
Artis Education

(ii) Events

In 2008 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
Black FilmMaker Film Festival
Blackpool Blitz
Bright Young Things (graduating drama students from CDS schools)
Bristol Juggling and Circus Skills Convention
British Dance Edition 2008
British Juggling Convention
Catholic Stage Guild Annual Student Event
Comedy School's Funny Festival
Covent Garden May Fayre and Puppet Festival
Clowns International Convention
Edinburgh Festivals
Glastonbury Festival
International Brotherhood of Magicians Convention, Eastbourne
International Magicians' Convention, Blackpool
Keeping It Live Showcases
Leicester Comedy Festival
Move it! (Dance event)
National Student Drama Festival
Royal Theatrical Fund's Summer Fayre
Society for Storytelling Gathering
TAKEOFF 2008: Festival of Theatre for Young Audiences
Theatre Craft 2008
Upstix - Pride of Place (rural touring theatre festival)
Various student showcases.
VOX 2008

(iii) Website (www.equity.org.uk)

One of the main developments in 2008 was the launch of the members' online forum which went live towards the end of the year. Members are starting to get involved with posting and discussing things within the forum and members are encouraged to have a look and join in. The forum is in the members' area of the website.

The various online members' directories were modified as a result of suggestions from members in Scotland so that new entries and updates to entries are flagged and can be clearly identified by anyone looking at a directory. Members can add or update entries directly from the website. Work began on new directories of actors in England and dancers and singers and these will go live in 2009.

Other new aspects of the website included, for the first time, an online nomination system for the Council elections (this will be further developed in 2009 along with online voting) and the addition of a media player so that we could show the *Jo Brand Gaggling for Equity* film and other audiovisual material such as speeches. At the end of 2008 we added the facility for online joining for students, lapsed members and for artists whose details appear on cast lists.

Equity branch websites continued to launch during 2008 with 19 being in place by the end of the year. The live branch websites can be accessed via the branches page on www.equity.org.uk.

(iv) Training

Equity continued to work with Skillset to deliver the Careers and Learning Advice service. Members are able to arrange for a one-to-one session with a trained advisor at a discounted rate of 50% of the standard rate. The email advice aspect of the service continues to be free. All the advisors 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. Visit www.skillset.org/careers or call 08080 300 900 (England), 0808 100 8094 (Scotland), 0800 0121 815 (Wales) or contact Louise Grainger at Equity on 020 7670 0214 or lgrainger@equity.org.uk.

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Equity Ambassador training continued during 2008 and by the end of the year there was a network of 80 Equity Ambassadors who are actively talking positively to people in workplaces about the union and helping to maintain Equity's profile. Supported by UnionLearn the course has been developed with City College Manchester and includes topics such as – communication, how Equity works and how to make an impact, recruitment and a host of other issues. More workshops will take place in 2009.

In Wales Equity worked in partnership with local organisations and funders and ran the Re-charge programme of short continuing professional development and work continued in the South West on other short courses. In Manchester we worked with sister unions BECTU and the NUJ to deliver training on business skills, freelance tool kit, websites and this work continues.

Following on from a joint union research project funded by the Union Learning Fund to look into the training needs of freelancers, and to find members who are interested in training and learning Equity established www.feustraining.org.uk as a shared site with the MU, BECTU and NUJ. In 2008 the union got further funding to start mapping what professional training is available across the country and this will be completed in 2009.

During the Edinburgh Festival Equity ran a week of workshops on: *movement for actors, voice technique, speed networking, getting ahead as a theatre director, internet social networking, Equity* and the union also ran a daily drop-in advice zone which was used by many artists.

Thanks to money from the Union Modernisation Fund Equity developed Equality Rep training and the first two day workshop took place in October 2008. As a result there are now 12 members who are our first Equity Equality Reps.

(v) Publications

2008 saw the production of an Equity DVD: *Jo Brand – Gagging for Equity*. All the production costs were covered by the Union Modernisation Fund and the DVD was sent to all members and student members as part of Equity's focus on engaging better with all the union's members and encouraging them to become more actively involved with their union. The film included a show of special Equity material done specially for Equity by Jo Brand, plus an interview with Jo about why being a member of Equity is important and a further piece to camera about all the ways in which a member can make a difference within the union. Clips from the film were run on www.equity.org.uk.

In addition to the *Equity Diary*, *Review of the Year* and *Annual Report* Equity published updated editions of the *New Member's Guide* which is sent to members with their first Equity card when they become members, and the Equity guides to *Tax and National Insurance*, *Jobseekers Allowance*, *New Media Deals*, *After the Picture Show* (making the case for extending the rights for performers) and *Low Pay, No Pay Work in Film and Television*.

The Equity TV is Changing website dealing with the changes in the television industry (www.tvischanging.com) has had more than 33,000 visitors since its launch in 2007 and the site was regularly updated with reports and information during 2008.

Equity continued to review our recruitment materials and created a suite of postcards and more vibrant images for specific areas of the industry such as dance, modelling, cabaret, etc Equity encourages members to get supplies of these from Head Office (020 7670 0211) to put into green rooms, notice boards etc wherever they are working.

E. Recruitment and Retention

2008 was a successful year for Equity's recruitment and retention campaign. Some of the highlights include:

- 2.6% growth in full membership, to 36,441;
- 5.6% growth in student membership, to 4,192;
- 22.2% growth in new members, to 3,221;
- 21.8% growth in rejoins, to 1,819 – the highest ever annual total

In new member recruitment, Equity saw successful recruitment across the different fields of work the union represents:

- 16% growth in actors (including 43% in the West End, 51% in Film and 50% in BBC TV)
- 78% growth in dancers
- 33% growth in stage managers
- 21% in variety
- 52% in presenters and audio artists
- 37% in walk ons
- 20% in graduates

F. Clarence Derwent Awards 2007

Sheila Hancock and Geoffrey Hutchings received the 2007 Clarence Derwent Awards for best supporting actress and actor on a British stage from Equity President, Harry Landis. Both won for performances in the West End production of Cabaret. The Clarence Derwent Awards are made every year by Equity and this year the award ceremony was at the Duke of York's Theatre, St Martin's Lane on Monday 26 November. The judges this year were the critics Benedict Nightingale (The Times), Michael Billington (The Guardian) and Irving Wardle, Theatre Director Richard Digby Day and Theatre Producer Thelma Holt.

G. Special Representative Conference on New Rule Book

A special representative conference took place on 18 and 19 October 2008 at the Hotel Ibis, Earl's Court, London to consider proposals to modernise the Equity rule book. In 2007 the Equity Council established a Rules Working Party to suggest reforms to the Equity rule book. A number of meetings took place and a draft report was presented to Council in November 2007 and was then circulated to branches, regional, national and specialist committees, who made submissions early in 2008. The Council met again to consider these submissions and then circulated a final agenda for the SRC which was again sent out to allow branches and committees to suggest further amendment.

Over the two days of the conference the proposals for change and the suggested amendments were the subject of vigorous debate encompassing all the material on the agenda. Following the conference the proposed changes to the rule book would be presented to members for approval in a referendum in early 2009.

2. LIVE PERFORMANCE

The Live Performance Department covers theatre, variety (including circus), opera, dance and all other forms of live performance.

On a strategic level a renewed campaigning approach to negotiations began with the establishment of a £350 minimum rate of pay across the three national agreements outside the West End: Commercial Theatre, Independent Theatre and Subsidised Repertory a few years ago.

House Agreements have been updated and the £350 used as a benchmark to achieve improvements. In the West End a claim for a new minimum of £550 was presented to the managers following consultation with casts and stage management on how Equity should proceed.

Negotiations over 18 months resulted in a Heads of Agreement with SOLT based on three new minimums based on theatre seating capacity. For 799 seats and below the minimum is £450, for 800 – 1099 seats £500 and for 1100 and above £550. The previous minimum was £400. As this report is being written implementation talks are proceeding to complete the final documentation drawn from the Heads of Agreement.

The Equity West End Working Party and the Equity West End Deputies' Committee were central to developing Equity's position in these negotiations. A crucial aspect of the campaigning approach adopted by the union is for the membership and their representatives to be central to the negotiation process. The union is an organisation with the working membership at the core of its activities, and the Council, Officers, Officials and Staff discuss the way forward with that critical input from those who actually work under an Equity Agreement and whose pay is determined by the success or failure of the negotiation process.

During the campaign the union became involved in a legal case brought by Bill Kenwright. This was settled out of court and Equity agreed to make a statement which was published in *The Stage*

As the West End campaign developed Equity membership density in the West End increased considerably peaking at almost 75%. Attendance and participation at the West End Deputies' Committee meetings led to standing room only at most meetings.

Claims for 2009 were lodged in Commercial Theatre, Independent Theatre and Subsidised Repertory to increase the minimum further in these agreements to the £400 sought by the Union's Annual Representative Conference.

In Variety Equity has continued its work by developing work on dancer's contracts, new model contract clauses that can be utilised across Europe in the Unions of the International Federation of Actors (FIA), contracts for Pole Dancers, and support for children's entertainers. Significant work was done on the contract clauses in particular at the World Congress of the International Federation of Actors in Marrakesh, Morocco in October by the Equity delegation.

The Union continues to seek to develop work with the National Theatre of Variety at the Blackpool Grand and the Scottish National Theatre of Variety at The Pavilion Theatre in Glasgow.

In Circus Equity has continued to be involved in lobbying on licensing act matters and animal welfare legislation. This has included appearing before the House of Commons Culture Committee alongside the Musicians' Union and UK Music.

In Opera and Ballet Equity continued its work of improving its agreements and seeking to maximise work opportunities.

On Arts Funding matters Equity's campaigning included the Young Vic meeting in London, highlighting the Arts Council England cuts at the end of 2007, resulted in a number of reprieves and Equity has put submissions to the various reviews and expressed the Union

view in the implementation process arising from the McMaster Report in England on issues such as peer group representation. Equity has also given strong support to campaigns such as the Northern Ireland Theatre Initiative and fights to ensure funding levels are maintained and improved in Scotland and Wales.

The Bristol Old Vic continued its progress towards finding an Artistic Director and setting a programme of work; the model campaigned for by Equity 2007 through 2008, the theatre has strong artist representation on the Board, also in line with the Union's demand.

In all of this campaigning activity the involvement of the various parts of Equity has been crucial.

As the year ended not only were industrial campaigns for 2009 being planned but a Manifesto for Theatre, a Status of the Artist Charter with FIA, and a campaigning approach in variety were being developed.

The members and staff involved in Live Performance work have as always performed magnificently and have shown commitment and dedication that the Union has been very lucky to receive over many years. Whilst that is something that is essential for Equity to succeed, it is also something that is never taken for granted.

Stephen Spence
ASSISTANT GENERAL SECRETARY
Live Performance

A. General

(i) THEATRE FIGHT DIRECTORS

Currently negotiations are still on-going with The Society of London Theatre (SOLT) and the Theatre Management Association (TMA) to amend the 1995 Agreement for Fight Directors which also incorporates the Standard Contract.

Currently the FD minimum rates are:

West End/NT/RSC/Opera and Ballet	£99.00
Commercial Theatre/MRSL 1	£88.00
Sub-Rep MRSL 2	£78.50
Sub-Rep MRSL 3	£67.00
ITC	£64.50

(ii) OVERSEAS TOURING

From December 2007 the US per-diem increased to \$71.50 per day.

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

The West End campaign saw Equity doing negotiations differently. The failure of the employers to consider the previous £400 claim in a way that was acceptable meant the Union actively examined an alternative approach.

The members, the Deputies, the Working Party, the Council and the staff were linked together in a deliberate strategy designed to advance a more campaigning approach to negotiations. The aim was to maximise the Union's strength in order to concentrate the minds of the Managers on the priorities that the people working for them wanted them to consider.

Communication was critical in such an approach and traditionally negotiations are held 'in confidence'. Staff worked hard to ensure the amount of information that could be given firstly

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to Deputies and then to members increased as the campaign developed. Eventually all information was able to be provided to members.

Involvement of working West End members in the debate over where to go was also critical in maximising the Union's position and to help know when 'to hold, when to fold and when to run away', which is always a tricky debate as different people have different views.

The campaign unfolded, often organically, but within the framework that was established. That meant on days when frankly the next step seemed impossible, there was a structure involving members and staff that could chart the way forward.

The campaign had a number of successes! A deal was done that has eliminated the low minimum rates in the West End, Union membership density has deepened, the number of active Deputies increased, and membership engagement with Union issues has been improved.

Did we get everything we wanted? – No.
Were difficult compromises made? – Yes.
Does this mean all our worries are over? – Hardly.

The new West End agreement is a starting point for the Union going forward. The members and the staff will have to stay close and deal with problems as they arise. The new Agreement is not a magic wand but it is a tool for organising. It gives us a new framework, and is not only a new deal between Equity and SOLT but represents a renewed connection between all the sections within Equity; a connection that will need to develop and grow as the new Agreement settles in.

The Union members and staff together developed an agenda. Together we have made progress. Together we now face the future.

Year 1 of Four Year Deal – Performer/ASM

Category A Theatres	£550 minimum	1100 seats+
Category B Theatres	£500 minimum	800-1099 seats
Category C Theatres	£450 minimum	799 and below

Year 2 + RPI (inflation); Year 3 + RPI; Year 4 + RPI

- Theatre size to be established by managers based on seating
- The above is for eight performances a week
- A twice nightly rate would be maintained.

Sundays

- At time of contract if the manager selects to include Sundays, any six working days out of seven can be nominated. (e.g. Monday off or Tuesday or Wednesday etc.)
- If the manager seeks to add Sunday during a run Monday must be the day off

Sunday Minimum

An additional payment of £50 will be added to all salaries for work on Sunday. It will rise in line with inflation each year.

New Minimum Includes

The new minimum rates of pay will include current payments for:

- Push and Pull
- Flying
- One non-leading/sub principle understudy responsibility payment
- Three featured ensemble roles on the following definition:
A featured ensemble role, which is undertaken by a member of the ensemble, may appear in a number of different scenes but the role is smaller

than a leading or non-leading role and may incorporate in such scenes part of a song, a short solo dance section or a few lines of speech.

New Minimum Rates for Understudy Responsibility/Performance and Swing Payments

Leading	£20 minimum responsibility payment per role £20 minimum performance payment per role
Non-leading	£13 minimum responsibility per role (second role onwards) £13 minimum performance payment per role
Swings	£45 minimum per week (inclusive of all ensemble work)

The current swing staffing ratio would be removed.

Walking Understudy

One leading or two non-leading roles as part of the minimum salary. Two performance payments included in the minimum.

Stage Management

DSM	+ £50 differential above ASM in category A + B
SM	+ £100 differential above ASM in category A + B
DSM	+ £60 differential above ASM 1 st year only category C
SM	+ £110 differential above ASM 1 st year only category C

Electronic Press Kit

No payment for current uses of EPK and for the extended 'promotional' use such as use on mobile digital media, two showings of a 'making of' documentary, etc

- Usage for promotional use only on extended basis
- Additional payments for second and subsequent use of "making of" documentary and commercial use (not however for a TV commercial which is included in the basic minimum fee).

SOLT have removed "game shows", the word "live" from outdoor events; put a five year limit on use as a commercial and added the following for overseas promotional purposes: *Should a Manager use EPK footage for subsequent productions worldwide over and above the 4 weeks specified above, the manager will pay the Artists £13.50 per calendar month as long as the said EPK is for worldwide use.*

Various Ceiling Salaries in the Agreement

Ceiling salaries in the agreement will be frozen for four years.

New Illness and Injury Clause

Four week entitlement (32 performances) per year. Incapacity pay would be capped at twice the minimum. For illness or injury in the show the annual entitlement would be full pay (subject to the cap). For any other injury pay would be at 50% of salary. Only four single days of incapacity would be paid at the above rate, after that there would be no pay for single days off but there would be for more than a single day. Any incapacity paid would be paid at the rate of Statutory Sick Pay. There would be pro-rating of entitlement rounded up to the next 13 week period.

Bank Holidays and Additional Performances

To be paid at additional single time rather than 1/8th of salary

Hours of Work

45 for rehearsal week for performers. Current payment arrangements with ceiling salary of £520 frozen until minimums pass £520 then removed.

40 performance week for performers to include all working time with no restrictions on rehearsal hours up to 40 (current six hour ceiling lifted).

42 per week for stage management.

Implementation

As of the date of publication the implementation process involved Equity and SOLT finalising the wording of the new Agreement based on the items included in the SOLT 'End of the Line' offer which was voted on and accepted by a majority of West End cast members and Stage Management at the end of 2008

(ii) WEST END CHOREOGRAPHERS' AGREEMENT

Given that the negotiations for a new Choreographers' Agreement were suspended awaiting the progress of negotiations for a new Performers' and Stage Management Agreement, the minimum fees were increased by 5.2% from June 1st 2008.

The current rates are as follows:

Clause 17 (a) (i)	Minimum fee for musicals	3248.00
(ii)	Additional weeks	650.00
(iii)	Minimum royalty	129.00
Clause 17 (b) (i)	Minimum fee for plays	1,899.00
(ii)	Additional sessions	129.00
(iii)	Minimum royalty	67.00
Clause 17 (c)	Small amount of choreography, per session	110.00
AC Appendix 5 (d)	Daily rate	116.00

(iii) WEST END DESIGNERS' AGREEMENT

The Equity Theatre Designers' Committee agreed in discussion with SOLT to uplift the minimum fees in line with inflation over a 5 year period – 21%.

The revised minimum fees effective from 1st September 2008 are as follows:

	£
MINIMUM FEES	
Sets	
a Major Musicals	4,764.00
b Musicals	3,707.00
c Straight Plays/Small Musicals	2,755.00
d Weekly Fee	144.00
Costumes	
a Major Musicals	3,179.00
b Musicals	2,490.00
c Straight Plays/Small Musicals	1,854.00
d Weekly Fee	111.00
Lighting	
a Major Musicals	2,387.00
b Musicals	1,854.00
c Straight Plays/Small Musicals	1,377.00
d Weekly Fee	86.00
Expenses	
per day	42.34
overnight	95.29

(iv) WEST END DIRECTORS' AGREEMENT

This Agreement is in the third year of a three year agreement. The minimum rates were increase by the RPI plus 1% ie 5.6% to give the following minimum rates:

Minimum Fee £2963.00

Weekly fee £222.23

(v) WEST END DEPUTIES' COMMITTEE

The Committee met eleven times during 2008. Throughout 2008 Rebecca Louis remained as Chair of the Committee and Ellie Collett as Vice-chair. Zippi was the Committee's representative to the ARC. The Committee did not put a motion to the 2008 ARC but put an amendment to a motion on delays in processing membership. Garth Jacobs was the Committee's representative to the Special Representative Conference. Attendance at West End Deputies' Committee meetings built up through the year as the negotiations for a new West End Agreement progressed. The Committee was kept fully informed of the progress of the negotiations and the Deputies had direct input into Equity's responses to SOLT during the course of the negotiations. The deputies played a vital role in the series of ballots of West End casts and stage management that were conducted during the course of 2008 to determine members' responses to the offers from SOLT. They also played a vital role in increasing the membership levels in the West End.

(vi) SHAKESPEARE'S GLOBE

This house agreement is negotiated annually and Equity achieved an increase in the rehearsal rate of 3.85%, the minimum performance salary of 4.4% and all other rates of 4%. This resulted in the following rates for 2008:

Rehearsal rate	£ 431
Lower performance rate	£ 470
Standard performance rate	£ 546
Stage management assistant	£ 488.80
Stage management Deputy	£ 514.80
Senior stage management	£ 546

In addition, during the 2008 season the Globe mounted two touring productions engaging performers and stage management on the Commercial Theatre Agreement.

(vii) DISNEY THEATRICAL PRODUCTIONS LIMITED

Our two year agreement with Disney expired on 18 October 2008. We had originally agreed a two year deal on the basis that we were due to have a new agreement in place in the West End from January 2008 and even if that were a few months late in being implemented we would still have plenty of time to use it as a benchmark for our negotiations on the house agreement. We had a number of preliminary negotiations but agreed to postpone finalising these into a new agreement until there was clarity on the outcome of the West End negotiations. In the event, the West End negotiations were not concluded until December 2008 and so the negotiations with Disney have not yet been concluded but when finalised will be retroactive to 19 October 2008.

C. Commercial and Subsidised Theatre

(i) COMMERCIAL THEATRE AGREEMENT

2008 represented the third year of a three year Agreement. In line with this Agreement the performance minimum salary was increased to £350 – an increase of just over 6%. The rehearsal rate was lifted by the RPI in March – 4.2%. The weekly subsistence and the touring allowance were increased by RPI plus 0.5% and the other payments were uplifted by inflation.

The 2008 salaries, allowances and other payments being:

The minimum weekly salaries, from Monday 7th April, 2008, are as follows:

MINIMUM WEEKLY SALARIES		
Normal Minimum	Once-Nightly	Twice-Nightly
Rehearsal Performer/ASM	327.00	327.00
Rehearsal DSM	409.00	409.00
Rehearsal SM	458.00	458.00

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Rehearsal C&SM	490.50	490.50
Performer/ASM	350.00	375.00
DSM	438.00	469.00
SM	490.00	525.00
C&SM	525.00	563.00
Exceptional Minimum	Once-Nightly	Twice-Nightly
Performer/ASM	293.00	316.00
DSM	366.00	395.00
SM	410.00	442.50
C&SM	439.50	474.00
Subsistence		99.00
Touring Allowance		185.50
OTHER PAYMENTS		
Daily Touring Allowance		39.90
Understudy obligation payment (per role per week)		14.19
Understudy performance payment (per performance)		21.27
Understudy performance payment (ceiling)		63.82
Swing Dancer (per week)		17.75
Dance Captain (per week)		31.92
Flying (per week)		39.71
Ceiling Salary (per week)		563.03
Mileage Allowance		0.45

During 2008 the productions touring the UK were the usual mix of text based plays and lavish musicals. The majority of the cast were engaged on Equity/TMA Commercial Theatre Agreement contracts or contracts directly referring to the Commercial Theatre Agreement tours. The custom was also sustained whereby some of the touring productions had run in the West End before touring whilst other productions were toured prior to a West End opening.

Of particular importance to Equity was the desire to increase union membership among members engaged on such tours and indeed membership increased significantly in 2008 – reaching almost 55% on Equity/TMA CTA contracts. Thanks must go to all members and staff across the country for the hard work entailed, which will stand the union in good stead in the 2009 negotiations.

(ii) SUBSIDISED REPERTORY AGREEMENT

We are in the 2nd year of the two year Agreement. In line with this the Performers' Minimum Salary was uplifted to £350 and the ASM Minimum to £322. MRSL Salaries, DSM/SM/CSM Minimum Salaries and Other Payments were to be increased by RPI (as published in March 2008). However these increases were capped at 3%. The Subsistence and Touring Allowances were increased by the March RPI figure of 4.2%

Therefore the current rates are as follows:-

Performers Minimum Salary MRSL Grade 1 Theatres MRSL Grade 2 Theatres MRSL Grade 3 Theatres	£350.00 £426.50 £381.00 £357.50
Stage Management ASM - Grade 1, 2 and 3 Theatres DSM - Grade 1 Theatres - Grade 2 Theatres - Grade 3 Theatres SM - Grade 1 Theatres - Grade 2 Theatres - Grade 3 Theatres CSM - Grade 1 Theatres - Grade 2 Theatres - Grade 3 Theatres	£322.00 £381.00 £347.00 £335.00 £426.50 £381.00 £357.50 £461.50 £412.00 £389.50
Subsistence Relocation Allowance Commuting Allowance	£124.00 £109.50
Touring Allowance	£177.00
Other Payments Daily touring allowance Out of pocket expenses Understudy obligation (per week) Additional roles Performance payment – leading Performance payment – other Mileage allowance Flying SM in costume SM extra services Head Boy/Girl	£30.53 £9.84 £16.67 £5.72 £20.31 £12.32 £0.44 £33.88 £5.11 £85.75 £25.22

(iii) THEATRE CHOREOGRAPHERS' AGREEMENT

As the Agreement is working well it was agreed that it should be renewed for a further year – the commercial sector fees increased in line with RPI 4.8% from 1st October 2008. The subsidised repertory minimum fees increased automatically with the MRSL Grades last April.

DESCRIPTION	£
Minimum fees:	
Commercial Theatre	
Tours and Seasons	1125.50
Lower Minimum/Commercial Repertory	604.50
Subsidised Repertory	
MRSL 1	1066.25
MRSL 2	952.50
MRSL 3	893.75
Additional weeks:	
Commercial Theatre	
Tours and Seasons	385.00
Exceptional minimum	253.00
Subsidised Repertory	
MRSL 1	426.50
MRSL 2	381.00
MRSL 3	357.50

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Daily engagements:		
	Tours and Seasons/MRSL 1 and 2	171.00
	MRSL 3	132.00
	Exceptional minimum	99.50
Additional days:		
	Tours and Seasons/MRSL 1 and MRSL 2	115.00
	MRSL 3	104.00
	Lower Minimum/Commercial Repertory	74.00

(iv) THEATRE DESIGNERS' AGREEMENT

An uplift was agreed by the Designers' Committee and the TMA in line with RPI – ranging from 3 - 5%.

a. 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

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

Opera A (ROH, ENO)		
Full	6,508.00	3,166.00
1 Act and Small-	3,026.00	1,450.00

scale tours		
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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

Ballet C		
Full	2,227.00	794.00
One Act	444.00	499.00

(vi) TMA THEATRE DIRECTORS AGREEMENT

We have not been able to conclude our negotiations with the TMA for an increase in the minimum rates due in April 2007. We asked for a meeting with the SOLT negotiating committee which was refused and we are considering how best to resolve this.

(vii) TOURING

During 2007 the productions touring the UK tours were once again a blend of quality text based plays and lavish musicals. The majority of the cast were engaged on Equity/TMA Commercial Theatre Agreement contracts or contracts directly referring to the Commercial Theatre Agreement tours. The custom was also sustained whereby some of the touring productions had a run in the West End before touring whilst other productions were toured before a West End opening.

D. Royal National Theatre

Each production elected a Deputy throughout 2008 following visits in the rehearsal periods. A proposed new agreement for Sunday opening was sent to all members who overwhelmingly voted in favour. The agreement covered many of the members' concerns giving maximum notice of Sunday performances, assistance with transport and an additional payment equal to 15% of basic salary plus £40. Sunday performances commenced in the Autumn.

A further change to the Agreement was the introduction of the subsistence payment being paid throughout the whole engagement rather than just the rehearsal period. It was also agreed that the travel payment should be paid through any rehearsal period and not confined to the initial rehearsal period. In exchange performers agreed to waive any payments for clips on the NT website and associated promotion of productions, and to the introduction of a commuting allowance for members who did not relocate. Again the commuting allowance would be paid throughout any rehearsal period rather than confined to the initial rehearsals. Minimum rates were also increased by 5% as follows:

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(i) ACTORS

The rates from April 2008 are as follows:

Minimum basic	£355.47
Minimum performance fee	£20.93
Minimum rehearsal salary	£372.40
Maximum basic	£ 818.16
Maximum rehearsal salary	£787.69
Maximum performance fee	£94.41
Equity Pension scheme	
Employer's contribution	5% of total salary
Minimum	£15.14 per week
Maximum	£44.70 week
Employee's contribution	
Minimum	2.5% of total salary
Maximum	£7.57 per week
Maximum	£22.35 per week
Daily touring rate	£55.12

(ii) STAGE MANAGEMENT

The Stage Management group entered into a new Agreement for Sunday Opening which was voluntary for permanent Stage Managers, although compulsory for new Stage Managers and free lance Stage Management. A payment of £141.13 would be made in the event of working on a Sunday performance with a day given off in lieu. The new agreement was endorsed by a large majority of the group and has now been implemented.

Proposals to separate the short term Stage Managers' terms and conditions from the permanent terms and conditions have been resisted in the recent negotiations.

A financial uplift of 3.25% was agreed and implemented from April.

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

The new salary rates are as follows:

Senior Stage Manager	£39,115.44
Stage Manager	£38,141.04
Senior Deputy Stage Manager	£35,581.20
Deputy Stage Manager	£34,667.76
Senior Assistant Stage Manager	£32,292.00
Assistant Stage Manager	£30,951.36

E. Royal Shakespeare Company

The RSC received a 2.7% increase in their Arts Council funding. They were however able to agree with us a 3.25% increase in all rates. This gave rise to the following minimum rates for 2008:

Actors' Minimum	£361.50
Assistant Directors	
New Starter	£433.23
Standard rate	£474.85
Additional Experience	£498.94

Stage Management Basic Rates

ASM	£414.10
DSM	£483.14
SM	£552.15
CSM	£607.36

Stage Management Higher rates:

ASM	£437.11
DSM	£509.97
SM	£582.82
CSM	£641.12

Subsistence

Stratford	£180.70
London (first four weeks)	£300.44
(thereafter)	£240.60

Touring Allowance	£376.00
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Dance captain	£40.88
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F. Independent Theatre Arts (formerly Small Scale Theatre)**(i) GENERAL**

2008 represented the 2nd year of a three year Agreement. The financial uplift negotiated represented an uplift of around 4% across all items as below.

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

The 2008 rates from April 2008 are:

Minimum Salary	£364.00
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Relocation costs

London companies	£98.50
Out of London companies	£80.50

Accommodation

Own paying	£31.50
Accommodation Allowance (not own home)	£10.00

<i>Weekly Touring Allowance</i>	£242.00
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Meal Allowances

Overnight – breakfast provided	£13.85
Overnight – breakfast not provided	£20.20

<i>Commuting costs threshold</i>	£19.00
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(ii) EQUITY/ITC AGREEMENT FOR CHOREOGRAPHERS

The Agreement is running without problems so on expiry in April it was agreed that it would be renewed for a further year with an increase of 4.0% on the minimum rates.

The new minimum rates are as follows:

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Full fee	£1470.00
Additional weeks	£364.00
Minimum daily rate	£118.00
Minimum 3 hour session rate	£76.50

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) EQUITY/ITC DESIGNERS' AGREEMENT

The fees were increased by the current RPI rate of 4.6% from April 2007.

Design Fee	£1,913.00 (was £1,829.00)
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Weekly fee for production work:	£375.00 (was £358.00)
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(iv) INDEPENDENT THEATRE ARTS COMMITTEE

The committee met four times during the year.

During the year Stephen Spence met with the committee to discuss Fringe Theatre and also the issue of Arts Council funding to theatre.

In 2008 the committee focussed on a number of concerns – including developing a contract for Workshop Leaders (to be piloted in 2009) and developing guidelines for work in the area of outdoor theatre.

Harry Smith and Morna Burdon were the committee's ARC representatives and the committee's motion calling for a campaign to ensure fair employment for those working in outdoor theatre was strongly supported.

Caron Lyon ran a number of highly successful 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. Council has endorsed the roll-out of these workshops across the country in 2009.

Members of the Committee:

Frances Rifkin (Chair)
Iain Armstrong (Vice-Chair)
Morna Burdon
Caryl Griffith (Councillor)
Jeffrey Kaplow
Caron Lyon
Andrew Macbean
John Plews
Simon Pontin
David Richey
Harry Smith

G. Opera

(i) AGREEMENT FOR OPERA SINGERS

A claim was submitted in January 2008 for an increase of 5% to bring the minimum to £352. This claim was not agreed by the Managers and after negotiations the minimum was increased by 3% rounded up to £345. 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 5% 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 3% as follows:

Rehearsal Salary	£293.50	per week
Session Fee	£66.00	three hour session
Performance Fee	£237.00	
Cover Fee	£ 82.50	
Cut off 2010	£990.00	
Subsistence	£77.00	

(iii) OPERA AND BALLET STAGE MANAGEMENT

Following negotiations the rates were increased by 3.0% as follows:

ASM	£309.00
DSM	£327.50
SM	£357.50
CSM	£394.50
Subsistence	£ 77.00
In costume	£14.50
Dress allowance	£10.00

(iv) AGREEMENT FOR OPERA DIRECTORS 2007

As the Agreement is tied in to RPI plus 1% for the years April 2007, 8 and 9, the minimums increased by 5.1% as follows from April 2008:

(v) ROYAL OPERA HOUSE/ENGLISH NATIONAL OPERA

Main House	£8,832.00
Studio	£5,005.00

(vii) GLYNDEBOURNE, SCOTTISH, WELSH NATIONAL OPERA, OPERA NORTH

Opera North- Main House	£6,242.00
Studio	£3,772.00

(viii) ALL OTHER COMPANIES

All other companies	£3,777.20
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(ix) OPERA SINGERS' PENSION SCHEME

The money purchase scheme funds were 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 paid this in advance and recouped the money from the various Houses, so that the new Opera Singers Pension Scheme is now fully operative.

Legal and General have agreed to administer the Final Salary section of the scheme from early in 2007. The winding up of the scheme is commencing slowly, with the Section 27 Notice being issued in and attempts made to trace pensioners for whom no details can be found. The various Houses are assisting in this process. Equity renewed the Trustees' indemnity insurance for a further year's period from October 2008 to ensure that cover is in effect during the wind-up. Unfortunately on the final calculation for wind-up there is now a small deficit in the scheme and the Trustees will be meeting in January. One of the Trustees, Richard Van Allan, died during the year.

(x) OPERA AND BALLET TOURING ALLOWANCES

The rates have increased currently in line with RPI and the rates as of 2nd October 2008 are as follows:

Weekly rate	£274.00
Single performance rate	£45.85

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

Weekly rate	£342.50
Single performance rate	£57.30

And by 33% for London

Weekly rate:	£365.30
Single performance rate	£61.15

(xi) ENGLISH NATIONAL OPERA

a. Chorus

Negotiations for a new agreement continued throughout 2008. A new Media agreement was entered into, with ENO purchasing up front a number of annual media points that could be used for a number of media initiatives, including broadcast and DVD. However negotiations stalled on changes to the agreement which would include a number of Sunday performances, which in the interim are being paid for separately as and when they occur. The Chorus were tied into a pay settlement which meant that Chorus salaries increased by RPI plus 1% in August which resulted in increases of 4.58%.

The Chorus Deputies for 2008 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 2008 to £31,961.75 with a pension contribution of £4,954.06.

Thanks are recorded to both the Deputies and the Committee.

b. Extra Chorus

The Extra Chorus Agreement is linked in to the Agreement for the Chorus. The Session rate for the 2007/8 season increased to £94.47 with overtime at £7.87 per quarter hour and £31.48 for a wardrobe fitting.

A media Agreement for the Extra Chorus was made which ensured that when a recording took place they were allocated the money equivalent to the points that the Chorus received.

c. Stage Management

A new media Agreement was made roughly in line with the Chorus Agreement which would allow recordings to take place and be exploited in line with an agreed number of points which are to be paid for in advance.

The pay offer of 2.7% which would apply from August 1st has been rejected by the Stage Management team in line with BECTU and the increase is still pending.

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

Deputy Head of Department/ Stage Manager:	£43,681
Deputy Stage Manager	£35,843
Assistant Stage Manager	£28,446

d. Actors/Dancers

The ENO have confirmed that they are deducting Class I National Insurance and paying holiday pay from 1st January 2008. The minimum rates are as follows:

Actors	£305
Dancers	£315

Holiday pay is paid additionally as a separate item.

Discussions have commenced for a new media deal for this group.

(xii) GLYNDEBOURNE

a. Chorus

A claim for 5% was submitted for increases in the Chorus salaries and a settlement was made of 4% - bringing the Chorus minimum salary to £369. There was some debate as to whether the long service Chorus wished to become permanent employees of Glyndebourne from season to season, but it was believed that the tax implications of making this decision may be detrimental to the Chorus. Thanks are recorded to Sean Kerr and Jackie Parker for once more acting as Deputies on behalf of the Chorus

b. Extra Chorus

The session rate was increased in line with the Chorus to £85.47

c. Stage Management

The Stage Management group is in the middle of a three year Agreement which reduced the hours from 44 to 42, from January 2007, from 42 to 41 in January 2008 and to 40 in January 2009, with a built in financial increase equivalent to that paid to the Glyndebourne staff from January. A 4% pay increase was awarded from January 2008 giving the following rates:

Stage Manager:	£421.42
Deputy Stage Manager	£373.89
Assistant Stage Manager	£317.21
Stage Management Dress	£ 12.80

Appearance in costume rate was agreed for £23.22 per performance and £34.84 for Directed Appearances.

Stage Managers were also given access to the Glyndebourne pension Scheme with a 5% contribution from the Management.

Those long-serving Stage Managers with more than 4 years of continuous service became permanent employees. Changes were made to the holiday entitlement to reflect the changes in legislation.

Thanks are recorded to Emma Hele for again acting as Deputy on behalf of the Group.

d. Actors and Dancers

The non-speaking Actor rate was increased by 4% to £296.00

The Dancers' rate increased to £386

(xiii) OPERA NORTH

As reported in the 2007 Annual Report, after four years of hard negotiation, the Opera North chorus voted to accept a new agreement from December 1 2007. Part of that deal was that pay would increase by 3% on April 1 2008, 2009 and 2010. The 2008 increase took effect as planned and although there is a provision that allows either party to re-negotiate if inflation exceeds 5% or drops to below 1%, it is anticipated that the 2009 increase of 3% will be implemented on April 1st.

The new Agreement is based on a 4 week 120 hour accounting period and includes a comprehensive points-based Media Section. Safeguards for singers include a maximum working week of 33 hours (rehearsal) and 35 hours (performance) with a maximum number of

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calls ranging from 7 to 11 depending on travel requirements. There is also a guarantee of 94 free days a year in addition to five weeks' holidays and bank holidays.

The year 2008 saw choristers and management acclimatising to the new agreement. There have been a few hiccoughs along the way on media access, free days and hours, but none that has caused any serious disagreement and on balance, the agreement has worked satisfactorily.

Stage management salaries enjoyed a 3% increase taking effect from August 2008, and a media supplement of £250 was also introduced.

Stephen Briggs and Vikki Sharp continued as chorus deputies with Lindsey Owen as deputy for stage management. Membership levels remain at or very close to 100% among both permanent chorus and stage management.

Rates (2008-10) – chorus

1 April 2008

	Salary	Vocal Maintenance
Level 1	£21,750 p.a.	£863.00
Level 2	£23,750 p.a.	£863.00
Level 3	£26,000 p.a.	£863.00

1 April 2009

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

1 April 2010

Level 1	£23,075 p.a.	£915.00
Level 2	£25,196 p.a.	£915.00
Level 3	£27,583 p.a.	£915.00

Additional Chorus: TBA

Rates (2008 -20089) - Stage Management

Position	Weekly Rate	Per Annum
Senior Stage Manager	negotiable	negotiable
Stage Manager	£540.25	£28092.75
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	£24113.25
Temporary Assistant Stage Manager	£401.65	£20,885.72

(xiv) ROYAL OPERA HOUSE*a. General*

The Opera House remained financially stable under the leadership of Tony Hall. The House acquired Opus Arte, a renowned classical music and dance DVD production and Distribution Company and began to exploit the new Media agreements that were negotiated both with Equity and the Musicians Union.

b. Chorus

Negotiations during the year mainly centred on achieving a new media agreement for the Chorus, which finally reached conclusion with a guaranteed pensionable additional annual sum of £3,000, in exchange for which the ROH could record up to 14 titles from the Opera and Ballet combined.

The Chorus size has successfully increased to 48 and is working well with the additional permanent posts.

A claim was submitted for a 5% increase and a settlement of 4.5% was agreed for a 17 month period bringing the new negotiating date to the beginning of the new season. A claim for assistance with health care was met and a small budget allocated to draw upon to fund referrals for the Chorus to a designated ENT specialist.

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

The annual salary for the Chorus is £36,838.68 plus £3,135 media supplement.

c. Extra Chorus

Bryn Evans continued in office as Chair of Extra Chorus Deputies. Much of the year was spent on negotiating a new Media Agreement for the Extra Chorus which resulted in an enhancement of all their session fees by an additional 12.5% on top of the 4.5% increase. The additional 12.5% was backdated to 1st September 2007. The Extra Choristers were consulted and balloted on the outcome of negotiations and the new agreement was entered into in the autumn.

Session fees were increased as follows, including media supplement and holiday pay added of 10.2%.

Rehearsal Session	£110.36
Opera Performance Session	£132.42
1 st Night Performance	£150.92

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

d. Stage Management

Protracted negotiations took place to ensure that Stage Management were included in the new media arrangements, against a background of resistance from the Management who believed they had no access to payment as they were not performing on stage. Eventually a settlement was reached that enhanced their basic pay by £900 backdated to 1st of September 2007.

Stage Management accepted a 4.5% offer over a 17 month period together with enhanced payment for appearing on stage in costume of £25 for a General/Performance and for £75 when under direction. Stage Managers were very pleased with the negotiations.

Rates increased by as follows:

Senior Stage Manager	£45,100.92
Stage Manager	£41,225.40
Deputy Stage Manager	£35,457.00
Assistant Stage Manager	£29,795.04

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

e. Actors and Dancers

The Actors' and Dancers' rates were increased by 4.5% from April 2008. The Actors' weekly salary rose to £322.58 with a dance fee of £22.74 and the session rate for the Royal Ballet increased to £56.11. Both rates include a holiday supplement of 10.2%.

Negotiations are still continuing for a new media agreement for the Actors in both Opera and Ballet and are close to conclusion with a combination of separate payments and enhanced session and weekly rates.

(xv) OPERA DEPUTIES' COMMITTEE

The Committee held three meetings in 2008. Bryn Evans and Simon Curtis were Chair and Vice Chair of the Committee respectively, although Simon Curtis stepped down as Deputy at WNO and a new Deputy was elected. Julia Carson Sims attended the ARC on the Committee's behalf although no Motions or amendments were put forward. The Deputies discussed issues relevant to all their companies, and health and safety issues. Unfortunately due to the implementation of a European Directive on lighting funding for separate research could not be found. The Secretary contacted the Houses to ask what measures they were taking to ensure compliance and whether they were in dialogue with the health protection agency. WNO had done some work at looking at reducing score weight during concerts to help with problems of standing with weights for long periods of time.

H. Ballet and Dance

(i) AGREEMENT

The minimum rate under the Equity Agreement with SOLT and TMA was increased by 3% to £336.00 per week with effect from April 2008.

(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, Rambert, David Pickering, Royal Ballet and Simone Clarke, English National Ballet with the Senior Organiser, of the Theatre and Variety Department attending as an Observer. The Arts Council replaced their three appointments to the Board, and Derek Parnell remained as Chair. The Trustees set a final bonus rate for the year to 5th April 2008 at 2% with a nil interim bonus, subject to a further review in January 2009. Life cover was extended to those over 65 on an opt in basis.

(iii) DANCERS' CAREER DEVELOPMENT

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

Following the death of Ned Sherrin a new Chair was appointed Victoria Mather and a Bursary established in his name for access by the independent dancers outside of the company scheme. Over £34,000 is now available for access by the Independent Dancer's Trust dancers. New fund raising activities were being discussed to raise money for this part of the scheme. The DCD allocated £375,017 to a number of dancers to retrain in a wide variety of professions such as Choreographers, Artistic Directors and Leaders, Theatre Designers, Dance Archivists, Ballet Masters and Rehearsal Directors, Stage Designers, Interior Designers, Dance Fitness and Pilates teachers, Digital Media, Osteopaths, Life Coachies, Nutritionists, Digital Film Makers and Airline Pilots. The Senior Organiser from Theatre and Variety remained on the Board on behalf of Equity.

(iv) ENGLISH NATIONAL BALLET*a. Dancers*

Negotiations concluded for a new Agreement which included a new media agreement which increased basic salaries by an additional 6% backdated until April 2006. Many other allowances and payments were consolidated, including a buy out provision for 13 Sunday performances. The lowest salary for a Year one dancer increased from £17,977.56 to £21,486.42. The new agreement was unanimously accepted by the dancers. These increases mean that ENB dancers are now on an equivalent or slightly higher rate than BRB dancers. A commitment was also made to maximise the amount of consecutive days off for the dancers.

In April 2008 a further increase was made equivalent to 2.7%.

New Deputies were elected in July: James Forbat, Tamarin Stott and Adrienne Shulte and thanks are recorded both to these new Deputies and the outgoing Deputies as well as to the Dancers' Committee for all their work on behalf of the company. The Dancers' Committee continued to meet with management on a quarterly basis to discuss concerns raised amongst dancers. They were keen to work with the Ballet staff to help reduce the levels of injuries during the busy periods.

Salaries were increased as follows from April 2008:

The rates from April 2008 are as follows:

Principal	£42,463.04
First Soloist	£36,753.05
Soloist	£32,914.74
First Artist	£29,307.73
Artist Yr 8	£27,623.27
Artist Yr 7	£27,370.46
Artist Yr 6	£27,117.49
Artist Yr 5	£26,905.21
Artist Yr 4	£25,722.91
Artist Yr 3	£24,583.91
Artist Yr 2	£23,729.45
Artist Yr 1	£22,048.07

b. Stage Management

Salaries increased by 2.7% from April:

Stage Manager	£35,682.41
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A Stage Manager has become Deputy to represent the two Stage Managers employed.

A 7% claim has been submitted from April 2009.

(vi) NORTHERN BALLET THEATRE

The year again saw a number of personnel changes amongst the dancers with a number of departures and an equal number of newcomers, all of whom joined the union. This is in no small part due to the work of deputies Toby Batley and Victoria Sibson.

The annual negotiations produced pay increases from April 2008 of 2.5% for dancers. This was disappointing given that the ACE increase to NBT was 2.7%. But other funding bodies had frozen or cut their grants and it is anticipated that the 2009 increase will also be 2.5%.

Stage Management also received a pay increase of 2.5%.

The company, which does not have a performance base, has continued a heavy touring schedule. It is hope that they will move into their new base in 2010.

Rates (2008-09)

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1st year corps	£337.74
2nd year corps	£372.08
3rd year corps	£394.11
4th year corps	£421.28
5th year corps	£444.34
Coryphee	£463.81
Junior Soloist	£489.95
Soloist	£522.75
Senior artist	£535.05
Leading soloist	£565.29
Principal 1	grade not currently in use
Principal 2	grade not currently in use
Principal 3	£647.29
Principal 4	£negotiable

Rates (2008-09) - stage management

ASM	£19,270.00 + £30.00 per day in production weeks
DSM	£23,000.00 “
SM	£24,190.00/£23,846.00 “
CM	£30,750.00

(vii) RAMBERT DANCE COMPANY

New Deputies were elected, Renaud Wisser and Alexander Whitley. A claim was submitted in February for an increase of 5% on all rates from April 2008. Dancers were also eager to reduce the requirement to attend all six classes and to reduce the six and a half hour day to six hours.

Management resisted the claim to reduce attendance on all six classes on the basis that the average hours including all these classes did not exceed 38 hours. However they did agree to the 5% increase on dancers' salaries.

Pay rates increased by 5% as follows:

Apprentice Year One	£17,800
Apprentice Year Two	£18,598
Dancer	£24,877
Dancer after 4 years	£28,067

A new Staff training and development policy has been applied across Rambert by which the dancers have access to monies to help continuing professional development

(viii) ROYAL BALLET

David Pickering resigned from being the Equity Deputy to work with the Royal Ballet Management and many thanks are recorded to him for his work. Richard Ramsay and Ernst Meisner were elected Deputies.

Negotiations finally concluded for a new Media Agreement which was for an annual consolidated payment of £3,000. This allowed the ROH to record up to 14 titles with the Opera for exploitation by broadcast and DVD. The payment is index linked and was backdated to 1st September 2007, increased to £3,135 in line with the April pay increase.

After negotiations a pay increase was accepted of 4.5% was accepted to cover a seventeen month period from 1st April.

Current rates from April 2008 are as follows:

First Soloist	£47,246.08
Soloist	£39,371.34

First Artist	£33,313.76 (plus seniority upgrades to £34,585.82)
5 th Year Corps	£30,306.92 (plus seniority upgrades to £31,193.88)
4 th Year Corps	£29,135.94
3 rd Year Corps	£27,965.96
2 nd Year Corps	£26,794.97
1 st Year Corps	£25,039.49

(ix) SCOTTISH BALLET

The Scottish Ballet House Agreement for dancers was finally concluded in 2008. The company continues to invest in new work and repertoire. Plans are well advanced for overseas touring to China in 2009.

	2007/8	2008/9 3%	2009/10 3%
Principle	34,012	35,032	36,083
Soloist	29,859	30,755	31,677
Coryphée	26,221	27,008	27,818
Artist	25,054	25,806	26,580

Stage Manager:	£27,000.00
Deputy Stage Manager:	£22,656.00
Assistant Stage Manager:	£17,000.00

(x) ATG/NEW ADVENTURES/ACT PRODUCTION

A new two year agreement commenced in November 2007 ensured an increase of the financial salaries by RPI plus 0.5% which resulted in an increase of 5.5 %. New salary rates are as follows:

Rehearsal salary	£401.00
Performance salary	£498.50
Performance salary (top up For those returning to production)	£533.00
Performance fee (principal)	£40.70
Performance fee (sub)	£30.60.
UK touring allowance	£224.20

The Company produced *Edward Scissorhands* throughout 2008 which toured internationally as well as the UK.

New Adventures also produced *Dorian Gray* but as this was a separate development project and dancers were employed under the conditions of the agreement but not the financial terms. The minimum weekly payment was £450. An agreement was made that should this development project be revived or extended it would be done under the financial terms of the New Adventures Agreement

(xi) BACKROW PRODUCTIONS/SWAN LAKE

The Company did not produce during 2008 so no renegotiations took place.

Rehearsal salary	£325.00
Minimum performance salary	£400.00
Minimum returnees	£425.00 (one contract only)
Minimum returnees	£450.00
Performance payments	
Featured	£25.00
Principal	£75.00

(xii) DANCERS – EURO/FIA DANCE PASSPORT

The passport continued to be marketed through *The Stage* newspaper, through posters and Variety Branches. Discussions continued with FIA members as to the effects of EU enlargement on the passport and the format changed to make it more accurate in terms of the detail of the scheme. A new card has now been produced. There is not a large take up of the dance passport amongst members.

I. Theatre Specialist Committees

(i) CHOREOGRAPHERS' COMMITTEE

The Committee had four quorate meetings during 2008. The Committee elections through the Journal were unsuccessful in that only 8 people stood for election and one person was disqualified. The Committee has subsequently tried to co-opt choreographers to bring the Committee up to size. The ARC Motion addressed concerns that the existence and function of the specialist committees is not well known and that steps needed to be taken to ensure that greater publicity of the Committees took place in advance of the elections through the Journal or registers.

Paul Mead was the sole representative of the Committee at the ARC

The Committee also sent forward a Motion to the Special Representative Conference asking for a change to the Rules to make the conference biennial rather than annual. Jacky Lansley attended on the Committee's behalf.

The Committee agreed that they would try to establish an Agreement for Choreographers working in Opera.

Paul Mead was elected as Councillor.

Committee members were:

Paul Mead	Chair & Councillor
Maggie Rawlinson	Vice-chair
Fran Jaynes	
Teri Scoble	
Huw Prall	
Jacqueline Lansley	
Natasha Gerson.	
Piers Gielgud	
Damien Delaney	
Dale Mercer	

(ii) HEALTH AND SAFETY THEATRE COMMITTEE

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. The Theatre Safety Committee published guidance on working on a raked stage. The work was completed on the guidance for the Noise Directive and the HSE published it on the internet and in book form. A form was agreed for the collection of data, accidents and near misses that should be returned to ABTT who are collecting it in the first instance. Talks are also in progress with the HSE to advance safety issues in the industry and to discuss ways of working together, sharing data as a starting point. The Theatre Safety Committee has been asked to provide some guidance on rehearsal room floors.

(iii) STAGE MANAGEMENT COMMITTEE

The Committee met five times during 2008. The Committee's representative to the ARC was Jo Bradman. The Committee's ARC motion sought to introduce conference call facilities such as Skype at Guild House. Sylvia Carter and Stephen Burnett were the Committee's representatives on the West End working party. Fiona Mott and Jo Bradman were the Committee's representatives on both the Subsidised Repertory working party and the Commercial Theatre working party. Brian was the Committee's representative to the Special Representative Conference.

Members of the Committee

Caron Lyon	Chair until November 2008
Jo Bradman	Vice-chair – Chair from November 2008
Sylvia Carter	Vice-chair from November 2008
Fiona Mott	Councillor
Beth Dibble	
Fiona Greenhill	Co-opted January, resigned September 2008
Prudence Haynes	
Stephen Burnett	
Sally McKenna	
Brian Perkins	
Graeme Reid	Co-opted January 2008

(iv) THEATRE DESIGNERS COMMITTEE

The committee met three times during the year. The Committee reluctantly agreed in the summer to accept the pay offers made by SOLT and the TMA. In the case of the SOLT uplift, whilst this represented a significant uplift of 21%, it was to cover a period of around 5 years during which SOLT has steadfastly refused to countenance a more comprehensive renegotiation of the Agreement. Whilst the Committee continues to wish that the benefits of this Agreement are maximised, it remains determined to secure improvements to the Agreement in the coming year.

Similar frustration is felt about aspects of the TMA/Equity Agreement. However, in this instance the TMA and Equity are currently negotiating some improvements to the wording to the Agreement.

Towards the end of the year the Committee developed a model *Sole Traders* contract to be used with Producers who are not part of any collective agreement with Equity and the intention is roll this out in 2009 along with additional information to support designers. The committee organised a number of visits to colleges to enable a designer to talk to students on design courses about the role of the union and joining Equity.

Ray Lett and Fiona Watt represented the committee at the ARC. The committee's 2008 ARC motion called for support from the union for continuing professional development to further members' creative abilities and was supported overwhelmingly.

Members of the Committee:

Sean Cavanagh	Chair
Ian Teague	Vice-Chair
Mark Bailey	
David Cockayne	
Simon Corder	
Judith Croft	
Becky Hawkins	

resigned April 2008

Mark Jonathan
Ray Lett
Johanna Town
Jeremy Walker
Fiona Watt
Becs Andrews – co-opted July 2008

(v) THEATRE DIRECTORS COMMITTEE

The Committee met four times during the year. The Committee's representatives to the ARC were John Carnegie and Patricia Doyle. The Committee's motion to Conference sought to achieve payment for members attending meetings on Equity's behalf (eg drama school visits) which was successful. A recruitment meeting took place during the Edinburgh Festival with Jeremy Raison and Alison Peebles as the guest speakers. The Committee worked on pay and agreement negotiations. The representatives from the Committee attending the Special Representative Conference were Di Christian and David Robb. The Committee worked on producing a postcard for the recruitment of directors which will be used in a recruitment initiative in 2009.

Members of the Committee:

Patricia Doyle	Chair
Nicky Diprose	Vice-chair
John Carnegie	Councillor from July 2008
Phil Willmott	Councillor until July 2008, co-opted September 2008
Rebecca Atkinson-Lord	
Ivor Benjamin	
Di Christian	
Kim Gillespie	
David Robb	
Alison Sutcliffe	
Richard Syms	
Jeff Teare	
Faynia Williams	

(vi) THEATRE FIGHT DIRECTORS' COMMITTEE

The committee met three times in 2008.

A review has been established to consider the continuing appropriateness of the Entry Requirements to the Fight Director's Register. Negotiations have not concluded regarding the Agreement for Fight Directors with the Producer bodies, with the committee paying special attention to the issues of Copyright & Rights.

The committee was represented at the ARC by Phillip Stafford.

Members of the Committee:

Malcolm Ranson	Chair
Renny Krupinski	Vice-chair
Andrew Ashenden	
Paul Benzing	
Nicholas Hall	
Kevin McCurdy	
Philip d'Orleans	
Phil Stafford	
Brett Yount	

J. Variety and Circus

(i) GENERAL

Going into 2008 a mixed picture had been emerging about the quantity of work opportunities available in the area of work covered by the Variety and Circus heading. While in some sectors such as street entertainment, burlesque and contemporary circus work appeared to be increasing in others, particularly traditional areas such as in Working Men's and Social Clubs and pubs appeared to be in decline. The smoking ban which came into force in July 2007 in England and earlier in other parts of the UK was cited by some as being a major factor. As a result of motions to the Annual Representative Conference, Equity commissioned some research into the problem in order to establish the true picture. A survey of members working in the variety was launched along with parallel surveys for venues, agents as well as research amongst entertainment groups. Some results of this process will be known in the spring of 2009.

Equity continued to work in conjunction with the new management at the Blackpool Grand, the National Theatre of Variety, which hosted some variety productions. More such productions are planned early in 2009. During the year a Scottish National Theatre of Variety was established at the Pavilion Theatre, Glasgow thanks to the hard work of the Scottish Equity Office and the Variety Branch. Events are already in the calendar throughout 2009.

Equity progressed work with the European section of the International Federation of Actors (EuroFIA) with the aim of improving the terms on which dancers are employed when working overseas in Europe. EuroFIA has adopted the model clauses developed by Equity's working party to use a frame of reference for dancers and a negotiating tool for unions for incorporation into their individual workplace agreements and contracts. The model contract was also circulated to UK agents placing dancers abroad. In response to a request from members, Equity also established a working party to look at the concerns of pole dancers, primarily in the corporate and teaching sectors and this work is ongoing.

For the first time, Equity staff had a presence at the British Juggling Festival in Doncaster which was a major success. Also attended for the first time was the International Brotherhood of Magicians event in Eastbourne and this, like the other magicians events recently attended, was also positive from a membership liaison perspective.

Entertainers who had entertained the forces during wartime conflict were again represented at the Remembrance Sunday Parade, albeit by a decreasing number of available Equity members.

(ii) MEMBERSHIP

Through the activity of organising staff supplemented by the dedicated Recruitment Organisers and the work of the Variety Branches Equity saw a strong growth in new membership in the Variety and Circus areas. Overall membership in the Variety Branches increased in keeping with a similar increase across other areas of work. One of the principal benefits of membership, the public liability insurance, was further enhanced in 2008 with an extension of some limited benefits to Student Members while still in full-time education.

As well as visits by Equity Organisers to places where members work in the Variety and Circus field Equity also had a presence at as many festival and events as possible that had national importance or at which variety performers were present in significant numbers in order to maintain Equity's profile. Many of the Variety Branches have participated in this activity as well as their own initiatives to recruit and retain members. Branch members provide their services on a purely voluntary basis and their hard work and dedication is always appreciated.

Examples of some of these events, festivals and meetings attended are as follows: the Blackpool Magicians' Club Convention in Blackpool and International Brotherhood of Magicians Convention in Eastbourne, the Leicester Comedy Festival, the Clowns International Festival in Bognor Regis, the Winchester Hatfair for street arts, the Keeping it Live! Showcase in Stratford-upon-Avon, the London Burlesque Festival, the Stage Party in Blackpool, Glastonbury, Miss Pole Dance UK and the Funny Festival at the Comedy School

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in London as well as the now regular summer season visit to as many of the entertainment venues in Blackpool as possible.

Also visited were circuses, circus showcases, theme parks and visitor attractions, holiday centres, exhibitions, agent showcases and meetings with students on variety and circus related courses.

(iii) BRANCHES

There is a network of 18 Variety Branches covering the UK and variety members are encouraged to attend meetings either where they live or work. Branch meetings are advertised in the Equity Magazine, through branch newsletters and increasingly through branch websites and / or email communications. Some Variety Branches which have set up websites with the available template have opted to set up directories of local members in order to advertise their services.

Branch meetings provide members with the opportunity to discuss work related concerns with both staff and other members. Members can also learn of any developments within the union which may affect and interest them. Each branch is also entitled to put forward a motion and an amendment and send representation to the Annual Representative Conference. Frequently, guest speakers from the industry are arranged along with social and fundraising events for their benevolent funds and sometimes for local charities and appeals. Branches also instigate local campaigns when, for example, venues are threatened with closure or disreputable employers or agents operate. The East Anglian Variety Branch celebrated its 25th Anniversary with a series of events in November and December.

Regular meetings between staff and Variety Branch Secretaries were held during the year where Secretaries could report on the activities in their branches and raise matters of concern brought to their attention by branch members. These meetings are also an opportunity for newer Branch Secretaries to gain knowledge from those with more experience. Variety Branch Secretaries are also automatically part of the Variety Advisory Committee and through this channel also they are kept up to date with important developments within Equity and the entertainment industry which they can pass on to their Branches.

The Variety Branch Secretaries completed a revision of the Variety Branch Rules this year. The downturn in work for some branch members was frequently discussed along with the effects of the smoking ban. The Licensing Act and Noise at Work and their effects on members were also discussed along with the Agency Regulations which were being amended. Contractual issues such as cancellations, late payments and 'no pick-ups' also continued to feature.

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

(iv) VARIETY ADVISORY COMMITTEE

The Committee comprises 12 elected members, the 18 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.

An election was held in the autumn for the 12 elected members of the Committee. A list of these elected members together with other components of the Committee can be found in **Appendix F**

The Committee met six times during the year and discussed a wide range of issues of concern to Variety members which included: standard contracts used by Variety Artists such as the VLEC Act as Known which was undergoing revision; the National Theatres of Variety in Blackpool and Scotland, the Licensing Act; the Animal Welfare Act, the Agency Regulations, Arts Council funding; the Low Emission Zone in London; the Noise at Work Act; the ban on the import, sale, hire and manufacture of 'samurai swords' included as part of the

Violent Crime Reduction Act; the government's introduction of the points-based migration scheme for work permits for workers coming to the UK.

A working party set up by the VAC to review Equity's variety contracts held further meetings in 2008. Amendments to the VLEC Act as Known contract were finalised as was a contract which could be used for the engagement of dancers overseas.

The VAC sent two representatives to this year's Annual Representative Conference in London and many from the VAC attended the ARC in other capacities ie. as Councillors or as representatives of their Branches. The VAC's motion calling for Equity to confer with fellow unions in entertainment to develop an attitude to the Arts Council England was unanimously supported.

The VAC paid tribute to their long standing chair, Bunny Lewis who died in November 2008.

(v) VARIETY AND LIGHT ENTERTAINMENT COUNCIL

This body comprises Equity, the Musicians' Union and representatives of management and agent bodies. The member organisations are as follows: Equity, Agents' Association, Musicians' Union, Association of Circus Proprietors, Institute for Sport, Parks and Leisure, Licensees Unite, Society of London Theatre and the Theatrical Management Association. 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 of the Council are generally held four times a year, at the respective offices of Equity, the Musicians' Union, the Agents' Association and the TMA with the Chairship alternating between the Joint Secretaries. Equity is represented at meetings by its elected Variety, Light Entertainment and Circus councillors.

In essence, the function of the VLEC is to ensure the good order and practice of the variety and light entertainment industry, to ensure the appropriate contract is used for every engagement and to resolve disputes formally or informally. There were no formal dispute hearings in 2008.

Some issues discussed at the meetings during the year included: the revision of the VLEC contracts; further amendments to the Agency Regulations; the Low Emission Zone in London; National Insurance; the introduction of the points-based work permits system and the smoking ban and pub and club closures. The VLEC 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 has continued to be widely used since its wholesale revision in 2003 and is still regarded as being the industry standard benchmark for booking acts. The contracts themselves are still predominantly distributed in the printed pad format but the electronic version is also available. Equity's contracts working party submitted some revisions to this contract which were incorporated when the contract was reprinted towards the end of the year. These were to the clauses on health and safety; recording and broadcasting and children's entertainers.

b. VLEC Floorshow Contract

The contracts working party put forward some amendments to the terms of this contract which have been agreed. The contract will, however, need further revision in 2009 in line with

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changes to employment legislation on disciplinary and grievance. This year, an increase to the rates slightly above inflation of 5% was agreed on all financial items except the subsistence and touring allowance, which increased in accordance with TMA contracts. These rates are in place from 1st November 2008 to 31st October 2009. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£333.00 per week
Twice Nightly (up to 12 performances a week)	£357.00 per week
Subsistence (first 10 weeks)	£99.00 per week
Touring Allowance	£185.50 per week
Understudy Payment (per week)	£29.30
Understudy Payment Lead Role (per performance)	£30.80
Understudy Payment Other Role (per performance)	£22.30
Understudy Payment Ceiling	£72.30
Photocalls	£22.90
Public Holiday Performances	£58.00
Illness Payment Ceiling	£58.00

c. Standard Overseas Contract

The VAC contracts working party completed the drafting of a new contract to replace the defunct version which used a deposit system. The new contract has been endorsed by the VLEC and made available to agents. Equity's working party will continue to work with EuroFIA who have fully supported this contract and have put forward the clauses as model terms which can be incorporated into each member country's contracts of this nature. The aim is also to compile a list of appropriate minimum rates on a country by country basis of which members can be advised.

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 members' experiences, usually negative ones, while working abroad for UK or overseas managements and is then able to advise members of these experiences.

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 2010 and allows for the rates to increase by RPI + 1% in January each year.

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:-

	2008	From 2 nd January 2009
Cruise Ship	£2,691	£2,669
Holiday Camp / Theme Park	£1,964	£2,001
Floorshow	£1,964	£2,001

For any work in excess of the 3 weeks an additional fee of not less than £655 (£667 from 2nd January 2009) per week or part thereof will be paid.

Daily Rate £197 (£201 from 2nd January 2009)

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.

(v) CLAIMS

Members working in the field of variety, light entertainment and circus predominantly do so as independent acts, rather than as part of a cast, and Equity's service in resolving individual disputes and legal claims on their behalf is of particular importance to them. The service is performed by those Equity Organisers with variety responsibilities based in Guild House and around the UK. A majority of the claims arise from breaches of contract by cancellation or non payment of which many 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 directly by the Organiser concerned, with a small number referred to local solicitors. The County Court is normally used with some judgments referred to the High Court for enforcement.

Aside from these breaches of contract claims members often need advice on more complex matters such as intellectual property rights including copyright. This can include individuals or companies using the same or similar trading names and 'passing off' where one seeks to gain from another's reputation. The widespread use of the internet has given rise to many of these issues which had not been such a problem in previous years. The number of all claims in this area of work has continued to increase year on year.

The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £132,961 on behalf of members during the year for variety claims. A further amount of £16,586 was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are detailed elsewhere.

(vi) CHILDREN'S ENTERTAINERS

There are currently over 1250 members registered on the children's entertainers register and they remain an active and vibrant part of the union. Two open meetings were held for children's entertainers in November 2008 continuing the pattern of having a London meeting and an out of London meeting, the latter being held in Cardiff this year. Both meetings had wide ranging discussions on any matters affecting the work of children's entertainers. A meeting had been held with representatives of Yellow Pages about the structure of their directories earlier in the year and the response of this organisation was a major topic of discussion. Also important were forthcoming changes to the Criminal Records Bureau disclosures system with an extra layer of registration due to be added in 2009 called the Independent Safeguarding Authority. Equity's online directory of children's entertainers was discussed as the directory, along with Equity's main website, had been redeveloped. One change was that members were able to include a link to their own websites which most now have. Some possible further enhancements to the directory were put forward. Health and Safety issues were also discussed in relation to bubble and smoke machines, risk assessments and the giving away of sweets and prizes with entertainers exchanging their own tips and advice.

(vii) CIRCUS ARTISTS

Through the VLEC, Equity provides a Circus contract which is being used by Association of Circus Proprietors (ACP) members which make up the major employers within the commercial tented circus field. There were no reported problems or disputes arising from it during 2008. Many circus performers in this sector joined the union, commonly as Visiting Artists as a high proportion of performers are based overseas. Changes to the way work permits are dealt with were implemented from November 2008 had an impact on the sector. Employers now have to register as sponsors and have a greater responsibility in ensuring their workers comply with visa requirements but have less restriction in whom they employ.

Equity and the Association of Circus Proprietors were involved on the task force and managed to gain some concessions. For example, performers would have had to return to their country of residence before obtaining visas and there would have been a one year limit for entertainers, which was insufficient for many circus employers. It was agreed that extensions to the one year would be allowed to be applied without the entertainer having to return home.

Travelling circuses were also affected by the introduction of the Low Emission Zone (LEZ) in London where vehicles of a certain emission standard have to pay £200 to move within the zone. The zone covers much of the inside of the M25. Certain converted 'showman's' vehicles could register to pay a zero rate but there was a lot of inconsistency in application of this exemption.

There was a further consultation on the Licensing Act during the year with the idea of an annual travelling licence again put forward, amongst other things. Again there had been inconsistency in how local authorities apply the act with some not requiring licences to be applied for and others being more strict. There was a high profile dispute in one area of the country where the circus was only allowed to go ahead if the clowns did not blow their trumpets.

The Circus Arts Forum, of which Equity is represented on the board, did not have its funding renewed by Arts Council England in 2008. It therefore had to work out a way to move forward without this funding and part of this was rebranding itself as the Circus Development Agency. There was a launch of this new organisation in September in Bristol. It continues to act as an advisory and advocacy body for circus, primarily engaging with industry practitioners through its website.

(viii) STAGE HYPNOTISTS

The public liability insurance for Stage Hypnotists, which is subsidised by Equity remained available at a similar rate to the previous year. A small number of members had taken up the insurance and there had been no claims to date.

(ix) 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.

Equity has maintained contact with the Independent Street Arts Network, which is a network of festival organisers and employers and commissioners of street arts rather than performers and also with the National Association of Street Artists (NASA) which only represents performers and practitioners.

The public liability insurance top up available for fire performers and clown cars, predominantly used by street performers, continued to be well subscribed with now over 300 members taking up the subsidised cover.

(x) POLE DANCE PERFORMERS AND TEACHERS

A successful open meeting for pole dance performers and teachers had been held in Derby in November 2007 and, from that, a working party had been formed to look at how Equity could provide specific assistance for members working in this field. This working party's brief was to look at the area of freelance paid performance and teaching rather than the work, mainly for tips, in 'gentlemen's clubs'. A series of meetings was held throughout 2008, mainly in London. The working party has drafted contracts for use where performers are booked to provide a performance or where they are booked to provide a freelance teaching session, in both cases for an agreed fee. The copyright of performance has also been looked at as many dancers choreograph their own or others' work and needed advice on protecting it. Raising the profile of the art form was also high on the agenda. This work will continue in 2009.

(xi) SOCIAL, WORKING MEN'S AND OTHER CLUBS

Equity maintained its positive working relationship with the Working Men's Club Institute Union (WMCIU) which administrates the Committee of Registered Clubs Association (CORCA) which 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.

The contract between Equity and CORCA is still in place and can be issued by the constituent bodies of CORCA for artists who perform in their clubs although, we know in practice, that the majority of clubs do not.

There were many stories about the closure of clubs and Equity has been in contact with the WMCIU about this and have received assistance with our survey. Many factors have been cited by clubs as the reason for their reduced business. The smoking ban, drink prices compared to cheap supermarket alcohol an ageing clientele and the economy have been the most commonly stated.

(xii) HOLIDAY CENTRES, THEME PARKS AND VISITOR ATTRACTIONS

Overall, this area of the tourist industry is a large employer of entertainers. The larger holiday centres tend to have a resident entertainments team and also present visiting cabaret performers such as vocalists, live bands and comedians. Children's entertainment plays a major role in some groups' offerings and frequently circus and street performance style entertainment is available.

Visitor attractions including heritage sites and theme parks often seek to 'animate' their venues with costume characters and other live performers in order to add value to the visitors' experiences. Organising staff visited many of these theme parks and holiday centres and other sites which employ performers as well as maintaining its long-standing relationships with the major holiday groups. Butlins and Pontins camps were visited along with sites run by Haven & British Holidays, Warner, Cinque Ports and Bourne Leisure as well as independently run centres and those operated by local authorities. Where possible, Equity ensures that entertainers are employed on good terms and enjoy favourable working conditions and assists and represents members with disputes.

(xiii) LICENSING ACT

There was a further consultation on the Licensing Act towards the end of the year with the Culture Select Committee where Equity, the Musicians' Union and other stakeholders made a presentation. The key points put forward were for an exemption for small venues offering live music and 'low risk' music events and for the annual licensing of travelling entertainment. The outcome of this consultation will be known in 2009.

(xiv) ANIMAL WELFARE ACT

Equity councillor and circus practitioner Chris Barltrop represented Equity at various meetings with MPs and Department for Environment, Food and Rural Affairs (Defra) throughout 2008 to discuss the implementation of the Animal Welfare Act. Following the publication of the scientific report concluding that performing animals did not suffer any more than other captive animals, at the end of 2007, progress had been fairly slow. A detailed meeting towards the end of the year had discussed the transportation of performing animals.

(xv) SAMURAI SWORD BAN

A ban came into force in April 2008 on the sale, hire import and manufacture of curved bladed implements of a certain length, described as 'samurai swords' under the Violent Crime Reduction Act 2006. This ban inadvertently affected members who use real and imitation swords in their act including 'belly dancers' and the like. Equity sought assurances from the Home Office that members legitimately going about their business as entertainers would continue to be able to use swords, and buy new ones, as before. Some assurances were received that entertainers' work would not be disrupted although no outright guarantees could be given. As with any new Act the lack of case law when it is introduced means that there is no judges' interpretations of it to cite. There had been no evidence of any problems with this specific legislation by the end of the year.

K. MODELS

In December 2007, following requests from models working in the fashion industry, Equity agreed to take models into membership who had evidence of professional work within the industry, for example photographic, catwalk, promotional and commercials.

One year on Equity has recruited 56 models and the models register has increased to 168. This is significant progress in recruitment.

New recruitment materials have been utilised which have been well received by the models who had been asking for a particular format which was small and portable. These recruitment materials have been used in many locations where models work, and specifically in the Model Sanctuary which is now an integral part of London Fashion Week. The Model Sanctuary has been visited on a daily basis during fashion week by various members of the Organising staff

Matt Hood has visited a number of events in which models are engaged to ensure that alongside the recruitment materials, models have the chance of talking directly to an Equity Organiser. He has visited to date MODA, National Wedding Show, Workwear & Corporate Clothing at the NEC, Pure, Off Price Show, Sun & Swim at Olympia and the British Bridal Exhibition in Harrogate. A visit to the Clothes Show live is planned for December

A Models Committee has been created, consisting of the Models who first attended organising meetings and a Chair Victoria Keon-Cohen was elected with Dunja Knessevic as Vice –Chair, who had made representations to the Union on Models behalf. The Chair spoke to their first Motion at the ARC, which was an enabling Motion asking the Equity Council to consider services to Models. There is still on-going work to be done in bringing this Committee to full strength.

In terms of Equity's aim in achieving standard terms of conditions of employment, huge progress is being made. It has been agreed at a recent joint meeting with the British Fashion Council that terms and conditions of employment should be agreed both for the catwalk and other professional work, and that these terms should be jointly agreed by Equity/BFC and the Association of Model Agencies (AMA). Whilst no doubt, the AMA are going to continue to make this difficult, it is hard to see that they will be able to withstand the pressure exerted on them to comply, not least against the backdrop of negative publicity should they refuse.

The BFC would consequently make it a condition of its contracts with Designers for London Fashion Week that they adhere to the Equity/AMA/BFC contract for catwalk Models.

In terms of advice to people wanting to become models, Equity is doing some work on this with Every Model Magazine, who is reaching out to models who are represented by AMA members. This magazine is on-line, and the Editor is attempting, with our help, to establish a Code of Conduct for Agencies. We have provided guidance on Agency contracts and good practice to this magazine and are placing an article in each issue. The AMA is additionally in the process of developing a website that contains advice about becoming a model and Equity will be signposted on this site.

Finally we have entered discussions with Dance UK as to the possibility of extending some of their Healthier Dancer advice to models, particularly on nutrition and general health, and to consider the possibility of developing seminars or road shows that bodies such as the AMA and BFC could purchase.

It has been agreed that once sufficient progress has been made on the above initiatives, there will be an official media launch with all parties present, including the Greater London Authority and London Development Agency. The hope is that the status of this event will create a positive story on the professionalization (though unionisation in part) of models and the model industry, and move the media from the focus on the issue of anorexia, which whilst important, is not the main focus of concern. The media launch, if successful, will boost publicity of Equity representing models, and should lead to a higher public consciousness of the Union's role.

3. RECORDED MEDIA

A. Cinema Films

(i) AGREEMENT

In 2008, there were 47 films made with significant budgets and 21 films made with budgets under £2.5 million. 53 films were made under Option A, with 15 made under Option B. 59 films were made by PACT members, with 9 films made were made on our promulgated cinema agreement. This is a total of 68 films made in 2008, compared to 70 last year. It is difficult to judge whether the total US spend on film in the UK is down or up, as *Prince of Persia* was made here in the latter part of the year and this film is one of the highest budget films ever made in the UK. This is balanced by the fact that fewer large-budget Hollywood films were made here than in previous years. It is hoped that production will pick up in 2008, due to the weak value of the pound against the dollar and Euro, which will 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 claim was submitted to Pact for major revisions to be made to the Cinema Films Agreement and this is currently under negotiation.

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

CINEMA RATES from 1st September 2003

	<u>Basic</u>	<u>+280%</u>
Daily Rate	£100.00	£380.00
Weekly Rate	£400.00	£1520.00
Minimum Variation Rate	£1095.00	£4161.00
Overtime Variation Rate	£3285.00	£12483.00
Stunt Performer Daily	£420.00 inclusive	
Stunt Performer Weekly	£1680.00 inclusive	
Stunt Co-ordinator Daily	£534.00 inclusive	
Stunt Co-ordinator Weekly	£2135.00 inclusive	
Stunt Insurance daily	£12.15	
Stunt Insurance weekly	£24.30	
ADR Session rate	£220.00	
ADR Session rate	£71.00	
Low Budget Film		
Re-voicing session	£75.00	

B. Pan Industry Discussions

Discussions have continued throughout the year on trying to reach a pan industry agreement within television. Whilst the desire remains for all parties to achieve this agreement, it has proved very difficult to reach common ground. Most of the time has been spent by the employers group discussing the matter amongst themselves to agree on a joint position to which they could all sign up to. There have been numerous proposals and counter proposals delivered in an effort to move the issue forward culminating in a proposal from the employers in November which was still fundamentally unacceptable to the Union.

Discussions have included representatives of BBC, ITV, Channel 4, Five, S4C, Sky, PACT and TAC with Equity liaising closely with the PMA and the CPMA. The PMA have written to the employers group directly expressing their extreme concern over the current state of discussions and have voiced doubt whether a pan industry agreement is possible in the current economic climate. An all day meeting is planned for February to identify whether there is sufficient agreement to take this issue forward and conclude an agreement.

C. New Make For New Technology

2008 saw the consolidation and promulgation of the existing New Media guidelines/agreement established over the preceding 12 months. The New Media Working Party established by Equity Council in 2007 has had a very busy year in which it has fortified its position within the Union and has continued to advise Council, members, staff and agents. The current membership of the working party is:

Jean Rogers	Vice President & Chair
Laurence Bouvard	Audio Committee
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

Plus:

Representatives from the Personal Managers Association (PMA)

Representatives from the Association of Voice over Artists (AVA)

At the Working Party's meeting of May 2008 the following recommendation was agreed and was endorsed at a subsequent Equity Council meeting:

'Equity negotiated a groundbreaking interactive games agreement with Electronic Arts Ltd in 1995. The agreement was broadly based on the Screen Actors Guild Agreement and has worked successfully for many years. As Council is aware the intervening period has seen an explosion in the games industry, research conducted by PriceWaterhouse Cooper has confirmed that the global games industry in 2009 will be worth \$50 billion and that annual growth will reach 11.4% this figure compares to annual growth in film at 5.3% and TV 8.9%. It is clear that this industry is and will continue to be a source of employment of our members and EA Ltd are properly the leading games manufacturer with revenue of \$3.091 billion with production bases in the UK, USA and Canada.

Within the English Speaking Group of FIA Equity, SAG and ACTRA have identical collective agreements with EA Ltd. Recently the three Unions have sought to renegotiate the terms of the agreements as many of the provisions are now out of date and more importantly the three Unions wish to establish a system of on going payments based on sales of the games. Unfortunately all the Unions are experiencing difficulties in encouraging EA Ltd to the negotiating table.

In an increasingly global industry it would seem prudent to look to one global Interactive Games Agreement between Equity/SAG/ACTRA and EA Ltd therefore this Future Media and Technology Working Party recommends to Council that Equity takes the lead within the ESG-FIA and seek to initiate joint negotiations with our colleagues in ESG with a view to establishing the first global collective agreement in this area. An agreement with EA Ltd could provide the benchmark for the promulgation of its terms for other games manufacturers.'

The recommendation was endorsed at a meeting of the English Speaking Group (which is made up of Screen Actors Guild, American Federation of Television and Radio Artists, Alliance of Canadian Cinema, Television and Radio Artists, American Actors Equity, Canadian Actors Equity and Media Entertainment and Arts Alliance) and a meeting of the Federation of International Artists at its presidium held in Morocco October 2008. The next steps for the New Media Working Party and Equity is to enact the terms of the motion with our sister Unions which will be a large task during 2009.

The 2008 ARC saw the official launch of the New Media Deals booklet which was produced by the New media Working Party and staff. The document details the agreements/guidelines negotiated by the Recorded Media department eg podcasts, Mobisodes, Internet only and computer games. The document contains examples of contracts to used on these new

platforms along with a briefing of the relationship between the English Speaking of FIA, listed above.

The Working Party sees part of its role as a conduit of information between those members working within New Media and Council and the wider membership and to that end the Working Party at its December 2008 meeting passed the following recommendation to Council:

“The New Media Working Party recommends that Council endorses the invitation to Ben Keen new media specialist to address the Council Films Working Party, the Television Working Party and the New Media Working Party. The New Media Working Party believes that all three aforementioned working parties and all Equity members would greatly benefit from hearing a specialist’ presentation on the impact of the technological changes facing every aspect of the audio visual industry. The industry is not only facing huge changes in the manner in which the consumer accesses material but also how production the revenue models employed on film/TV /games will need to change which will have a direct impact on the Unions collective agreements.”

D. Television

(i) INDEPENDENT TELEVISION PRODUCERS (PACT)

a. General

2008 saw the level of production across the five terrestrial channels and UK secondary totalling in excess of 220. As with previous years the BBC continues to be the biggest commissioner of independent productions. Towards the end of 2008 the number of productions began to dwindle. The general feeling is that the television industry will not be immune from the economic downturn the country is facing and therefore the expectation is that the sector will be very slow during 2009. The forthcoming year will see the main UK broadcasters seek to revise the terms of trade negotiated with the Producers Alliance for Cinema and Television (PACT) as the broadcasters believe the balance shifted too far in favour of the independent sector.

Whilst the UK secondary channels continue to commission productions the numbers have fallen and the budgets have been reduced.

As with previous years the impact of new technology eg Video on Demand, mobile devices , download to own and download to rent are being keenly felt within the television industry. Equity continues to engage with the rights holders in the broadcasters to ensure that members’ performances utilised on the new platforms are appropriately remunerated. Equity has successfully negotiated agreements with the BBC for titles accessible via the iPlayer along with the equivalent platforms with C4 4oD and ITV via ITV.com. The agreements reached require the broadcasters to supply information on the titles on the services along with cast details and the number of unique visitors to each site. The broadcasters pay to Equity a sum of money for a 12 month period and that payment is then distributed by British Equity Collecting Society (BECS) which as reported elsewhere in the Annual Report which is the collecting society for performers run by performers.

Equity has also successfully concluded negotiations with the aforementioned broadcasters and other rights holders’ covering download to own of members work via Apples iTunes. The members’ share of royalties from the download price is distributed pro rata according to the member’s original earnings.

Equity continues to be at the forefront of establishing agreements with a wide range of rights holders which allows members work to be accessible via the array of new and emerging platform delivery systems.

As reported in last years Annual Report Equity launched a separate website www.tvischanging.com on the back of the pan industry negotiations and its usefulness and relevance is greatly appreciated by everybody in the industry. To date there have been over

33,000 unique visitors to the website along with over a 1,000 questionnaires completed on line. The news section of the website is updated regularly and the frequently asked questions section is updated regularly and is a reflection of actual questions asked by members.

As part of the pan industry negotiations it was agreed that a number of open meetings/seminars would be organised with invitations sent to members. Agents, casting directors, broadcasters and producers to attend. The purpose of the meetings is to enable Equity staff to inform members what the Union has been doing on their behalf, distribute literature, booklets and factsheets produced as part of the TV is Changing campaign and run through the web site detailed above. More importantly it would give members the opportunity to tell the negotiators what they expect from the union in our ongoing talks. There have been a number of such meetings in Liverpool, Manchester, Cardiff, Leeds, Canterbury and Edinburgh at the time of writing a further meeting is being organised in Belfast. The attendances at the meetings have been extremely encouraging with, for example, more than 125 members at the Manchester event.

The Recorded Media department continue to undertake as many set/studio/location visits as possible and staffs have met with many members up and down the country.

b. Agreement for Main, Walk-on and Background Artists

There has been no separate discussion with the Producers Alliance for Cinema and Television for the revision of the 2007 Equity/PACT Television Production Agreement. All discussions relating to the agreement has been subsumed within the pan industry discussions.

The process of the pan industry negotiations have been long and extremely frustrating for the Union as the process has demonstrated that over the preceding 12 months the opportunity for consensus within the employers grouping eg broadcasters' and independent producers was very limited. The process has also demonstrated how advanced the Union has come and now has a breadth of knowledge of the issues and technology which will serve the negotiators should the pan industry continue in its envisaged format or not.

At the time writing and following a proposal from the employers group a period of consultation is underway with the Television Working Party and the representatives from the Personal Managers Association (PMA) with a scheduled further meeting with the employers early in January 2009.

c. Main, Royalty And Walk-On Agreements

No negotiations have taken place separately with ITV as all negotiations have been subsumed by the pan industry talks throughout the year. Unfortunately the pan industry discussions have progressed very slowly in the past year due to Equity waiting considerable time to hear back from the employers.

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.

ii. ITV

Day to day issues on productions made by ITV have been dealt with on an ongoing basis. Due to the difficult economic climate there has sadly been a real decline in productions made by ITV and the majority of the work has been on the long running titles. Forum meetings continued to take place throughout the year on the production of *Coronation Street* to deal with workplace issues. This forum has provided a useful mechanism for discussion on future concerns before they become disputes. Members found these meetings very useful and welcomed the opportunity to have open discussions with the management with the support of their union. Equity was approached by ITV about the proposal to make short video vignettes for *Coronation Street* which would be available to view online at ITV.com. Equity has been supporting the cast in these negotiations. ITV are very keen to increase their online presence and increase access to their programmes wherever they can and therefore the cast are being

asked to do extra work for these new media platforms. The challenge Equity has faced is to ensure that the best rates are being paid for this work.

A number of members who worked regularly on the production of *Emmerdale* as walk on artists received a letter from ITV informing them they were no longer regarded as part of the regular pool of walk on and background artists on the production. Obviously this was very upsetting and distressing for these members. Equity explored a number of options on how best to support these members. Legal advice was sought but there were no legal arguments we could use in respect of unfair dismissal or redundancy. Equity met with ITV to discuss our concerns. There were some positives that came out of the meeting. ITV did apologise for the way in which this matter was dealt with and assured Equity that union membership and age were not factors in their decision but was purely an artistic exercise. They assured Equity that they are seriously committed to offer work on big scenes to former regulars. Most importantly ITV agreed to write to all agents stressing the requirement to adhere to a 'code of ethics'.

Discussions continued with ITV regarding the use of members work on new media platforms. ITV launched a catch up service via ITV.com in April 2007 and was rebranded as the ITV Player in 2008. This is a free service to consumers and offers consumers the ability to catch up on programmes / episodes within a 30 day period (the 30 days is measured from the first transmission of the last episode). None of these programmes can be downloaded, stored on any device or passed on to peers. ITV offered a significant sum for this service to cover 12 months and a maximum of 1000 hours being available for catch up at any one time. ITV has provided data from the first 12 months which showed that there has not been a huge take up of the service. The most popular programmes have been *Emmerdale* and *Coronation Street*. Equity is still in negotiation with ITV regarding the second 12 months license fee for the catch up service which has been extended to Virgin Media. The license fee will take into account this additional usage allowing Virgin Media customers to access more than 40 hours of programming on demand. These payments will be distributed by BECS. Payments have been made during the year for the use of clips online and on mobile phones.

iii. BBC TELEVISION

a. Agreement

Following on from the terms of the two year deal that was concluded during the negotiations in 2007 an additional increase of 2% was applied to all the minimum fees contained within the Equity/BBC Television Agreement effective from 1st August 2008.

b. Main Contract Fees

Following the 2% increase the range of fees are now:

Weekly Fee	£556.00
Dancers	£587.00
One Day Fee	£362.00
One Day Documentary (6hours)	£245.00
Voice Session Fee	£189.00
Stunt Performers	£357.00
Session singers	£208.00
Fittings/Read-through (full day)	£56.60
Fittings/Read-through (1/2 day)	£29.00
Theatre Extracts (up to 3 mins)	£47.40
Theatre Extracts (up to 5 mins)	£72.10

Full details of all Fees are available on the Equity Website.

c. Walk-ons and Supporting Artists

Following the 2% increase the range of fees are now:

<i>Supporting Artists</i>		<i>Walk-Ons</i>	
Day Fee	£85.50	Day Fee	£105.70
Night Fee	£93.70	Night Fee	£127.90

d. Expenditure on Artists

During 2008 the total fees paid to performers by the BBC was £44,863,151.00. The Repeat Fees paid from BBC 1 and BBC 2 was £15,713,338-00 and BBC 3, BBC 4, CBBC and Cbeebies paid £1,668,874.61.

e. Number of Contracts Issued

In 2008 the BBC issued 10,394 main contracts, 9,596 Walk-On contracts and 37,701 Supporting Artist contracts.

f. BBC Catch Up Service 2008/09 (7day catch-up iPlayer and series stacking)

Following on from the success of the 2007/2008 agreement further negotiations were held with the BBC. It was agreed that a new one year agreement would come into effect from the 1st July 2008 to the 30th June 2009. The terms permit the BBC to broadcast up to 5,200 hours of 7 day catch-up TV and up to 780 hours of series stacking. Equity also secured from the BBC a total payment of £560,500 which will be paid to Artists via BECS.

g. BBC HD (High Definition) Service

The BBC's HD Channel was launched in the spring and as a result an extension to the licence was agreed for a further 12 months from the 1st April 2008 to 31st March 2009.

The HD Channel is currently available via Freesat, Virgin Media and Sky. The channel is not currently available on Freeview. Plans are in development that may make it possible to get HD on Freeview during 2009 but viewers would need to obtain an HD Freeview box.

Equity agreed to the continuation of the licence and secured a payment of £21,000 to be distributed to Artists via BECS.

At the time of writing this report negotiations are on-going with the BBC to extend the licence for a further 2 years from the 1st April 2009 to 31st March 2011 and to also increase the amount of money paid to the artists.

h. BBC-3 – Programme Premieres – bbc.co.uk 2008/09

Negotiations were concluded to extend the agreement for another year from April 2008 to March 2009 to premiere programmes produced for BBC-3 7 days prior to transmission.

The fee paid to BECS was increased by 4% to £45,900 to cover up to 15 comedy and 5 drama series.

(iv) BBC TELEVISION ROYALTIES

The payaways to Equity members for the financial year 2007/08 as a result of secondary exploitation totalled £23,441,058 (this includes all media activity – television exploitation, video/DVD, radio, music, audio books and digital media). This figure represents a 2.7% fall against the 2006/07 payaway. However, 2006/2007 was an exceptional year brought on by the runaway success of DVD releases of Little Britain and Doctor Who. It should be noted that this year's figure shows a 40% increase on the 2005/2006 total.

Enclosed at Appendix I on page 153 is a graph that shows the year on year totals and a breakdown of UK Gold, UK Other, BBC Prime and other Royalties and Residuals.

Additional highlights related to the payaways made to Equity members include:

- BBC Worldwide continues to be Europe's number one programme distributor with profits up 6.9% from last year
- UK Gold payaways to Equity have increased by 22%
- The figure for BBC Prime has fallen this year for purely administrative reasons. The majority of this figure is now incorporated into the overall royalties section.

E. Television Commercial

TV COMMERCIALS INSTRUCTION

After consultation meetings involving the Advertising in New Media Working Party and the PMA, CPMA and CDG, Equity are on the cusp of negotiating a new protocol for the employment of artists in advertising and promotional material.

This process involves 2 Phases and Equity are at the tail-end of Phase 1, which has involved modernising and agreeing the terms and conditions of the '91 TV Commercials Agreement and standardising the Artists' Declaration Form (ADF).

The ADF will be available prior to castings and will contain limited information but the minimum required for insurance purposes. It will enable the artist to concentrate on the casting session and not be expected to answer very personal questions unless they are recalled.

The new protocol is a best practice document and is in its 11th draft and has been largely agreed by the IPA and endorsed by the Equity Council.

The Council expressed special thanks to Roger Martin for all the hard work he has put into drafting the Protocol.

In Jan '09 we will be entering into Phase 2. This Phase will involve negotiating the Walk On section of the new Protocol along with fees and usage, paying special attention to all the New Media platforms.

Members of the Advertising in New Media Working Party:

Jean Rogers Vice-president & Chair
John Webb
Peter Barnes
Roger Martin
Alan Thompson
Riky Ash
Jim Dowdall
Corinna Marlowe
John McGuinn
Natasha Gerson
Mike McClain
Colin Salmon

F. Contract Enforcement

(i) CINEMA FILM ROYALTY DISTRIBUTION FOR 2008

Film Residuals collected by Equity amounted to £405,723.63 in 2008. Sadly, although the number of films providing accounting has trebled, this was down 50.2% on last year. This is largely due to a lack in big film releases onto DVD in 2007/8, and sales on the predominant films in 2007, *Casino Royale* and *Charlie and The Chocolate Factory*, decreasing.

Films that made profit in 2008 included:

Charlie and the Chocolate Factory
Casino Royale
Closer
The Da Vinci Code
Batman Begins
Tim Burton's Corpse Bride
Troy
Calendar Girls
Touching The Void

(ii) TELEVISION PRODUCTION ROYALTIES/RESIDUALS

Fees of £188,503.77 were either collected at Equity or confirmed and paid out by rights holders as a direct consequence of our investigations during 2008 relating to the following programmes:

Television Title	Usage
<i>Band of Brothers</i>	Sales since May 2008
<i>Chucklevision</i>	Member not receiving since agent ceased trading
<i>Gilbert & Sullivan Operas</i>	DVD sales - operas originally filmed for the BBC.
<i>Here Comes The Double-Deckers</i>	Transmission on French TV
<i>Nicholas Nickelby</i>	Sale to BBC (licence ends 31/05/08)
<i>The Professionals</i>	Monies previously not accounted for in error
<i>Redcap</i>	DVD sales from 2005 to 2008
<i>Return of Sam McCloud</i>	DVD sales for member previously omitted
<i>Scarlet Pimpernel</i>	Settlement for Channel 5 transmission
<i>SOS Titanic</i>	ITV transmissions
<i>Tess of the D'Urbervilles</i>	DVD sales not paid onto member by agent

This is an increase of £68,522.75 on 2006 (up 57%). This does not include the queries where payments for extract fees, repeats, DVD sales, etc have been made directly to members by broadcasters where actual figures are unknown. We have been involved in ensuring individuals have received payment on programmes including:

<i>100 Greatest Christmas Moments</i>	<i>Space 1999</i>
<i>Battlefield Britain</i>	<i>Teachers</i>
<i>Bergerac</i>	<i>The Cinderella Gang</i>
<i>Bless This House</i>	<i>The First Olympics</i>
<i>Casualty</i>	<i>The Nation's Health</i>
<i>Catweazle</i>	<i>The Stalker's Apprentice</i>
<i>The Cazalets</i>	<i>Tracey Beaker's Movie</i>
<i>Cider With Rosie</i>	<i>Wire In The Blood</i>
<i>Dempsey & Makepeace</i>	
<i>Doctor Who</i>	
<i>Grange Hill</i>	
<i>Hazell</i>	
<i>Heartbeat</i>	
<i>Inspector Wexford</i>	
<i>Jilly Cooper's Riders</i>	
<i>Please Sir!</i>	

(iii) ONGOING INVESTIGATIONS IN 2008

In 2007 Contract Enforcement investigated just over 50 cases. This number increased to 155 cases (up 210%) in 2008, in response to articles in The Journal, and the success of the Contract Enforcement Factsheet that has been available on www.tvischanging.com and promoted at various seminars held by the Recorded Media department.

Cases still being investigated include:

Production	Rights Holder	Comments
<i>A Christmas Carol</i>	Hallmark	There are actually over 20 titles that we will be investigating. We now have a designated staff member at Hallmark looking to unravel the payments for Equity cast members, and hope that these monies will be paid in 2009.
<i>Alice In Wonderland</i>		
<i>Cleopatra</i>		
<i>Return of the Native</i>		
<i>Tenth Kingdom</i>		
<i>Infinite World of HG Wells</i>		
<i>Magical Legend of Leprechauns</i>		
<i>Band Of Brothers</i>	HBO	
<i>Biggles: Adventures in Time</i>	Euro London Films Ltd	
<i>Billy Elliott</i>	Tiger Aspect (licenced to BBC)	
<i>Bleak Moments</i>	Memorial Films	Films have legal protection. Case now being dealt with by Howard Kennedy
<i>Dick Turpin</i>	Network DVD	
<i>Dr Who – Exhibition monies</i>	BBC	
<i>A Ghost In Monte Carlo, etc</i>	Gainsborough Films / Acrobat Music	
<i>Harbour Lights</i>	Valentine Productions Ltd	
<i>Hart To Hart</i>	Sony	
<i>Hornblower</i>	Granada	
<i>Irish R.M.</i>	Little Bird Productions	
<i>Plenty</i>	Canal Plus	
<i>Poirot – After the Funeral – DVD game</i>	Agatha Christie Ltd	
<i>Submerged</i>	Universal	Have requested audit of company due to what appears incorrect accounting and non-payment
<i>Teenage Outlaw</i>	Entertainment Rights	
<i>The Professionals</i>	Mark I Productions	
<i>Undertaking Betty</i>	Enterprise Films	
<i>War Against The French</i>	Blakeway	
<i>The Granton Star Cause (Acid House)</i>	C4	
<i>Television Club</i>	BBC	

G. Royalties & Residuals Manager

£1,640,922.15 in royalties was collected for distribution in 2008 which exceeded the 2007 total by £300,000 and doubled the 2006 one.

SUBSCRIPTIONS FROM ROYALTIES

A service offered for many years now whereby members can pay subscriptions out of royalties received by us, terminated members can rejoin, and non-members can pay joining subscriptions etc, generated £7468.19 for us in 2008 a substantial increase on the £5607.94 total.

H. Audio, Radio and Recording

(i) BBC AUDIO AGREEMENT

The Equity/BBC Audio Agreements minimum fees and payments were increased by 2% with effect from 1st August 2008. This increase was comparable to the uplift in rates negotiated by BECTU, the NUJ and Unite with the BBC.

Following the 2% increase the minimum rates are now:

Performance Day Fee	£214
Additional Rehearsal/Performance Day	£127
Radio Drama Company minimum Weekly Rate	£487
Radio Drama Trainee Weekly Rate	£426
The Archers	£220

(ii) PODCAST AGREEMENT

There was a continuation agreed concerning the terms of the podcast agreement negotiated last year by Equity into 2008. The new agreement provides an additional payment of 4% onto the artist's engagement fees. This permits the programme to be available for a period of 14 days after transmission and the payment will be made at point of contract when the programmes become part of the service.

(iii) THE ARCHERS

This evergreen soap retains its position of being the most popular radio drama that is broadcast by the BBC. During the spring a new Topical & Pick Ups Agreement was concluded, this will enhance the fees members of the cast receive for the recording of either topical material or pick ups that are broadcast for more than 5 minutes but less than 10 minutes in length.

In addition the cast generously donated the sum of £340 which they received from the sale of the production to the Falklands Island to the Equity Benevolent Fund.

(iv) SILVER ST.

This popular soap is transmitted on the Asian Network with scope for up to 10 Local Radio stations also transmitting the series. In the spring this option to transmit was taken up by Radio Leicester, as a result it is hoped that other local stations will also transmit the series as well. It is with regret we note that due to budget cuts the length of each episode as now been cut from 10 minutes to 8 minutes.

Further to the terms of the 2007 agreement the rates were increased by 2% for engagements on or after 21st July 2008.

1 Episode	£186.00
2/3 Episodes	160% x 1 episode fee (£297.60)
4/5 Episodes	180% x 1 episode fee (£334.15)

(v) BBC7

Equity agreed to the extension of the collective licence for BBC7 archive material. The agreement allows transmission for a further three years and the payments are made to Artists via BECS the British Equity Collecting Society.

Equity secured a significant increase for members and the figures are as follows:

- 2007/08: £300,000 (plus administration payment to BECS)
- 2008/09: £345,000 (plus administration payment to BECS)
- 2009/10: £396,750 (plus administration payment to BECS)

The above fees cover use of BBC archive programmes (both BBC and independently produced titles) transmitted on BBC-7 and made available on-demand for a period of up to 14 days after transmission.

(vi) 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.

(vii) BBC SINGERS

The BBC Singers are the only full time professional choir in the United Kingdom. In addition to their contribution to BBC Radio and Television broadcasts the choir also undertakes overseas tours.

In 2007 the singers commenced a claim for parity based on the salary paid to a BBC Symphony Orchestra sub-principal wind player. As a result of these negotiations from August 2008 the salaries of the singers were increased by between 8.6% and 10.6 %.

(viii) SPOKEN VOICE DEVICES – LANGUAGE AND EDUCATIONAL USE

The guidelines fees are jointly agreed between Equity the larger publishing companies and also a number of smaller independents working in this sector. The fees were increased with effect from 1st March 2008 and the minimum fees are £165 half-day session (solo £197), £275 full day session (solo £330) – improvisation within a session pays an additional fee of £25.

(ix) DUBBING AND VOICE NEWS

The various rates for all areas of voice work including cinema, television and radio are contained in the 2008 edition of Dubbing/Voice News. This information can be accessed via the Equity Website you visit the home page click on About Equity, then Industry Rates and then Recorded Media. Finally you click onto the link Dubbing and Voice News. For members who are unable to access the Equity website paper copies are also available upon request from Equity's offices.

(x) AUDIOBOOKS

To help represent, assist and promote Audiobook readers the Audiobook Working Party met ten times in 2008. The discussions with Isis & Soundings to negotiate agreements for Audiobook readers are still on-going. The negotiations have also included two meetings with the management of Ulverscroft Group Limited the parent company of Isis and Soundings. At the time of writing this report Equity is waiting for a response from Ulverscroft which will determine the outcome of the negotiations.

The Working Party is also in the process of drafting an agreement that will be presented to a major publisher and this document will also have included a digital download clause.

The Working Party also organised an Open Meeting on the 25th November 2008 which comprised of a series of PowerPoint presentations followed by a question and answer session. These presentations included references to Company Structures which also included information about Isis & Soundings, Naxos, Oakhill, the BBC and W.F. Howes. The final presentation highlighted New Media including the growth of websites selling Audiobooks.

Thanks goes to all the members of the Audio Committee for their continued efforts on all matters relating to Equity members working in the Audiobook sector. The members of Audiobook Working Party are, Laurence Bouvard, Caroline Lennon, Sheila Mitchell, Graham Padden, Liza Ross and David Thorpe.

(xi) COMMERCIALS PRODUCED BY ILR STATIONS – GUIDELINES

The Radio Commercials Working Party recommended that the existing minimum fees should be increased by 4.15% to take effect from 1st January 2008. Details of the Rate Card can be found in Appendix K.

The Working Party continued to assist Equity in monitoring the emergence of new radio stations and the changes in name of existing stations. The working party has been focusing on the use of members' work on new platforms such as internet, mobile phones, digital radio

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and satellite and cable stations. There has been discussion about how best to deal with these uses and how to set rates for this usage. Late payment of fees and the use of commercials beyond the initial license period continues to be an ongoing problem and a lot of work has been done in this area.

David Monteath agreed to be the representative on the New Technology Working Party 2008.

xii. Commercials Produced by Advertising Agencies – Guidelines

This rate card was updated and a copy can be found in Appendix K.

I. Gramophone Recordings (BPI Agreements)

(i) THIRD AGREEMENT

This Agreement is due for renewal and Equity is in talks at the moment with the BPI.

Session Rate:

Three hour session (20 mins recording)	£85.00
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Overtime Rate:

Overtime	£9.22
Per 15 minutes (maximum 30 mins)	

(ii) CLASSICAL AGREEMENT

This Agreement between Equity and the BPI is also due for renewal and Equity is waiting for proposals from the BPI.

Session Rate:

Up to 20 members (three hour session - 20mins recording)	£70.80
Over 20 members (three hour session - 20mins recording)	£67.50
Up to 20 members (two hour session - 10mins recording)	£55.90
Over 20 members (two hour session - 10mins recording)	£50.60

Overtime Rate:

Overtime	£9.40
per 15 minutes	

(iii) GENERAL (POP) RATE

This Agreement is due for renewal and Equity is currently in negotiations with the BPI. The current rates are as follows:

Session Rate:

Three Hour session	£113.40
per singer (maximum recording time 20 minutes)	
An additional hour after a three hour session	£37.80
per singer	

Overtime Rate:

Overtime	£25.00
per 15 minutes (maximum 30 minutes)	

Music Video Fee:

Up to 4 singers:	£259.90
Television Backing Track Fee:	
pre-release	£355.40
post-release	£408.50
(capped at 4 singers)	

4: FOREIGN ARTISTS

The Department of Education and Employment continued to consult Equity on work permit applications from UK employers wishing to engage visiting artists. The number of work permits supported and opposed is set out in Appendix H.

In November 2008 the UK Government replaced the work permits system with a new regime run by the UK Border Agency.

Equity was closely involved in developing "Codes of Practice" for the new system, including a renegotiation of the Exchange Agreement with US Equity, SOLT/TMA and the Broadway League.

However the new system does not involve up-front consultation with Equity and the union will be monitoring closely the impact of the new regime.

5. INTERNATIONAL EXCHANGES

A. British/American Equity Exchanges

Under the terms of the Agreement with US Equity, the following exchanges took place or were completed in 2008:-

American	British
TBD	Hadley Fraser <i>The Pirate Queen</i>
Jefferson Mayes <i>I am My Own Wife</i>	Partial Completion of <i>Closer</i> exchange
Natasha Yvette Williams <i>Gone with the Wind</i>	TBD
Leonard Roberts <i>The Viewing Room</i>	Brenda Fricker <i>Cat on a Hot Tin Roof</i>
TBD	David Wilmot & Domhnall Gleeson <i>The Lieutenant of Inishmore</i>
TBD	Stephen Rea <i>Kicking a Dead Horse</i>
TBD	Josef Brown <i>Dirty Dancing US Tour</i>
TBD	Summer Strallen <i>Mary Poppins</i>
TBD	Hadyn Gwynne <i>Billy Elliot</i>
Kira Sternbach <i>In a Dark, Dark House</i>	TBD

B. Mutual Recognition of Membership - Reciprocal Agreements with Overseas Unions

(i) *The Actors' Group, Services Industrial Professional Technical Union (SIPTU) Ireland*
This is the oldest agreement Equity has had with an overseas Union involving the mutual recognition of cards. It remains in existence. Artists visiting the other country are not required to join the other Union for a period of one year but provided that they remain in benefit with their own Union they are treated as if they were members of the Union of the country they are visiting.

(ii) *Gewerkschaft Kunst, Medien, Freie Berufe (Austria) and the Genossenschaft Deutscher Buehnen-Angehoeiger (Germany)*

An agreement of mutual recognition of trade Union membership, similar to that Equity has had with the Irish Union, was made with the Austrian and German Unions in 1987. This agreement was renewed in 1990. Members of the Unions who are going to work in one of the other countries are invited to collect from their own Union a FIA membership card which is taken as proof of their trade Union membership in the countries they visit.

(iii) *The Kunstenbond FNV (The Netherlands)*

An agreement identical to that with the Austrian and German Unions has been made with the Dutch Union of Actors. Members working in Holland have taken advantage of the scheme as have Dutch performers who visit Britain.

C. Australian/Canadian/South African Exchanges

Although no form of exchange agreements were in place, individual arrangements were made with the MEAA (Australian Equity), Canadian Equity and the Performing Arts Workers' Equity of South Africa, which covered performers and companies from the UK working in those countries and their artists and companies working here.

6. INTERNATIONAL FEDERATION OF ACTORS

A. EURO FIA meetings

There were two meetings of the European group of the International Federation of Actors (Euro FIA) during 2007.

The first took place in Riga, Latvia on 3rd and 4th April 2008 and was attended by the General Secretary, an officer of the union (Vice President Jean Rogers on this occasion) and Research & Parliamentary Officer.

The second meeting took place in on 21st October 2008 at the FIA World Congress in Marrakech, Morocco. This was attended by the Assistant General Secretary (Theatre & Variety) and an officer of the union (Vice President Jean Rogers) and Research & Parliamentary Officer. The initial findings of the research were presented at this meeting and the completed report was available in early January 2009.

These meetings discussed a range of topics and addressed numerous EU developments and consultations taking place on key Directives – including European Commission policy on labour law, the regulation of audiovisual media services and policies for supporting the cultural industries. They also addressed common issues of intellectual property as well as copyright and related rights.

FIA was also successful in securing specific funding from the EC to conduct research into equal opportunities issues affecting performers (particularly portrayal and work opportunities for women). Vice-president Jean Rogers and Women's Committee chair, Sue McGoun are members of FIA's Equality's Steering Group. The research was presented at a conference in London in September 2008.

B. FIA English Speaking Group

There was one meeting of the English Speaking Group of FIA during 2008, which took place in on 22nd October at the FIA World Congress in Marrakech, Morocco. The meeting was attended by the President Graham Hamilton, the General Secretary, the Assistant General Secretary (Film, Television and Radio) and Assistant General Secretary (Theatre & Variety). The meeting discussed a number of common issues including current industrial campaigns; intellectual property matters; arrangements for the use of material on new media.

7. RELATIONSHIPS WITH OUTSIDE BODIES

A. Amnesty

We continue our affiliation to Amnesty. This organization acts as an important source of reference and advice for the work of the International Committee for Artists' Freedom.

B. Association of British Theatre Technicians (ABTT)

We continue to receive regular issues of the ABTT journal "Update", which contains useful information on a range of health and safety issues and the ABTT office continues to be a useful source of information.

C. British Copyright Council

Equity continued to be active in the discussions of the BCC as well as individual discussions with the Patent Office the BCC has regular meetings with the Patent Office on matters relating to Copyright and Intellectual Property Rights for performers and these meetings were attended by our Research and Parliamentary Officer.

D. British Equity Collecting Society (BECS)

The BECS Board for 2008/09 is composed of the following Directors:

Jean Rogers (Chair post June)
Ian Barritt (Vice-Chair post June)
Bryn Evans
Freddie Pyne (from June)
Robin Browne (from June)
Jo Cameron Brown (from June)

The following were Board members from January -June

Graham Hamilton (Chair)
Harry Landis (Vice-Chair)
Andy Prodger
John Webb.

Andrew Yeates, ceased being the acting Chief Executive at the end of May 2008 but remains the legal consultant to the Company. Andrew was replaced by Andy Prodger who was seconded from Equity on a part time basis.

The annual distribution of payments took place in September 2008. The total amount of money collected and distributed by BECS to audiovisual performers increased year on year by £1.2 million making the 2008 distribution of £4.2 million the highest since its inception in 1998. The 2008 distribution included non-contractual performers' rights payments from Europe as well as monies negotiated by Equity. For BBC cable revenue, Video on demand payments as well as archive radio work on BBC7.

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 or contact Angela Lyttle on 020 3178 6885 or by email at alyttle@equity.org.uk.

E. CDET 2007

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 CDET continued with the work of harmonisation of quality assurance bodies assessing the provision of vocational dance and musical theatre schools.

F. 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. Dance UK is putting together a major Dancers' Health Proposal to establish exactly what is required by the dance profession in terms of quantity and proportions of medical and dance science provision. The Pilot is being conducted in co-operation with the Olympic Medical Institute to ensure close working with the multidisciplinary medical team there enabling dancers with more complex injuries to access all facilities and services they need and promoting exchange between the dance and sports medics and scientists. Funding is still being sought for this pilot project.

Dance UK have also been approached with a view to extending their nutritional and general health advice to Equity members working as models.

G. Evelyn Norris Trust

During 2008 the Evelyn Norris Trust awarded 37 grants to members and ex-members of the concert and theatrical profession totalling £24,933. These grants were awarded for convalescent and respite holidays following illness or injury. Further grants of £1,000 were awarded to Denville Hall and Brinsworth House.

A donation of £5,000 was most gratefully received in 2008 from the Combined Theatrical Charities Appeals Council through the 'Acting for Others' Bucket collection.

H. Equity Charitable Trust (formerly the 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: 2007 – 2008

The Directors who served during this period were:

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

Chair:	Ian Talbot
Vice Chair:	Milton Johns and Frank Hitchman

Staff

Secretary to the Trust:	Keith Carter
Debt/Welfare Advisor:	Miranda Connell

Income

In 2007 – 2008, the Trust received a total income of £343,170 from an investment portfolio of £7,343,604. A further sum of £21,252 was received in donations and legacies including £5,000 from the Acting for Others Bucket Collection.

Expenditure

£34,000 was spent helping professional theatres. The majority of the grants awarded helped to maintain the infrastructure of theatres by improving the facilities for the performers.

£1,200 was given to young professional directors from the John Fernald Award Fund, which the ECT took over in 1998.

£163,464 was spent helping over 61 members of the profession with further or postgraduate training.

£72,410 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.

I. 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. 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

Design and Artists Copyright Society

Equity

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

J. Federation of Entertainment Unions (FEU)

The FEU continued to work together during 2008 on issues of shared interest to the member unions (BECTU, Equity, Musicians' Union, NUJ, PFA, Writers' Guild of GB and Unite/Broadcasting Section).

With a new part-time consultant, Paul Evans, in the role of Secretary / Co-ordinator, the FEU has become more focussed upon a dialogue with key employers and more focussed lobbying on specific issues.

Towards the end of 2008, the individual unions have all become a good deal more pre-occupied with the challenges related both to the global economic downturn, with its impact upon jobs, pay and conditions. Alongside this, many of the sectors represented by the FEU have been subject to serious challenges related to the structural changes taking place in

broadcast, print media, and the distribution channels related to other content industries, along with the impact of global copyright negotiations – particularly upon musicians.

With a significant downturn in traditional advertising revenue streams, a lowering of barriers to entry into these markets, the fragmenting of audiences and a more competitive environment has meant that many of the employers are undergoing a radical restructuring of one kind or another.

Alongside this, the BBC has been in a continual state of review which has resulted in some redundancies and a contraction of the creative opportunities offered by Public Service Broadcasting in the UK. The FEU has campaigned on a number of issues related to the funding of the BBC, including the question of 'top-slicing' the BBC's revenue to fund other broadcasters and the continued access to the money provided by the government to promote digital take-up. This has involved a number of joint meetings with the BBC at the highest levels.

Collectively, the FEU was strongly focussed upon the OfCOM Public Service Broadcasting review throughout the middle of 2008, submitting a detailed response to the first part of the review and holding a well-attended meeting in Westminster in advance of submissions to the second stage of the review. In addition, the FEU held a number of joint meetings with OfCOM to discuss a variety of aspects of this review – along with other issues like the regulation of spectrum relating to radio microphones.

In addition, the FEU has been collectively working on issues around the Olympics 2012 – an issue that will involve a good deal of work with the sectors represented by the FEU.

Other matters raised through the FEU and its committees during 2008 included the continued involvement in a proposal to co-ordinate along with a project to improve diversity and representation of minority ethnic groups across entertainment, and the implementation of UNESCO convention on cultural diversity and expression.

The FEU remains committed to defending the creative ecology in the UK, to ensure that public service broadcasting continues to have a positive cultural and democratic impact upon the UK, and that it continues to provide a sustainable funding base for people working in all creative sectors.

K. The International Performers Aid Trust (IPAT)

This brief Annual Report to the Trustees of I.P.A.T. focuses on the charitable work of the Trust and on my gratitude to all those who make it possible: our work has continued to bring light and hope to the lives of performers of four continents, in keeping with 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.

The artistes whom we have been privileged to help in the year come from the following groups or companies:

1. EUROPE : Daimohk Chechen Dance Ensemble (Grozny, Chechnya);

2. ASIA : Reassmey Angkor Bassac Theatre (Cambodia); Baghdad Independent Film & Television College (from Baghdad, in exile in Damascus); The Freedom Theatre, Jenin, (Palestinian Authority), Happy Family Group (Iraq - in exile in Egypt);

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); Helen Berhane (an Eritrean Gospel Singer); New Bridges theatre project (Kenya).

It is not an exaggeration to say that the Trust would not have been able to function without the work of our Secretary, Emma Davies, whose tireless efforts have relieved pressure on the Trustees - and the Chair in particular - so it is fitting to start by thanking her! I would also like to thank our Treasurer, Nigel Gooch, and Ian Mulkis, upon whose freely offered legal advice the Trust relies. My thanks also go to all the Trustees, for the time they give so freely and especially to Bobby Mill and Peter Searles for their practical help with the "Acting for Others" appeal, without whose generosity the Trust would find it hard to continue its invaluable work. Equally, the Trust is very grateful to Equity, who provide us with a home and meeting place and who financed the original setting up of the Charitable Status of the Trust : Caryl Griffith continues to represent Equity on the Board of Trustees.

More beneficiaries than ever before are being supported by the Trust. This means that we can look forward to another year during which we can help both those suffering in poverty and distress and those who work under repressive and obstructive regimes, where even to express an interest in the arts and culture can bring extra hardship and difficulties. While a Trust like ours 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.

L. Liberty

Equity maintained its affiliations to this organisation and to their Trade Union Liaison Committee.

M. Performers Alliance

The Performers' Alliance met four times during the year and continued to be a useful forum for the exchange information, passing on news of negotiations and discussing a wide range of issues of interest to performers and writers.

Regular agenda items included Arts Funding, Performers' Rights and Copyright, Parliamentary and Training matters , Trades Union Congress and Federation of Entertainment Unions.

The Alliance's Parliamentary Group did some valuable work, with a series of meetings on the OFCOM review, performers' rights, arts funding and the Licensing Act. These were attended by MPs and Peers with Ministers and representatives of industry bodies, with the year's activities ending with a successful Reception on 9th December, at which papers on various topics were distributed and with speeches from Tony Robinson and Secretary of State, Andy Burnham.

Quarterly meetings were held between the General Secretaries and the Chief Executive of Arts Council England, together with a number of other meetings during the year on funding and other matters.

The projected extension of the copyright period was closely monitored with regular reports on its progress or otherwise at the European Union level and a meeting was held with the British Film Institute to review various excerpt arrangements

Motions for the TUC were discussed and the Alliance held another successful Reception at the 2008 Congress in Brighton, which was well-attended by delegates and guests.

The meetings were chaired on a rotation basis and former Equity staff member Peter Finch continued to act as Secretary.

N. PPL Performer Board (formerly the Performer's Forum)

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 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.

We supported this move as we were of the opinion that this was good news for our members both featured and non-featured singers and musicians who record music 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, despite good intentions, there has been a huge failure to collect most of the income that the UK performers were entitled to from overseas. The coming together of the various groups within PPL has resulted in large (including backdated for years) sums to be claimed and received, which has resulted in a significant growth in international income.

The six people performer board members are: Gerald Newson, Nigel Parker, John Smith (MU), Glen Barnham (Equity), Julian French (representing record labels), and Fran Nevvra (CEO / Chair of PPL). The Board met ten times during the year, and members served on other subcommittees within PPL, as well as the main PPL Board with the labels. 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. On the latter, the new bi-lateral agreements reached in 2008 were with Belgium, Canada and Sweden bringing the number of overseas bi-lateral agreements to 18 with more to come.

Much effort and resources are being put in by PPL to collect the due international revenue. 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.

The international work resulted in PPL collecting nearly £6 million from overseas in 2006 for UK performers and this was just 4 months after the merger. This income increased to £8m in 2007, going to £11.5m in 2008. Within five years the overseas income has gone to that figure from about half a million pounds in 2003. That is a success story and has not been achieved by luck, but by a dedicated team of fulltime staff at PPL led by a progressive management. The total monies, including UK income, distributed to performers in 2008 was £35m, which was up from the 2007 total of £28.5m.

During the year a newsletter was launched and 20,000 copies are delivered electronically. Also 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. Currently, this is being debated by the European Parliament. After much lobbying there now seems a possibility that the UK Government will support an extension but not to 95 years.

There is a link to PPL on the Equity website, and it is hoped that more singers will register with PPL as there are still large amounts of unclaimed money. Outreach work also continues in the field of registering and locating performers. PPL is creating a strategic plan to enhance this sphere.

O. Save London's Theatres Campaign

The end of 2008 has brought Save London's Theatres to a crossroads and its future existence is in doubt. The Campaign has been run for the past fourteen years by Sheila Collings, Secretary, and John Levitt, Chair. Following a heart attack John has decided to retire as co-ordinator and caseworker. Our current chair is Johnny Worthy. Our president and former chair, Graeme Cruickshank, is moving to New Zealand.

We were set up by Equity in 1972 to prevent major plans by the Greater London Council to rebuild the Covent Garden area, including new roadways which would have meant the destruction of sixteen West End theatres. The Campaign was entirely successful and the plans were withdrawn. We then campaigned with Equity to get the Theatres Trust set up by Act of Parliament in 1976 and we saved three more West End Theatres, totalling nineteen in all. It is acknowledged that the early work of the campaign played a major part in establishing not only theatre conservation but a greater understanding of building conservation in the UK.

SLTC has continued with casework and responding to requests for help and support ever since. But times have changed; the Theatres Trust is more pro-active and has expanded its work in recent years and Equity is now well equipped for campaigning, its most recent success was campaigning for the Bristol Old Vic. The work of campaigning requires considerable casework, administration, commitment and ongoing attention all of which is labour intensive and time consuming.

By 2006 it became very clear that we urgently needed to find new ways of working if we were to continue functioning well and it was necessary to ease the ongoing burden on the two people running the SLTC week by week. We therefore tried to change things by setting up a system of monthly officers' meetings, which were booked in the diary throughout 2007. After each of these we were to hold open casework meetings. It was also intended that we would yet again attempt to get regular and reliable input from volunteers with appropriate skills and commitment. This did not happen. Unfortunately the monthly meetings were mostly inquorate and the casework meetings hardly attended. This was discussed at our AGM in June 2008 when a motion to disband was very narrowly defeated. We hasten to add that we have had a good working relationship with the union, who are our "sponsors". Since moving from Guild House to St Paul's Church, Covent Garden, in 2006 Equity has helped to cover some of our very modest costs, for which we are grateful. We also thank St Paul's and the Actors' Church Union, with whom we share an office for their kindness. We will shortly be moving to another office within the church.

CASEWORK

(i) Westminster Theatre

In 2008 our casework has included the Westminster Theatre replacement; things appear to be more hopeful with new site ownership and Tim Foster, the distinguished theatre architect, now involved and an enterprising young theatre management now on board. After a twelve year battle, including a public inquiry, it is possible that we will see work starting soon – as long as Westminster can reach some agreement with the owners about the flats above.

(ii) Astoria Theatre

Since 1983 we have campaigned to save the Astoria Theatre, or at least secure a full scale replacement. Now work on Crossrail and a new ticket office and entrances at Tottenham Court Road Station is due to begin this year. Westminster are proposing just a four hundred seat replacement.

(iii) The Mermaid Theatre

After another twelve year fight, The Mermaid Theatre is now merely a 'conference and events centre', as allowed under national planning laws after being out of use for more than a decade, which was part of the policy of the owners and follows permission to demolish given by the previous Mayor of London.

(iv) Waltham Forest Theatre

We have campaigned for several years for the retention of the Waltham Forest Theatre in Lloyd Park, now threatened with demolition and had a meeting with the leader of Waltham Borough Council.

(v) The Arts Theatre

The Arts Theatre in Great Newport Street has been top of our agenda in 2008. We opposed yet another application to demolish and replace this historic but unlisted 350 seater. The new theatre would be beneath a new hotel, but without its fly tower and only 300 seats, among other matters. Anything less would, in our view, be unviable. The application was withdrawn

before Christmas and a new one is being prepared. Meanwhile an enterprising young production company have taken on the lease and have refurbished the theatre and are due to open their first production in February 2009. However, while there may be a delay in the proposed development work due to the recession, everything will depend on the next set of planes and the response of Westminster City Council.

P. Sector Skills Councils

i. Skillset

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.

They provide advice and resources to help individuals take their career to the next level. And provide information to people who are just starting out.

Careers information, advice and guidance is crucial to both new entrants and seasoned professionals wishing to develop and grow a career in performance. Equity and Skillset jointly developed a pilot project in October 2005 recruiting and training 3 professional performers who are now providing information advice and guidance on behalf of Skillset's Careers Service. These individuals have also been trained as Union Learning Reps, and are working to address the issue of Union Learning Reps (ULRs) operating in our largely freelance sector.

Skillset continues to successfully deliver the service to performers, and the service has expanded to include all of England, Scotland and Wales whereas during the pilot it was available only in S. East and N. West England.

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

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

CC Skills received a five-year licence to practise as a sector skills council in 2005. During 2008 CC Skills has concentrated on preparing for renewal of its licence and the General Secretary joined a small working group to take this forward.

Each SSC agrees priorities and targets with its employers and partners to address three key goals:

- reduce skills gaps and shortages.
- improve productivity, business and public service performance.
- reform learning supply, making courses and qualifications relevant to industry.

During 2008 year and throughout 2009 all 25 SSC's will be subjected to third party assessment via the National Audit Office who will consider their performance to date and future ambition with regards to a new core remit, which is to:

- raise employer engagement, demand and investment in skills.
- ensure authoritative labour market information for their sectors .
- develop national occupational standards and ensuring qualifications meet employer needs.

A major priority for CC Skills during the year has been to secure funding for the **National Skills Academy** (NSA) which will be the designated training centre working in partnership

with local colleges, universities and private sector training providers to provide training led by working industry professionals.

CC Skills received support from the Learning and Skills Council to set up the NSA in May 2008. The NSA in England will also link with the proposed Technical Theatre Skills Academy in Scotland and the Centre of Excellence initiative in Wales as well as forging international links: there is already a link with the National Centre for Performing Arts in Beijing.

The Creative Blueprint revealed a shortage of 30,000 technical staff and the need to replace and expand the current workforce by 2013 including supporting the London 2012 Olympics and Paralympic Games. The NSA will address the urgent skills shortages in theatre and live music.

The NSA is made up of a network of employers and colleges throughout England. It is supported by the LSC, Arts Council England, the Regional Development Agencies (particularly in the Thames Gateway) as well as the trades unions, the Association of Colleges and industry bodies such as the Independent Theatre Council, the Society of London Theatres and the Professional Lighting and Sound Association.

CC Skills are committed to finding 400 **Creative Apprenticeships** places in England for new starters in our sector plus piloting the qualification and programme in Scotland, Northern Ireland and Wales. The Creative Apprenticeships is a new alternative route into the creative industries, one based on ability and potential rather than academic track record or social background and contacts. It is a mix of on the job and off the job training where young people have the opportunity to acquire skills and knowledge and attain qualifications while doing so. These qualifications are designed and approved by industry. On-the-job learning is a significant component of the Creative Apprenticeship.

The Creative Apprenticeship consists of a vocational qualification at level 2 or 3 and a theory based qualification at level 2 or 3. Key skills in Maths and English are embedded within the Creative Apprenticeship so apprentices can achieve Key skills certificates.

Creative Apprenticeship pathways (leading to the achievement of the vocational qualification) will be offered in the following areas:

- Live Events & Promotion
- Music Business (Recording Industry)
- Technical Theatre (Rigging, Lighting & Sound)
- Costume & Wardrobe
- Cultural and Heritage Venue Operations
- Community Arts Management

Launched officially in September 2008, the Creative Apprenticeships is the first industry approved and government funded apprenticeship framework for the creative and cultural industries.

Creative Choices is the first online service to provide the tools, knowledge and networks to support every individual and business to get in, and get on in, the creative industries and cultural sector. Creative Choices helps those who want to enter the creative industries to make a more informed choice about where they are going, and how to get there. Creative Choices is useful both for those trying to get into our sectors and for those who already are, and want to develop their career or business further.

In partnership with Arts Council England CC skills is involved in delivering the **Cultural Leadership** programme which aims to embed a culture of support and development for leaders in the sector, building on existing practice, addressing current gaps in provision, learning lessons from other sectors and countries, and ensuring that this initial investment delivers a sound basis for long-term change in business leadership skills development. The programme specifically aims to make significant progress in enhancing the diversity of current and future leaders, with a particular focus on leaders from Black and minority ethnic backgrounds.

The General Secretary continued as a member of the Board during 2008 to represent the Federation of Entertainment Unions and other unions within the footprint covered by CC Skills.

Q. Trades Union Congress

The TUC Congress was held in Brighton from Monday 8 September to Thursday 11 September. The unions' delegation comprised Natasha Gerson, Graham Hamilton, Corinna Marlow, Sally Treble and Christine Payne.

Equity put two motions to Congress. The first on *Human rights and artistic freedom* was composited with a motion from Accord and the composite motion – Human Rights – was moved by Natasha Gerson and seconded by Accord. This motion immediately followed an address by Tarsicio Mora Godoy, President, CUT (Colombian workers grouped in the Unitary Workers Central), Columbia.

The second on the *National minimum wage enforcement* was composited with a motion from USDAW and the composited motion – Vulnerable Workers - was proposed by USDAW and seconded by Sally Treble. This motion was immediately followed by an address by Alistair Darling MP, Chancellor of the Exchequer and a question and answer session.

We put an amendment to a motion from the Musicians' Union on safety for night and shift workers; the amendment was accepted by the MU and the amended motion *Reclaim the night* was seconded by Corinna Marlowe. This was immediately followed by an address by Harriet Harman MP, Leader of the House of Commons and Minister for Equalities.

Graham Hamilton seconded a motion – *Protecting the nation's film heritage* – from BECTU.

All motions were supported by the General Council and Congress.

Christine Payne supported a motion – *Review of public service broadcasting* – which was seconded by the NUJ and also supported by the MU.

The General Secretary and President attended the General Council dinner and the speaker was the Prime Minister, Gordon Brown MP.

The delegation attended a number of fringe meetings and evening receptions.

There was one card vote in respect of an amendment to Composite Motion 15. Equity voted against the amendment which was defeated with 1,388,000 million in favour and 2,957,000 million against.

The General Secretary stood in the election for Section C of the TUC General Council. This Section reserves 11 seats for the smaller unions - that is unions with a membership of less than 100,000. We voted for 10 candidates of which 9 were elected. The General Secretary was elected which is the first time that Equity has been represented on the TUC General Council. She attended her first meeting on the last day of Congress. Jeremy Dear, General Secretary of the NUJ and John Smith, General Secretary of the Musicians' Union were both re-elected and Jeremy Dear will continue to sit on the Executive Committee.

Sheila Bearcroft, a lay member of the GMB and also a member of the union's governing executive council was elected as the next TUC President.

The Federation of Entertainment Unions event on Wednesday evening was a huge success and featured the up and coming London family band *Kitty, Daisy and Lewis* at Horatio's pub on the end of the pier.

Copies of the motions and result of the General Council Section C election are below.

Composite 18 Human right

Congress notes that in the 60th anniversary year of the Universal Declaration of Human Rights (UDHR), the abuse of human rights continues to be widespread. Congress notes that the UDHR includes social, cultural and economic rights that are indivisible from civil and political rights. Congress recognises the role that unions can play in helping build strong institutions of civil society and in promoting participation in governance and citizenship, as well as in community life, giving voice to people's needs and concerns and giving people the confidence to exercise fully their human rights.

Congress notes that trade unionists are often in the frontline of the defence of human rights and are, therefore, also often particularly at risk from despotic regimes or discriminatory employers. Congress notes that ILO core labour standards (including the right to join a trade union and bargain collectively) are human rights too. Congress re-affirms its commitment to the human rights of workers nationally and internationally. Respect for human rights must begin with basic labour standards and conditions. The human rights of workers must also incorporate freedom of expression, including the inalienable right to freedom of artistic expression. Artistic freedom in the media and live performance can enrich communities and cultures, while the freedom to perform in their chosen profession provides artists and performers with employment and income. Yet professional performers and artists from around the world often face severe restrictions on their freedom to carry out their work, which can lead to censorship, exile, persecution, imprisonment, torture or even death because of the nature of their work and the response of authoritarian regimes.

Congress applauds the work of Amnesty International to campaign for and defend all the human rights contained in the UDHR.

Congress welcomes the growing collaboration between Amnesty International and the ITUC and the Global Unions and welcomes the decision of Amnesty in the UK to expand significantly its activism, engagement and campaigning with union branches, trades councils and with the TUC regions.

Congress supports the work of Amnesty International, Liberty and International PEN and similar organisations in defending freedom of expression. It also commends the work of Equity's International Committee for Artists' Freedom in working with these bodies to highlight the plight of artists, performers and creative workers whose human rights are curtailed and abused in this way.

Congress calls on the General Council to continue to work closely with these and other external bodies, so the TUC is able to act as an effective link between dedicated human rights organisations and the relevant occupational areas of the trade union movement.

Congress further calls on affiliated trade unions, trades councils and union members to:

- i) continue to place the struggle for human rights at the heart of solidarity work;
- ii) recognise that human rights need to be won and defended at home as well as abroad; and
- iii) work with Amnesty International to advance and support the full range of rights contained within the UDHR.

Congress further calls on the General Council to intensify its collaboration with Amnesty on shared human rights objectives.

Mover: Equity

Secunder: Accord

Supporters: FDA

Composite 1 Vulnerable workers

Congress welcomes improvements in employment rights for vulnerable workers such as the tripartite agreement on agency workers, the National Minimum Wage and the increase in the statutory holiday entitlement. However, without effective enforcement, new employment rights will fail to deliver for all workers.

Congress applauds the work of the Gangmasters' Licensing Authority and believes its remit should be extended to cover all agency labour providers.

Congress believes the work of the National Minimum Wage compliance officers and the Health and Safety Executive has been essential in enforcing the National Minimum Wage and health and safety regulations.

Workers and their trade union representatives have no enforcement route for many employment rights except by making an application to an employment tribunal or County Court.

Congress believes that strengthening employment rights' enforcement mechanisms should be a major priority for the trade union movement in the run up to the next general election.

Congress welcomes a number of the measures in the Government's Employment Bill to improve enforcement of the National Minimum Wage (NMW) and employment agency standards, including the introduction of penalties and greater powers for enforcement officers. However, the framework for supporting enforcement of employment rights is still deficient in a number of key areas.

Exploitation of workers must be tackled across all industries, including highly competitive and popular professions such as the media and performing arts, where bogus work experience and unpaid work is often offered to a vulnerable workforce.

Congress also supports efforts to tackle exploitation of workers in entertainment and modelling, which are the only sectors where agencies can still charge fees up-front to a workseeker, often reducing earnings to significantly less than the NMW.

Congress asks the General Council to support the following additional measures to support enforcement of employment rights and tackle exploitation.

Congress calls on the General Council to lobby for:

- i) a better resourced and more extensive pro-active enforcement strategy;
- ii) co-ordinated enforcement allowing the various enforcement agencies to share findings and work closely with each other;
- iii) a greater role for trade unions in the enforcement process;
- iv) a major government awareness and publicity campaign targeted at Britain's most vulnerable workers;
- v) a Fair Employment Commission to be established alongside existing enforcement agencies to provide for coordination of employment rights enforcement, as recommended by the TUC Commission on Vulnerable Employment;
- vi) measures to enable third parties, such as trade unions, to take an employer to an employment tribunal on behalf of a worker for breaches of the NMW Act, without the need to identify individual vulnerable workers;
- vii) a ban on agents charging workers upfront fees, so that all workers receive at least the NMW; and
- viii) clearer guidance for employers emphasising the limited exceptions to the NMW, including a reference to the fact that performers and television contestants may be classed as workers for these purposes.

Mover: Union of Shop, Distributive and Allied Workers

Secunder: Equity

20 Reclaim the Night

Congress notes the London Feminist Network organises an annual march against rape and male violence named Reclaim the Night, the existence of which dates back to the 1970s. Reclaim the Night demands that women should have the right to use public spaces without fear, and demands justice for rape survivors.

A 2005 survey found that 95 per cent of women feel unsafe on the streets at night, 73 per cent worry about being raped and almost half say they sometimes don't want to go out because they fear for their own safety.

Many female workers, including musicians, must assess whether working at night is safe.

Performers, often carrying valuable musical instruments, are required to travel back to their hotel or home by foot or by public transport after the performance, and are particularly vulnerable. In many cases, a female performer may turn down work due to the possibility or fear of assault because of the time of day that they have to work.

Congress is concerned that such women find themselves at a disadvantage and resolves to support Reclaim the Night's campaign. It asks the General Council to encourage affiliates to provide opportunities for all women workers, perhaps through unionlearn, to train in selfdefence.

Musicians' Union

The following AMENDMENT was accepted

Paragraph 3, line 1, after 'musicians' insert 'performers and other entertainment workers'

Add new final paragraph:

'Congress further calls on the General Council to support the availability of safe and affordable transport at all times, particularly for women workers travelling to and from a range of different workplaces, including live entertainment venues.'

Equity

70 Protecting the nation's film heritage

Congress notes that the nation's film heritage is held in a range of British film archives that preserve and restore filmed material from throughout the audiovisual history of the UK and without which such material would be lost or decay beyond recovery.

Congress is concerned at the lack of long-term and consistent public funding for our film archives - including not only the specialist buildings and equipment but also the skilled labour force engaged in archiving and film preservation. Congress believes that funding is too often dependent on private philanthropic sources or on uncertain lottery awards, and furthermore that commercial archives may be financially induced to sell off parts of their collections.

Congress therefore calls on the General Council to campaign for significant and designated long-term public funding for our film archives as part of a strategy for protecting, preserving and making available our unique film heritage for the benefit of future generations.

Broadcasting, Entertainment, Cinematograph and Theatre Union

69 Review of public service broadcasting

Congress notes that the six-year BBC licence fee settlement introduced in 2007 broke the longstanding link between the licence fee and inflation and has already resulted in significant budget reductions and job losses at the Corporation. Congress further notes that commercial public service broadcasting (PSB) - especially ITV and Channel 4 - faces a growing funding crisis in the face of increasing competition from non-PSB digital channels and that there are growing calls for this to be resolved by top-slicing or redistributing the BBC licence fee to commercial broadcasters.

Congress believes that the current PSB review being conducted by Ofcom and the subsequent policy debate in government and Parliament provide a platform for significant changes in broadcasting policy.

Congress therefore calls on the General Council to defend public service broadcasting in the UK by campaigning vigorously:

- i) for a review of BBC licence fee settlement with a view to achieving a necessary increase in BBC funding;
- ii) against any proposal to top-slice the BBC licence fee and redistribute licence fee funding to commercial broadcasters; and
- iii) for much-needed alternative funding measures for commercial PSB, such as a levy on non-PSB broadcasters, gifted spectrum and revenue from extra advertising minutage.

Broadcasting, Entertainment, Cinematograph and Theatre Union

Composite 15 Public sector pay

Congress reaffirms its support and respect for all public sector workers in health, education, transport, security, local government, civil service, justice and the emergency services. Our members make Britain work.

Congress condemns the Government's continued pursuit of a pay policy across the public sector of 2 per cent annual rises, within a tight spending review to 2010, despite rapidly rising inflation.

Congress notes that this is based on a false premise that public sector pay drives inflation.

Evidence shows that inflationary pressures are linked to the global slowdown and rising food, energy and housing costs. Cuts in public sector pay mean cuts in living standards, causing more fuel poverty and housing difficulties, and further contract the economy. Congress welcomes the fact that the view of successive governments that public sector pay restraint can be used as a measure to control inflation has now been discredited.

Congress notes that since declaring its opposition to the Government's 2 per cent limit on public sector pay increases in 2007, matters have got worse.

Inflation has risen dramatically despite this limit, leading to a significant fall in public sector workers' living standards - they are the victims, not the cause, of inflation. This has a particular impact on BME, disabled and women workers who are disproportionately represented in the lower grades of the public sector workforce. Current government policy will undermine attempts to address the gender pay gap across the economy.

Congress believes that the attempts to restrict public sector pay awards at levels below the rate of inflation are unfair, based on questionable assumptions and must be revised urgently.

Continuous, real-term cuts in public sector pay undermine the quality of public services and damage the morale and motivation of public sector workers.

This restrictive pay policy is unfair and unjust and is penalising workers already suffering from economic uncertainty and rising prices. Congress therefore believes that the recent attempts by the Treasury to impose an arbitrary limit on public sector pay increases are unacceptable, counterproductive and impede the effective delivery of essential public services. Congress further asserts that a continuation of these policies is having a detrimental effect on recruitment, retention and morale of key public service workers.

Congress believes public sector workers are entitled to pay and conditions that adequately reflect their contribution to society and should not be used to pay the price for economic policies over which they have no control.

Congress also rejects the use of the Consumer Prices Index, which specifically excludes housing costs, as the Government's preferred measure of inflation. Congress further deplores the Government's reliance on the Consumer Prices Index to justify its 2 per cent pay policy, while at the same time using the Index of Retail Prices to determine the rate on interest payable on student loans, thus cutting still further the real income of young teachers and other recent and newly qualified graduates. Congress asserts that the use of the Consumer Prices Index as an inflationary measure further disadvantages low-paid public service workers and increases the pay differentials between the public and private sector. Congress reaffirms that RPI is a better measure of workers' cost of living increases than CPI, and calls upon the Government to recognise this.

Congress recognises that incremental pay scales are common in the public sector, that increments represent commitments given to staff in recognition of increased experience in post, and that they should not therefore be considered as part of any cost of living increase.

Congress further recognises that civil service bonuses represent money stolen from junior staff salaries in order to boost the earnings of the most senior.

Congress calls upon the Government to recognise and address the fundamental incompatibility of its commitment to high quality public services and its imposition of below-inflation pay increases upon public sector workers which has:

- i) cut their living standards;
- ii) reduced their real and relative pay; and
- iii) damaged the ability of vital services, on which the whole population depends, to recruit, retain and motivate staff.

Congress calls upon the Government to engage in constructive dialogue with the General Council to:

- a) review the key worker housing scheme;
- b) examine the merits of multi-year pay awards as part of a package of improvements in pay and conditions of service;
- c) secure effective re-opener mechanisms to maintain confidence in multi-year awards; and
- d) consider the impact of independent review bodies on pay levels.

The Government's steadfast refusal to tackle boardroom greed and spiralling city bonuses further exacerbates the unfairness. Congress notes that there is no restriction on boardroom pay or share dividends.

Congress believes that the Bank of England has concentrated too narrowly on inflation, and neglects employment at its peril. Congress believes that a change in Government economic priorities is necessary and action must be taken to implement them.

Congress believes that with sufficient political will funds can be found to protect living standards and pay public sector workers fairly. The TUC report *The Missing Billions* illustrates how this can be achieved.

Congress notes the continued attacks on public sector workers, and the increased cost of living; we believe that the attacks on the ethos of public work through privatisation, marketisation and hardline industrial relations make mutual support regardless of sector or job or union essential.

Congress condemns the below-inflation pay policy of government and employers and reaffirms its support for workers seeking a fair wage. Congress applauds those unions and members who have taken action on pay.

Congress congratulates the General Council on organising the 9 June rally and lobby of Parliament and for supporting unions campaigning for fair pay across the public sector, including equality in the workplace.

Congress instructs the General Council to coordinate a major campaign on public sector pay.

Congress demands that the General Council:

- 1) prioritises its Speak Up for Public Services campaign;

- 2) co-ordinates the public sector unions on pay;
- 3) encourages local, regional and national joint campaigning coordinating industrial action amongst those unions in dispute over pay, and giving full support to such action;
- 4) opposes costly and wasteful reliance upon flawed and failed private sector 'solutions';
- 5) campaigns to ensure all political parties are committed to properly government-funded – not privatised or marketised - public services;
- 6) continues to make a robust case for fairer and more equitable taxation solutions and campaign for a fairer, progressive system of taxation to fund public services;
- 7) support unions when 're-opener clauses' clauses in multi-year deals are renegeged upon, to provide safeguards against rising inflation;
- 8) assist unions engaged in campaigning on behalf of their members through the production of appropriate briefing materials, promoting the union case to both government and the media, and supporting joint union activity; and
- 9) organises days of action including a major national demonstration against the Government's pay policy.

Mover: UNISON

8. THE COUNCIL

The 2006-2008 Equity Council met 9 times between 1st January and 30th June 2009.

The 2008-2010 Equity Council met 6 times between 1st July and 31st December 2008.

9. APPEALS COMMITTEE

A. The Committee

The following members were elected in July 2008 to serve as members of the Appeals Committee for two years:

Joshua Le Touzel
Doreen Mantle
Graham Padden
Tony Robinson

B. Hearings

Complaint under rule 24

On the 1 August 2007 the Appeals Committee heard a formal complaint brought by member Dave Eager against General Secretary Christine Payne and the Equity Council with regard to their interpretation of Rule 24. He alleged that by employing more than one Assistant General Secretary, Council was in breach of that rule, and was misusing union funds.

The Appeals Committee's ruling is as follows.

We believe Dave Eager was justified in bringing this matter forward.

Council appointed an additional Assistant General Secretary after Mr Eager brought the matter to its attention, but before it had gone through the process of amending Rule 24 via a referendum, thus acting without the authority of the membership to do so. Council's argument that this referendum was merely in the interests of clarity, and that they would have gone ahead with the appointment even had they lost the referendum vote, was not something the Appeals Committee believe would have found favour with the Equity membership.

We believe the General Secretary made a misjudgement in sending Dave Eager an email the day before the Council meeting at which the proposed changes were to be discussed, inviting comments from him, then failing to read his reply.

We believe both the General Secretary and Council were motivated by enthusiasm for these changes rather than any malign intent, nevertheless it's little wonder that Mr Eager felt deliberately excluded from the debate.

We also believe Council was cavalier in appointing a Head of Communications before the matter was settled by referendum, in giving him a pay increase before the matter was settled, and in making him a member of the SMT when he was not an Assistant General Secretary.

Likewise we believe the referendum should not have been held before Dave Eager's Appeal was heard, and we were not convinced by Council's arguments to the contrary.

In addition, changing a staff member's job but not his title in order to allay the anxieties of some members about this issue was not a course of action we believe to have been appropriate.

However the complaint has been drafted with an unfortunate lack of clarity given the seriousness of the charges, making it difficult for us to come to a definitive decision about whether or not it should be upheld.

This is reflected in the fact that though we are unanimous on all of the above, we are split three to two on the actual complaints.

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Nevertheless by that majority, we do not believe there has been a misuse of funds, and find the allegation that Council is in direct breach of the old Rule 24 unproven.

We hope that in future Council will adopt a more considered approach to change.'

10. NATIONAL, AREA AND OTHER COMMITTEES

A. National Committees

(i) SCOTLAND

Two issues dominated the political landscape for Equity in Scotland in 2008. The first was the ongoing saga of Creative Scotland. The second, much more excitingly, was the publication of the Scottish Broadcasting Commission's report. The final report is available to view at <http://www.scottishbroadcastingcommission.gov.uk>

The SNP administration tried to legislate for Creative Scotland. Amidst scenes of chaos, the Financial Memorandum for the bill was voted down so, despite the substantive bill being passed, the whole bill fell. Undeterred the Government said it would press on and then revealed plans to introduce a Public Service Reform Bill which would include powers to bring Creative Scotland into being. Despite noises that the Government was going to brook no delay, all timescales slipped during the course of the year. Creative Scotland is now due to come into being in May 2010, a year before the next Parliamentary elections. Any further slippage in this timetable is likely to lead to its creation being postponed until the other side of the next election.

Equity has three fundamental criticisms of the Creative Scotland proposals. The first is that the body is to 'directable' i.e. that it must accept direction from Government. The second is that the costs of re-organisation (as yet undefined but potentially substantial) will come out of the art-form budgets and the last criticism is the confusion regarding the overlap with Scottish Enterprise- if the responsibility of Creative Scotland is to be increased significantly why is there not a corresponding increase in its resources? A fourth criticism about the chaos and confusion caused by the ongoing uncertainty has emerged over the course of the year. It is hard to believe that the Government really knows what it wants for the arts in Scotland or how it is going to achieve it.

The Governments response to Broadcasting, on the other hand, could not be more clearly focussed. The broadcasting Commission's final report surprised many people by being politically well balanced. Equity prioritised making a submission to the Broadcasting Commission and we were pleased to see many of the points we made taken up in the final report. One recommendation in the final report is that the BBC should move the headquarters of one of its TV channels to Scotland. This recommendation originated in a motion at Equity's 2005 Scottish AGM and was subsequently passed by that years Scottish Trades Union Conference. Many other points that we made, along with our sister unions were accepted by the Commission and found their way into the final report. The report is potentially one of the most important developments in broadcasting in Scotland, and if adopted, could lead to the biggest growth in employment opportunities for members since STV was created. It is a long report which we cannot reproduce in full but below is the press release that accompanied its release.

Commission Outlines Wealth Of Opportunity For Broadcasting In Scotland

The Scottish Broadcasting Commission has published its vision and strategy for the future of the industry, with plans to transform the country's creative economy and to improve the programmes and services available to audiences in Scotland.

In its final report - Platform for Success - the Commission makes 22 recommendations for strengthening the industry, arguing that broadcasting in Scotland can flourish and create world-class content for worldwide audiences.

The unanimous recommendations build upon the foundations of creative talent, the appetite and demands from the viewing public, and the investment and new commitments from the BBC and Channel 4 announced during the timespan of the independent Commission's investigation into the state of the industry in Scotland.

Arguing that Scotland needs a new framework for broadcasting to take it through the transition period of digital switchover, meet new challenges and grasp new opportunities, the Commission's Report recommends:

- the creation of a new Scottish Network: a digital public service television channel, with an extensive and innovative online platform, funded out of the new UK settlement for Public Service Broadcasting plurality and licensed and given full regulatory support by Ofcom
- the BBC Trust and Executive should:
 - a) fulfil the commitment to secure 8.6% of network television production from Scotland (under the Ofcom definition) by the end of 2012; and maintain that level, in line with population share, as a minimum thereafter and;
 - b) establish and maintain a substantial network commissioning presence in Scotland and transfer the management of one of its four national television services to Scotland
- Channel 4 should have a mandatory target for production from Scotland of 8.6% in line with share of population, and that the Channel should base one of its commissioning departments in Scotland
- all broadcasters in the UK should review the performance of their news services in reporting the four nations in a manner that is accurate and relevant for all
- the Scottish Parliament should take an active role in considering the broadcasting industry and services audiences in Scotland receive, in order to provide a visible and public forum for debate, with Scottish Ministers having greater responsibility, within the UK framework, for those operational functions directly affecting Scotland
- the influence and responsibilities of Ofcom Scotland should be strengthened and there should be specific representation for Scotland on the Ofcom Board at UK level.

Thirteen months to the day the First Minister announced the Commission, after taking over eighty hours of formal oral evidence, considering written evidence, undertaking research into public attitudes to broadcasting, the economic potential of the industry and international policies, and producing three Interim Reports to capture emerging evidence and concerns to stimulate debate, the Scottish Broadcasting Commission delivers its report and recommendations to the Scottish Government.

Commission Chair Blair Jenkins said:

"We firmly believe there is a great future for Scottish broadcasting. With our recommendations, we are confident of securing the economic, cultural and democratic strength of the industry in Scotland.

"Our proposed Scottish Network will deliver the entertainment and information, and the cultural enrichment, that audiences in Scotland need and want. It will also help to achieve the economic development of the industry, providing the opportunities for new talent and new ideas, and indeed for new technology.

"We now look to Government, broadcasters and the public support agencies to take these ideas forward and bring them to fruition.

"All of our work as a Commission has been aimed at strengthening Scottish broadcasting within the context of a UK framework: getting the benefits of that framework, but securing a stronger position for Scotland within it. And it is clear that there is a need for greater accountability within Scotland in relation to broadcasting services, more influence on broadcasting policy and closer scrutiny of performance.

Equity also helped co-ordinate a campaign to keep two NCDT accredited drama training courses for Actors in Scotland following Queen Margaret University's decision to drop the

accreditation. At the time of going to press, it was unclear what was happening on this front. Staff are committed to an ongoing dialogue with the Scottish Funding Council to find out more.

Theatre

After many years of stability both 2008 saw some changes in the artistic leadership of some of Scotland's theatres. Andy Arnold left the Arches after many years of service and moved to the Tron. Jackie Wylie succeeded Andy at the Arches. In the East, Dominic Hill left Dundee to run the Traverse.

Uncertainty over the future of the Scottish Arts Council and its proposed successor, Creative Scotland has cast a shadow over the whole of the subsidised arts in Scotland.

The National Theatre took *Black Watch* on tour for the last time and revived *The Bacchae* as well as producing several new shows such as *Be Near Me*, *365*, *Dolls* and others.

NTS/Equity Agreement

Minimum rates of pay from 01/04/08 are as follows:-

Minimum Performers Salary	
<i>Main scale/ensemble</i>	£520.15
<i>NTS Studio/Apprentice Company</i>	£361*
Stage Management Minimum Salaries	
<i>Stage Manager</i>	£520.15
<i>DSM</i>	£468.13
<i>ASM</i>	£416.12
<i>* to be raised to Equity/ITC minimum if greater</i>	

Variety

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

Branch officials:

Chair: Adam Quest
 Vice Chair: Eva Lorraine
 Secretary: Linda Rifkind
 Asst Sec: Janie Danielle
 Treasurer: Elsie Kelly Adams
 PRO: Jacqui Lochhead

TV, Radio & Films

2008 saw much debate about what constitutes a Scottish production as the work of the Broadcasting Commission highlighted the disproportionate lack of work in Scotland. The practice of 'badging' a production as Scottish and then including its budget in the Scottish total has been much criticized by Equity, PACT and various media commentators.

River City

BBC Alba

The Ofcom report into the future of Public Sector Broadcasting was published in early 2009. It can be found on the following link (http://www.ofcom.org.uk/consult/condocs/psb2_phase2/). This report makes challenging reading for STV (as SMG has rebranded itself) suggesting that commercial broadcasting in the UK will be hard pressed to survive in the digital world. These comments were targeted at ITV and Channel 5, STV is in a inferior position to both of them. STV have made it known that they are looking to attract subsidy in the future but it is not clear if or how any subsidy would be available to them. Their production arm continues to produce Taggart which is still very popular on the ITV network.

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Members of the committee are:

Natasha Gerson Chair
Kate McCall Councillor
Elsie Kelly Adams
Jim Byars
John Carnegie
Isabella Jarrett
Graham MacGregor
Clunie MacKenzie
Michael Mackenzie
Sheena Penson
William Riddoch
Linda Rifkind
John A Sampson
James Watson
Alexander West

(ii) NORTHERN IRELAND

During the year the political situation changed dramatically with the resignation of Ian Paisley as the First Minister. However the new partnership between Peter Robinson DUP as the new first Minister and Martin McGuinness Sein Fein, as his Deputy was not an easy marriage as the Executive did not meet for some six months as old arguments over policing created an impasse which neither party would back down from. But given that the recession was impacting on Northern Ireland public opinion was beginning to question the credibility of the divide. Therefore in November the Executive compromised and was back up and running. Despite the Executive not meeting we met with the Arts and Culture Committee on three occasions, primarily pushing for funding for the Theatre Initiative which we believe would bring into being a standing company and more jobs for both Actors and Stage Management. We also met with Gregory Campbell the new Minister for Culture and lobbied him about funding in General and on Film and Television production.

In April we attended the Northern Ireland Conference of ICTU and submitted two motions which were passed unanimously. We have also been active throughout the year in the ICTU Arts and Culture Committee. In respect of the motions we sought Congress to campaign against the drain of lottery funding from the Arts to the London 2012 Olympics and the other motion was on the BBC and particularly its policy on local talent.

We have also met twice with our Colleagues in SIPTU under the auspices of the North/ South Committee and both Unions were involved in resolving a dispute within the Irish Language production sector.

Following on from last year we jointly with Northern Ireland Screen put forward an application for funding to provide front of camera training. Unfortunately that was rejected by Skillset. However we hope to take this further and we are now in discussions with Andy Byatt of "The Actors Cut" to see if this could happen this year.

During the year a member was tragically killed in an accident at an open air festival in Donegal. The Committee sent our condolences to her Family however; whilst it was a tragic accident her family received substantial compensation from our accident at work policy. Sadly we also lost one of our finest members who died at the end of the year. John Hewitt was not only a fine actor but a great supporter of the Union and the need to organise.

Theatre

Theatre continues to happen despite the financial situation and over the year we have been to meetings with the casts of Kabosh, Prime Cut and Tinderbox Big Telly and Replay. The Lyric has, from its offices in Stranmillis, put together four productions and one in association with Rough Magic from the south.

The Christmas period also saw Michael Poynor for the first time produce two panto shows and the Waterfront and the Opera House in Belfast added to that mix of employment. The

regional Theatres under the umbrella of ARTI also put out a tour but in essence there is still not enough employment for our members. That was the main plank of our input to the Arts Council's Drama Strategy and that is why we are still campaigning for a Theatre Company to produce throughout the year. Needless to say there are companies who are against our aspirations and that is due in no small part to misinformation. We have had to continually emphasise that what we are seeking is additional funding which does not take away from the existing professional producers and that it can only happen in tandem with a vibrant theatre infrastructure.

TV Films And Radio

We met with Patrick Loughery Head of Nations and Regions following on from our motion in respect of the BBC. This is part of a constant lobbying process to get the BBC in Northern Ireland to produce more and for the BBC at a UK level to invest in NI. There was sporadic production but again the issue of using more local talent was a bone of contention.

Northern Ireland Screen did continue to invest in local Film and Television Production with the most notable being Hunger at the start of the year. It again proved that we have the basis for producing successful films and with local talent. The play by Abbie Spallen "Pump Girl" produced by the Lyric Theatre to great acclaim was also quickly turned into a production for screen and was primarily cast within Northern Ireland and Directed by our member Carol Moore. However it was on a shoestring budget of £250000 with the cast being paid on Equity minimums. The investment has to better and again the message of funding for the Creative Industries is being progressed by us within the political forums.

Equity also put on a successful seminar recently on the theme of "TV Is Changing". The seminar is part of a road show that we are doing to inform members of the changing nature of the television industry and the new technology that is impacting on our members contracts. We also have a website called tvischanging.com which members should access for further information.

Members of the Northern Ireland Committee:

Al Logan	Chair
Maggie Cronin	Councillor
Dan Gordon	
Emma Little	
Sheelagh O'Kane	
Frankie McCafferty	
Abi McGibbon	
JJ Murphy	
Joe Rea	

Variety

The Branch continues to meet in The Dockers Club although there are still issues over attendance. However despite that the Branch held a successful "Stars in Your Eyes" Showcase as well as an end of year Christmas Dinner and Social. There has been an increase in the amount of Circus and Street Theatre Acts joining the branch and that work will continue.

Variety Branch Officers

Roxanne James	Secretary
Bernard Tohill	Chair
Charlie McQuillan	Vice-Chair
Tony Ajir	Assistant Secretary
Brian McCann	Treasurer
Don De Govea	P.R.O.

Branch Committee

Anne Lyttle
Al Logan
Maisie Duffin

Danny Small
Kenny Eden
Frank O'Neill

(iii) WALES

The office is in the middle of extensive refurbishment and apologies are due to members who have had to negotiate their way through the builders to get inside. New accommodation for Equity should be complete by the end of the year, but overall disruption will unfortunately last much longer.

The 2008 Annual Meeting was held at Chapter. 20 members attended along with the General Secretary and Vice President, Jean Rogers. The motion from the floor was about the deterioration of screen credits and ways in which new technology might be used to rectify this. The motion, slightly amended, was accepted at the ARC and is part of the pan industry TV negotiations.

In October an Open Meeting of members was called in response partly to the situation that had developed with TAC, and partly as a sequence of "road shows" that the Recorded Media Department has been running in various parts of the country to explain more about changes to the TV landscape and what Equity is doing to address and combat them. It was a very informative and well received presentation.

It is becoming increasingly necessary to contact members by email with information, so being kept up to date with email information is now vital.

The Welsh Newsletter will be maintained and hopefully improved but it does appear that it will only be produced three times a year as the June Magazine invariably has election material which swamps the circulation.

There have continued to be meetings of the National Organisers in London with the General Secretary and there were also two joint meetings of the National Committees at which a resume is given of the ways in which arts and broadcasting policies are developing in the respective Nations.

The first Open Meeting of Children's Entertainers was held in Cardiff in November. Attendance was low, but it an exercise worth pursuing as the discussion was very wide-ranging and informative.

Performing Arts

Despite the current financial circumstances there have been some positive developments to report. The first tranche of the £4.5million additional funding through the Beacon process was awarded in July. Clwyd Theatr Cymru, Diversions, Theatr Iolo and the WNO all received additional funding. However the process caused much division and needs to be radically re-appraised if it happens again.

The National Theatre for Wales began trading. John McGrath (Contact Theatre) and Lucy Davies (Donmar Warehouse) were appointed Artistic Director and Executive Producer respectively. The remainder of the small team will be completed shortly and an office opened, hopefully in March. The first year's programme will be announced in the autumn and starts in March 2010. The total financial resources available over the three years are £3m.

Other success stories include the increase in production for Mappa Mundi, with an additional tour of Canterbury Tales into England. Aberystwyth Arts Centre mounted Kindertransport with their Arts Outside Cardiff money and paid much improved salaries. Theatr Clwyd's employment figures went up and the Wales Theatre Co mounted a large tour. Theatr Na N'og's well received tour of Cyrano established them as a middle scale producer.

At the WNO, the protracted negotiations over new contracts for the Chorus and stage management were both resolved mid year but not (in the case of the SM's) without the threat

of strike action. This finally brought about an evaluation exercise which compared the stage management and their role and responsibilities with other grades of staff in other departments. The result was a significant upgrade to some posts. The minimum was £500 and the maximum over £2500. On top of this a backdated award of 3.9% went to both Chorus and SM's and there was a further 3% increase in September 2008 and there will be another 3% in September 2009.

The eight Wales based TIE/YPT Companies formed themselves into an agency which will jointly promote the interests of the work across Wales and the world. One of the first statistics to come out of joint research is that the number of actor weeks offered by the companies increased from 822 in 2002/3 to 1206 in 2007/8. It will be interesting to keep watching how these figures progress.

There have been conflicting fortunes for venues. The Torch Theatre re-opened in March with an impressive new foyer, gallery space (named after Joanna Field, one of the founding actresses) and a studio theatre. There are extensive building projects now in hand at Chapter and the Royal Welsh College, which, in the latter case, will result in a new courtyard theatre. The refurbishment of the Sherman is now due to begin in spring 2010.

This has to be balanced against the closure of Theatr Gwynedd. The theatre has well publicised safety problems with too much asbestos. It had to close in its present form. However, the negotiations over a replacement venue have been very long-winded and are still unresolved. The upshot is that Bangor will remain without an adequate performance space for the foreseeable future. Also in North Wales, there was a scare over the Pavilion in Rhyl after Denbighshire County Council wanted "economy savings" across the board. In the same county, there is an anxiety about the Little Theatre in Rhyl, which has the distinction of being the first ever purpose built young persons theatre in Britain.

The hiatus over Theatr Gwynedd, Rhyl Little Theatre, and the restoration of the Gwynn Hall in Neath led to a initiative to raise the profile of the Theatres Trust in Wales. Phil Clark, former Director of the Sherman, is now the Wales representative of the Trust and he called a meeting in Brecon in December. The Trust can play an important role in advising other Trusts and Local Authorities on theatre building, restoration and design.

Television and Film

BBC: There was an important announcement from the Head of BBC Vision, Jana Bennett in October when she said that the amount of programming from the Nations would increase extensively by 2016. In particular Cardiff was cited as a Centre of Excellence for Drama and the prospect is that there will be a significant increase in the amount made here. Already with the arrival of Sherlock, and the other two commissions for 2009, Crash and The Fabulous Baker Boys, there is some anticipation. This is in addition to the on-going Doctor Who.

In contrast, the future of **ITV Wales** as a Public Service Broadcaster for Wales is reaching rock bottom. Ofcom, the Regulator, has agreed that ITV Wales can reduce its PSB requirement to an hour and a half in addition to news. This has already led to another round of redundancies amongst journalists and associated staff.

There were negotiations with **S4C** during the year to resolve the use of programmes on their Broadband service. These were completed in November, which resulted in cheques going out to members before Christmas for up to two years back payment.

There were disturbing developments with **TAC**, the Welsh Independents. During the summer there were increasing reports of TAC companies offering contracts on a non union basis particularly for work for S4C's new Children's Channel. These matters were taken up with TAC but they have shown a total unwillingness to resolve them. Instead, they sought assurances that Equity would negotiate a new agreement. In September TAC gave six months notice on the TAC/Equity Agreement and that led to an urgent meeting in October, where the notice was rescinded in return for an agreement to discuss a new deal. Proposals

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were promised imminently but failed to arrive until the day before Christmas. So discussions will begin in February.

Variety

There are undoubtedly major changes in the shape of variety and club entertainment being brought about by a range of social changes. This began with the Licensing Act, was affected also by the smoking legislation and has been exacerbated by the financial down turn. Pubs are closing daily and other venues are cutting back. Equity is looking at ways of ameliorating the situation and members at a local level also have to review their own situation.

The fall off of work has been a major factor in the considerable reduction in case work. There have been very few new cases brought to the Office's attention. This either means people are not in work or that they are less likely to claim against venues where that might lead to loss of future work.

The South Wales Variety Branch has continued to oversee the sector and it is indicative of the problems of closing venues that the Branch has had four different meeting places during the year. It has settled now for the Tyn y Twr pub in Baglan. The AGM in Skewen was entertained by Bernard Latham who talked about his career and involvement with Equity. The Branch motion to the ARC was about reminding members of their health and safety responsibilities. A regular digest of casework is provided to the Branch. One of the founders, Bernard Plant, died in August and his daughter was presented with a posthumous Long Service Award at the dinner in November (as were Goldini and Tony Richards)

Chair: Haze
Secretary: Shelli Dawn
Treasurer: Cei Morris

The total amount of money recovered for members in Wales was: **£5292.77**

National Committee

The National Committee met eight times in 2008. Their motion to the 2008 Annual Conference centred around the need to increase independent television production outside the M25. A PACT Report published early in the year showed that the percentage of such productions was falling when it should have been increasing. The Council was urged to do liaison with PACT and offer support. This has been done, but PACT has been slow to respond.

A particular concern mid year was the increasing incidence of theatres using community and student groups. This surfaced at the Torch in The Hired Man, at the WNO in Aida and at Theatr Genedlaethol in Iesu. Although all these projects have a certain individuality, the fact that they all came to light at roughly the same time caused the Committee to make their concerns known to Council.

The failure of TAC to agree to a wage increase from January 2008 was also the subject of a motion to Council. This was overtaken by the events of the late summer referred to above, and the Committee sent a strongly worded motion to Council to address the alleged breaches of the Agreement.

Representatives also went to the Special Rules Conference in October. The Committee suggestion was to incorporate a rule on "Conflict of interest" and that has been remitted. The Committee also felt that Equity should make sure that the final document is properly edited and is worded in as watertight a way as possible to avoid future disagreements.

The Committee for 2008 was:

Terry Victor	Chair
Huw Davies	Vice-chair
Michael Cunningham	Councillor
Goldini	
Michael Kelligan	
John Norton	

Beth House
Naomi Martell
Doc O'Brien
Chris Durnall
Gerri Smith
Tony Leader
Simon Curtis
Julia Carson Sims
Gareth Lewis

Training

This has gathered pace during the year:

Re-Charge: the initiative with the Royal Welsh College and the two Actors Centres delivered an extensive and well received programme of workshops in the first half of 2008. Feedback was generally positive and in some cases went beyond that. It was a bombshell therefore when the College announced in September that they had no future funds available to continue supporting the scheme. This despite entering into what we believed to be a three year agreement. Pressure was brought to bear and the General Secretary got involved. This resulted in a change of heart and in December a budget of £9k was agreed. This will provide for another three months of workshops in May, June and July of 2009. Enormous thanks are due to Erica Eirian who, as Project Director, has worked tirelessly to make sure the project is a success.

CULT: The five entertainment unions working together have persuaded the Assembly Government and the WTUC to support a two year training programme for freelancers. Work on developing generic courses such as Finance for Performers and CV Development are continuing. These will be delivered by various methods including traditional workshops as well as on the web. A next step is to develop Union Learning Advisors.

The Actors Cut: this is a new and potentially exciting proposal. It will emulate the project done in London five years ago and provide an intensive one or two week course for existing professions in front of camera. The two brothers, Andrew and Gregory Byatt, who have developed this, have secured funding from Skillset to run a programme in Cardiff mid year. There will be more information in due course.

Sector Skills Council: Equity represents performers' interests on the Wales Board of Creative and Cultural Skills. Its new Director in Wales, Simon Dancey, is moving things forward more quickly than before. An Information Lab is online for any professional to refer to, and the Creative Blueprint for Wales was launched in the autumn.

Outside Bodies:

Arts Council: Peter Tyndall stood down as Chief Executive, and was replaced by Nick Capaldi from Arts Council South West.

National Assembly: The Heritage Minister resigned mid year and has been replaced by Alun Ffred Jones. The Assembly created a Broadcasting Committee in the spring and Equity gave evidence to it. Very few of their main recommendations were heeded by OfCom and when their Review was published in the autumn the new Minister set up a team of experts to advise him of how WAG's response should be framed. Equity gave evidence to that group also.

WTUC; Equity was at the Annual Conference as usual. Support was given to motions from the NUJ and BECTU to support a media policy for Wales. Work was done on that in the spring, and a finalised document was prepared for the Broadcasting Committee's deliberations in June.

Wales Association for the Performing Arts: Chris Ryde remains as Chair and in that capacity had meetings with the outgoing Heritage Minister and the Welsh Local Government Association. The Annual Conference discussed the new National Theatre and statutory

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support for the arts which is part of the One Wales document. WAPA co-sponsored a Conference in December with Creu Cymru to make sure venues and companies knew as much about each others work and policies as possible. It was successful and further initiatives will develop.

Federation of Entertainment Unions: The FEU has met a number of times to manage the CULT programme, as well as to discuss motions to the WTUC and developments with TAC.

B. Area Committees

(i) LONDON AREA COMMITTEE 2008

The Committee met 6 times during 2008 to discuss matters pertaining to London. There was an AGM of the London Area in March where a considerable number of issues were the subjects of lively debates. A motion went to the ARC in relation to the West End Theatre negotiations and 3 other motions were sent by the meeting to Council.

6 motions were sent to Council from the Committee during 2008, relating to a number of issues.

Towards the later part of 2008 the Committee participated and contributed to the consultation process looking at the role of English Regional committees.

The Committee sent the following motion to the ARC regarding identification of various monies held in the Union's accounts;

This London Area Committee urges Council that future judgements made by such bodies as the Appeals Committee and the forensic accountant currently trying to identify the £1.2 million that has been sitting in union funds since the mid-nineties, should be reported in full to the entire membership.

The ARC representatives for the London Area Committee were Doremy Vernon, Peggy-Ann Fraser and Bill Maxwell.

Members of the committee are.

Alan Thompson	Chair
Michael Earl	Vice-chair
Bruce Bennett	
Esther Ruth Elliott	
Peggy-Ann Fraser	
Barbara Hyslop	
Teri Scoble	
Jessica Sherman	
Jennifer Stanton	
Doremy Vernon	(Resigned September 2008).
William Maxwell	
Edward Pleasance	
Cauri Jaye	(From September 2008)

(ii) MIDLANDS

The Midlands Region with the office based in Coventry services the counties of Oxfordshire, Northamptonshire, Leicestershire, Lincolnshire, Nottinghamshire, Derbyshire, Staffordshire, Shropshire, Hereford & Worcestershire and Warwickshire. 2008 saw the opening of a campaign to retain television production in the Midlands in conjunction with the South West Area who were concerned with the proposal to move the BBC production "Casualty" to Cardiff. The BBC was suspected, in compliance with an undertaking given at charter renewal to move substantial production out of London, of creating two super hubs for production in Cardiff and Manchester leaving a void in other English regions. The Midlands Area Committee under the Chairship of Tracey Briggs fought a vigorous campaign of early day motions, writing to MPs and getting the members through the branches and outside bodies to

support the campaign to retain television production in the Midlands. This pressure resulted in Tracey having a meeting with Michael Lyons chair of the BBC Trustees and when the BBC announced their plans the production "Doctors" produced in Birmingham was saved at least until 2011 and further dramas made in the Midlands were announced.

Legal claims for members continued to be a strong support for members in the region with £18,417 being recovered for members with claims against theatre companies, television and radio artists and many individual variety claims making up this total. The theatre company reported last year as Deep Impact Theatre run by Nowell Wallace and Carole Le Foll resurfaced as Sudden Productions and during 2008 a substantial number of claims were received from members who were owed money. Some was recovered by staged payments, but towards the end of the year County Court proceedings were commenced. At the time of this report judgement has been obtained and a warrant issued for recovery. Help was sought from members living in the region when payments were held up for months for work on "Tess of the d'Urbervilles" a BBC television production shot in the West Country. It was established that 74 artists engaged as walk-ons were unpaid as the BBC staff had moved on and the paperwork misplaced. A threat of legal proceedings against the BBC quickly resulted in senior BBC staff being brought in and payments being cleared. Variety agent Gerald Leslie Hemming who owed a number of members money that could not be recovered through County Court judgements was finally prosecuted by the Employment Agency Standards Inspectorate after pressure from Equity supported by the members concerned with substantial evidence being supplied for the investigation. At the time of going to press Mr Hemming has pleaded guilty in the Magistrates Court and is awaiting sentence.

Birmingham Royal Ballet needed significant attention during the year with disputes on travelling, overtime, television recordings and personal cases but Equity membership is at the highest it has ever been and with the 5 Deputies across the grades it has been easier to consult the dancers and find consensus of approach when dealing with the management, and this has led to a significant improvement in resolving industrial issues.

Visits to drama students on accredited courses and non-accredited courses increased and where possible a member of the Midlands Area Committee or other Councillor accompanied the Organiser.

Midlands Region Councillor Sally Treble has once again proved invaluable as the link between the region and the Equity Council. She was able to support the BBC production campaign and explain to other Councillors who were not directly affected why they and their regions or disciplines should support the Midlands in their fight to retain drama production. She has also been supportive to the staff, Midlands branches and the Area Committee and taken part in discussions on the future of Derby Playhouse.

The Birmingham General Branch re-named itself as the Central England General Branch as its membership and attendees at meeting come from all the counties surrounding Birmingham and the branch was inclusive of all Midlands based artistic practitioners not covered by the Variety branches. The move to the Old Joint Stock pub in central Birmingham for meetings has proved very popular with dynamic secretary Tracey Briggs providing the leadership to rally the members to become involved supported by her dedicated Committee of Chair Gerry Cannell, Vice Chair Simon Clancy, Treasurer Susannah Hahhcroft, Assistant Secretary Rob Lister and Committee members Denny Hodge, Sarah Ibrahim and Tonia Daley-Campbell.

The Branch motion to the Annual Representative Conference (ARC) called for an investigation into members engaged by subsidised repertory theatre companies to have their salaries protected by a bond following the problems at Derby Playhouse Trust and this was carried overwhelmingly.

Midlands Area Committee consisting of Chair Tracey Briggs, Vice Chair Simon Clancy, Councillor Sally Treble, and Committee members Sheila Payne, Nigel Harris, Peter Tomlyn, Jim Townsend and Rob Stanley were joined towards the end of the year by co-optees Kas Luckins and John Burton who replaced Tina Mullinger who sadly died in 2008 and Elise Davison who had moved out of the Area. The Committee play a vital role in supporting

campaigns within the Region such as the BBC Midlands production campaign and having an overarching remit to coordinate between the Equity Council on national campaigns linking with the membership within the region and branches and with the workplaces within the region. They also provide support for the staff in disputes within the region. The Committee proposed to the ARC that all candidates for re-election to the Council should have shown their attendance at Council meetings recorded on the ballot form. The Midlands AGM proposed that candidates to Council and Committee elections should show proof of work when standing for election. Both motions were lost.

Theatre

The most important theatre problem remains the future of the Derby Playhouse as a producing theatre. Last year the theatre was declared insolvent just as the production of *Treasurer Island* was opening and needed prompt intervention to save the production. However the theatre closed for much of 2008 while the administrators tried to find a solution. The Derby Playhouse Trust Ltd proposed a rescue package to re-open without Arts Council, or local authority financial support as a producing theatre, that was supported by the creditors in July and they re-opened in the autumn with the production "The Killing of Sister George" however, as they could not secure the necessary loan the theatre closed again. At the time of going to press the Company has won further support from the creditors with a new rescue package that requires them to raise the necessary finance against the building lease that must be found by April 2009. Meanwhile Derby City Council who have the support of the Arts Council, are producing "Much Ado about Nothing" under the Subsidised Repertory contract at the Derby Guildhall Theatre which only has a seating of capacity of 242 as against the Playhouse with a capacity of 535. The future of the Derby Playhouse remains of concern in the current financial climate.

The new Curve Theatre in Leicester was opened by the Queen for the Christmas season with "Simply Cinderella" there were contractual and logistical problems with the new theatre but these have mostly been resolved as this goes to press.

The Northampton Theatre Trust future is by no means secure with the reduction in local authority support that was filled in the short term by the County Council and 2009 is likely to bring the funding problems to a head. Nottingham and Birmingham Reps continue to produce and are not threatened at present with any financial problems.

Many of the small scale producers within the region continue to produce with Oxford Touring Theatre Company amongst the leading Companies. This sector continues to provide problems at the lower end with the terms offered to actors being well below the industry norm and in some cases below the National Minimum Wage. The Midlands office has a steady stream of actors requiring assistance while working for these companies.

Film, Television and radio

There have been problems with the future of the BBC in the Midlands as described at the beginning of this report however visits have been made to the cast of *Doctors* and the radio drama *The Archers* and contact made with *Silverstreet* the Asian network serial. The survey conducted within the region on work opportunities for Midlands based actors working on BBC Midlands based productions was inconclusive and did not show as reported that Midlands based actors were failing to be considered for parts. It is anticipated that a major drama series will be produced in the Midlands in the spring of 2009 that hopefully will engage actors and walk-ons within the region. The campaign to base further drama production in the Midlands will be co-ordinated by the Midlands Area Committee and taken forward through 2009 with the support of the Midlands branches.

Variety

The Variety membership reported a downturn of job opportunities during the latter part of 2008 partly due to the "credit crunch" but also due to the increasing pressure on employers meeting the legislation requirements from the smoking ban to licensing and noise control requirements. The number of variety members seeking assistance with cancelled bookings and breaches of contract increased steadily during the autumn and increased dramatically

during the Christmas season as a number of hotel chains went into administration in the region.

The three variety branches in the region continue to prosper under the leadership of the Secretaries to those branches. Sheila Payne secretary of the Coventry & Leicester branch has increased support for the branch again in 2008 with an increase in support from younger members attending meetings. Peter Tomlyn secretary of the East Midlands variety branch continues to build support with the assistance of his active committee and has a number of initiatives being developed to attract more members to support the branch. Jim Townsend secretary of the Birmingham variety branch has not achieved the same success as the other two branches in building the branch attendances but with his new committee it is anticipated that this branch will develop and thrive in 2009.

(iii) NORTHERN AREA COMMITTEE

The Committee met five times in 2007 in Newcastle, York, Leeds and twice in Manchester, once at the old Conavon Court office and then at the new Express Networks base. It considered all matters referred to Area Committees for consultation and in particular the General Secretary's document and questionnaire on the Role of the Area Committees, and the proposed Rule Changes that led to the October SRC. It sent two motions to Council on the Arts Council cuts with particular reference to its effects on companies in the region such as Sheffield Compass, Harrogate, Duke's Lancaster, Queer up North, Lip Service and National Student Drama Festival in Scarborough.

The Northern Area AGM was held at The York Theatre Royal. The Committee sent a motion to the ARC (where it was lost) seeking to re-establish the Finance and General Purposes Committee. The Northern Area AGM's motion to the ARC called for Council to investigate the practice of literary agents restricting the use of material even where the rights holder has no plans to produce the work. This was carried and led to the General Secretary agreeing to write to her opposite number at the Writers' Guild of Great Britain.

The Committee was represented at the 2008 ARC by Steve McAvoy, Dave Eager and Jeremy Phillips.

It also sent in a rule change motion to the SRC on the complaints rule (10.4) and this was carried at the Conference where the Committee was represented by Jeremy Phillips, Fiona Martin and Eleanor Dearle.

Members of the Committee who served during 2008 were:

Yvonne Joseph	Chair & Councillor
Jeremy Phillips	Vice-chair
Anthony Blakesley	
Alan Brent	(until November)
David Corden	
Eleanor Dearle	
Dave Eager	
Ann Lorraine	
Fiona Martin	
Brenda Marsh	
Steve McAvoy	
Joy Palmer	
Roger the Artful	(from November)

Alan Brent stepped down in November due to heavy work and personal commitments. Roger The Artful stepped into his place, having been the unsuccessful candidate with the most votes in the 2007 elections.

The Committee received comprehensive reports from its Councillor and two regional organisers, with key issues summarised below:

NORTH-EAST

i. Theatre

All six established building-based repertory theatres (West Yorkshire Playhouse (WYP), Sheffield Crucible, York Theatre Royal, Harrogate, Stephen Joseph Scarborough and Northern Stage produced successfully during 2008 though Sheffield Crucible main house closed for a near two year refurbishment in December 2007 and Harrogate's producing function was restricted by ACE cuts to one in-house production (panto) and two co-productions (with Oldham and Basingstoke). Pilot also worked on The Subsidised Repertory contract and Live Theatre, Hull Truck, Interplay, Pilot, Red Ladder, NTC and Cleveland Theatre Company produced on the ITC contract. Northern BroadSides continued its touring commitments but Compass ceased altogether as a result of ACE Yorkshire's perverse and unexplained decision to cut its funding completely. The Contemporary Dance world was represented by Phoenix Dance, Ballet Lorent and Vincent Dance Theatre, while Northern Ballet Theatre maintained a ballet 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 two successful theatre conferences in the region, namely the Up Styx Festival of Rural Touring Theatre in Alnwick in April hosted by NTC and the Take Off Festival of Children's Theatre in Darlington in November, hosted by CTC.

There were 34 pantos and Christmas shows in the North East region in 2008/09, 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 Scarborough and Whitby plus a very welcome return after a £20m refurbishment of Bridlington Spa Theatre and Concert Hall. The results were spectacular and the summer season starring Billy Pearce was the most successful in living memory. The future of the Futurist remains in doubt however.

ii. Film, TV & Radio.

Equity has maintained contact with Screen Yorkshire based in Leeds and has assisted them – via the newly re-named Yorkshire Ridings General Branch - in compiling a database of Yorkshire-based actors. Filming activity in the region continued.

Day-to day contact with Granada/YTV over issues such as walk-on casting and pay rates continued, and studio meetings were held with *Emmerdale*, *Heartbeat* and *The Royal* cast members. Equity was ably assisted on *Emmerdale* by Deputy John Middleton and on *Heartbeat* by Bill Symons who also chaired a seminar attended by almost 100 members in Leeds in September as part of the TV is Changing Campaign.

Sadly the new daytime soap *The Royal Today* commissioned in 2007 did not return for a second series and there was more bad news in January 2009 when it was announced that there would be a 'break' in filming on *Heartbeat* and *The Royal* in order to utilise stockpiled episodes.

A number of issues were dealt with for walk-on artists, for example a series-long grading argument on *The Royal* which ended successfully, and the less happily concluded issue of the 31 regular directly-booked walk-ons not retained on *Emmerdale* from September. Meetings with ITV nevertheless obtained assurances as to the continued level of engagement of walk-on artists and the requirement for agents to comply with a code of ethics. Fifty nine directly booked regulars remain.

Independent producers using the PACT agreement have continued to film in the region including *Wire in the Blood*, *Robinson Crusoe* and *Red Riding* (film). Location visits took place on all except *Red Riding* and it was particularly appreciated that we were welcomed onto the set of *Wire in the Blood* where previously access via Coastal Productions had proved difficult to organise.

The only significant direct BBC TV presence in the region was again provided by *Last of the Summer Wine* and again a location visit took place.

Only one issue concerning radio was reported to staff in 2008 by an ILR presenter facing unwarranted disciplinary proceedings and this was successfully dealt with.

iii. Variety

The four variety branches in the region continue to be active, although South Yorkshire Variety Branch still struggles to attract a quorum but has a new Chair in Anthony Blakesley with former chair Lyn Copperfiled as VC. Humberside has grown in strength under Secretary Christie Clifford and now holds meeting alternately on the North and South banks of the Humber (in Hessle and Scunthorpe). North East Variety Branch and North and West Yorkshire Variety Branch continue 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 couple of years. Long standing Secretaries Brenda Marsh and Jackie Provis remain respectively in the hot seats, though highly-experienced Branch Chair Big Bri C from N & W Yorkshire stood down at Christmas 2008. The main focus of organiser time all year round tends to be claims against clubs, pubs, agents, promoters etc. Over £28,000 was recovered on 34 cases, many involving court action while 3 cases went to Employment Tribunals. During the year, many former Haven Holiday Centres (now owned by Bourne and others) 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. Equity was out in force when the British Juggling Convention came to Doncaster in March with excellent recruitment achieved. Flamingoland in North Yorkshire and Pleasure Island in Cleethorpes are the largest theme parks in the area and major employers of variety performers and dancers. Unfortunately we have unfinished litigation in this field as we start 2009. 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. Regular 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.

iv. General Branch

Yorkshire Ridings General Branch (formerly Leeds and District) has continued to be active with good turn outs at all its meetings and especially at its AGM in September at the National Media Museum in Bradford when 45 members attended. Eleanor Dearle remained as Secretary while former Treasurer Anthony Blakesley took over as Chair from Alan Brent who stood down after many successful years in which the branch has gone from strength to strength.

v. Students

Visits were arranged to drama and dance students at University of Hull, Sheffield, Cleveland and Doncaster Colleges, and the Northern School of Contemporary Dance. A major presence was maintained at the National Student Drama Festival (which was saved from ACE axing by a massive campaign via Times Newspapers) in Scarborough in April.

NORTH WEST

a. 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, Keswick Theatre by the Lake and Chester Gateway).

Theatre by the Lake reported another successful Summer Season and is busy planning its ambitious programme to celebrate its 10th anniversary in 2009. The Liverpool Theatres Trust (Everyman and Playhouse) have continued to present an ambitious creative program during Liverpool's year as European Capital of Culture in 2008 and has often found itself to be at the forefront of the activities of the Culture Company. At the start of 2008 negotiations opened on the possibility of a house agreement for stage management working at The Playhouse and

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The Everyman, but our members decided that they were better protected under the standard terms of the Equity/TMA Agreement.

Paul Clay's first year in charge of the Royal Exchange, Manchester has seen a continuation of the theatre's reputation as an "actors' theatre" providing many work opportunities for Equity members. The annual negotiations on the House Agreement opened this year with Equity members bidding to revert back to the standard terms of the Equity/TMA Agreement on the basis that over time, the two had converged. They were concluded by an agreement to keep the house agreement in place, but to review on an annual basis, along with addressing the inequalities that remained. This led to an increase of between 56% and 59% on overtime rates.

The House Agreement for Stage Management also benefited from these changes, along with a shift from a "total buy-out" of hours, to an aggregated hours system. Basic salary rates increased by 3.5% for SMs and DSMs, with a 5.7% increase agreed for ASMs.

The Bolton Octagon undershot its MRSL return in 2007/08, by £7 per week, which is subsequently being addressed. This was partially explained by the fact that as part of the 40th Anniversary celebration, less co-productions were commissioned, which have traditionally propped up the theatre's returns. 2008 also saw the departure of Mark Babych as the theatre's Artistic Director, who is being replaced by David Thacker.

The Dukes Playhouse in Lancaster spent 2008 adjusting to the drastic reduction in funding imposed upon them by the Arts Council at the end of 2007, with a huge amount of success. Work was completed on the new studio space, which will enable live performance to take place at The Playhouse, whilst the second space is being utilised for other purposes. The new leadership at the Theatre sought to re-vitalise the Summer Park Show, which managed to survive another wet summer.

Discussions have been ongoing at both The Coliseum, Oldham and The Library Theatre, Manchester, about potential moves to new premises

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. Cast meetings have focused on issues such as the TV is Changing Campaign, West End Pay Campaign and Theatre Funding Crisis.

Equity has had a presence at the various theatre festivals taking place in Manchester throughout 2008, 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.

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. We have also seen one additional Company producing on the ITC/Equity contract, Horse & Bamboo.

Despite a thriving small scale theatre sector in the North West, it has been disappointing to see that few of these companies have come on board with the new Equity/ITC contract aimed at given employers increased flexibility at the same time as protecting the fundamental terms and conditions of our members.

In the commercial sector throughout 2008 a number of cast visits took place with a number of companies visiting theatres in the North West.

In 2008 Pantomime was as successful as in previous years, with few changes in Companies occupying the various venues, although there was a small increase in the number of theatres producing their own Pantomimes this year, including The Sands Centre Carlisle and The Thwaites' Empire Blackburn. Disappointingly, only three commercial Pantomimes produced on the Equity/TMA contract. Most companies were pleased to learn of Equity's campaigns on

theatre funding, television is changing and West End Pay, although early indications suggest that the returns in terms of recruitment have not been as good as in previous years.

b. Film TV and Radio

Television Production within the North West continues to thrive and grow. In addition to the large production centres at the BBC and Granada, the 27 Independent Production Companies that have a base in the region continue to be active, including Baby Cow, Shed Productions and Company Pictures North.

The Coronation Street forum has continued to establish itself as an effective mechanism for dealing with the workplace issues our members working on Coronation Street face. The group met four times throughout the year dealing with issues ranging from cast security through to arrangements for annual leave. Cast representatives at the Forum have successfully lead negotiations on terms for producing internet only video vignettes.

On *Hollyoaks*, produced by Lime Pictures, some progress continues to be made on some long standing industrial issues. Over the year issues have arisen on matters including the payment of repeat fees for stunt performers. Our membership position on the production continues to improve slowly, but there is clearly an opportunity for more work to be done in this area.

Other visits that have taken place this year to independent productions include *Ideal, Shameless, Waterloo Road, Survivors, Apparitions, The Sketch Show, Trexx* and *Flippside* where members have been informed of and encouraged to participate in Equity's TV is Changing Campaign.

In June we hosted to open meetings in the North West on the TV is Changing campaign. Both proved hugely popular, with 65 in attendance in Liverpool and around 110 present in Manchester.

c. 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 two social evenings throughout the year. Sadly, in November 2008 Bunny Lewis, Vice-Chair of the Branch and Chair of the VAC passed away. Bunny made a huge contribution to the branch and will be sadly missed.

In May 2008, The Blackpool Branch lost both their branch Secretary and Assistant Secretary to ill-health. Subsequently, both Paul Leverett (Branch secretary) and Mike Slater (Assistant Secretary) sadly passed away. Having played a vital part in the branch's successes over the past 10 years both Paul and Mike's deaths will be a sad loss to the Branch. Chris Cotton was co-opted onto the committee as Branch Secretary in 2008 to help see the branch through a difficult period. The Blackpool Variety Branch meetings continue to be extremely well attended and this has been aided by a change in venue which has proven to be popular. They continue to engage in debates on issues that affect local branch members and have played an active role in the local heritage committee. The branch has also been busy in the preparations for the 2009 ARC, which is to be hosted in Blackpool. In July members of the branch worked with, Louise Grainger, Andrew Whiteside and Michael Day on the annual summer recruitment drive round the entertainment venues of Blackpool. Over the three days contact was made with 250 performers working the summer season in Blackpool.

The Merseyside Branch has had a difficult year, not least because of the sad death of their long standing Assistant Secretary, Mr Eddie Ross. Discussions at branch meetings have focused on exploring ways of generating new interest in the branch and the branch has committed to taking part in a two day workshop, lead by tutors from City College Manchester, with the view to a more prosperous and fruitful 2008.

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In November and December 2007, The Blackpool Grand – National Theatre of Variety presented its first Variety show since the launch in 2006. The project has had a difficult year with the departure of its Chief Executive, Paul Isles, who has since been replaced by the permanent appointment of Neil Thompson. The theatre went dark for a number of months during 2007 whilst the work was carried out to replace the seating in the theatre, which had been a long-standing objective for the theatre.

In February 2008, Equity was present at the Showcall Showcase II at Park Hall Hotel, Charnock Richard, primarily seen as an excellent opportunity to recruit new members who are just establishing themselves in the industry.

d. General Branches

The North West of England General Branch, continued to develop and grow throughout 2007 with well attended meetings. August saw the branch have their summer social, which was well supported by branch members. As in 2006 the branch took this as an opportunity to invite industry figures from the region to provide networking opportunities for branch members. Also in 2007, the branch has continued to offer workshop opportunities to branch members, including 'Acting to Camera'.

The Isle of Man General Branch kicked off the year by inviting the Minister for Trade and Industry from the Isle of Man Government to discuss the use of local performers in films made of the Island. Jamie Briers and Andy Prodger, Assistant General Secretary (FTVR, were also present during the discussions. It has been a long held ambition of the branch to have a link for the branch, placed on the homepage of the Isle of Man Films website. After many years of campaigning for this, the aspirations were finally realised in September 2007.

e. Claims

2007 saw work carried out on 76 claims. Out of these 32 have seen full recovery totalling £23877.39, 2 of these were heard in the County Court, 1 was referred to Douglas Mann and Co. In addition to these 12 of the 76 claims were referred to Guild House for County Court action.

f. Student Visits

A number of student visits have taken place across the North West throughout 2007, raising awareness and recruitment to Equity's student membership scheme and also where appropriate informing graduates of the benefits of full Equity membership. When requested, Specialist staff have accompanied to give in-depth details on issues as requested, for example on Tax, National Insurance and Benefits.

g. Ambassador's workshop

In February 2007 Equity hosted its first every Equity Ambassador's workshop in Manchester. 12 Equity members, all with varying degrees of knowledge and experience within Equity, were invited to attend the two day workshop which had been developed with Union Learn tutors from City College Manchester, looking at the various they could become involved in Equity and more importantly what they could achieve by becoming involved. The event was regarded by all as a huge success and the workshops have since been held in London and Coventry.

h. Northern Actors Centre Manchester

The Actors Centre continues to offer a wide range of support and courses to members.

iv. South East

i. The Committee

A full list of the members of the committee which sat without changes during 2008 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.

The Committee met 6 times during 2008, in London in February (to coincide with the Annual Meeting of Members), June, 1st September & November and, in April, at Aldershot and an (inquorate) meeting at Canterbury on September 23rd. The meetings in the spring at Aldershot & the autumn at Canterbury were accompanied by open meetings to which local members were invited.

In Aldershot the attendance was disappointing but in Canterbury an enthusiastic group of members was stimulated by a discussion by Senior Organiser John Barclay of the new media and other Recorded Media topics. This was followed by a more general discussion, centring mainly on the future of television and other media.

ii. The Annual Meeting

The Annual Meeting of Members in the Southeast ("A.G.M.") was held in London on February 28th 2008.

It was attended by the General Secretary, the Honorary Treasurer and 18 members. The Hon. Treasurer, Bryn Evans, gave a report on the Annual Accounts. He reported that it had been possible to build the reserves. He stressed that his job was to ensure the union's finances were healthy enough to allow it to do the necessary work on behalf of its members. He then answered questions on the union's finances.

The General Secretary, Christine Payne, spoke of her pleasure at attending these Annual meetings and more generally about the position of the union. She said we should be aiming to have at least 37,000 members which would bring an improvement in how Equity could look after its members. She praised the wide support from members who came to the meeting about the Arts Council at the Young Vic in January: their reaction demonstrated how much the union cares for the profession as a whole.

She mentioned the irony of the union's success in lobbying for increased funding to the Arts Council, only to have to protest at the Arts Council's inept handling of the funding round. She also finished by answering questions from the meeting.

Michael Branwell, the Southeast Area Councillor, mentioned the importance of BECS and went on to a number of general matters, including urging members to vote in the forthcoming Council elections.

No motion was adopted for forwarding to the A.R.C.

iii. Equity Business

The Committee was represented at the Annual Conference by Mavis Wesley, Julia West. The Committee's motion on sending expenses-paid observers to the ARC was amended and passed by the Conference.

The local trades councils on which Equity have been represented in past years appear to have ceased operating but the committee received an invitation to send affiliates to a newly established Trades Council in the Huntingdon area. Unfortunately, before they could do so, the committee received word that it had closed down. Equity continued to be represented on the South East Regional T.U.C. through the committee.

The Variety Branches on the south coast have again to struggle with attendances but the East Anglia & Thames Branches continue to have vigorous and lively meetings. The long-established Brighton & Sussex General Branch goes from strength to strength and the 3 newer general branches to the north of the Thames continue to expand their active membership and participation.

Following the open meeting arranged by the committee in Canterbury in September a group of Kent members have initiated a move to establish a new branch in the county. It is expected that this will culminate in a request to Council following a meeting being arranged at Maidstone in April 2009.

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Much of the committee's time has been taken up during the year with a close examination of its own work and aims, initiated by the General Secretary with all the English Area Committees. This has resulted in some renewed ideas for the committee's work in future years. In particular, they hope to get more involved in recruitment by visiting the many unaccredited drama schools and courses and small professional theatre productions in the area.

iv. Theatre & Live Matters

As in the rest of England, regional producing theatre has had a patchy year. It is good to report that the Watermill's refurbishment, providing much needed rehearsal space and offices for the stage management, as well as improving the living accommodation, has proceeded apace. The artistic programme continues to be high profile and well received and their public funding seems to be robust.

On the other hand the Watford Palace in Hertfordshire made a surprise decision at the end of the year to cease all productions after the close of the pantomime. This resulted in a number of job losses and of course unquantified loss of job opportunities. (The theatre is now planning to continue with productions on a seasonal basis from September 2009.) The Nuffield Theatre in Southampton has been forced to reduce its commitment to its own productions while Salisbury Playhouse continues its high reputation with local audiences with a varied programme executed on barely adequate funding: it is good to report that they are managing to find the resources for more "home grown" productions in the Salberg Studio.

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.

Among other companies affected by surprise cuts from ACE, Eastern Angles is now planning to add a new, urban, string to its bow and is receiving funding for work in the suburbs of Peterborough. Unfortunately, this will mean inevitably fewer resources being available for rural touring work.

Norwich Puppet Theatre, despite making its Artistic Director redundant, has received enough ad hoc funding from local authority and charitable sources to continue as a receiving venue although expanding its remit beyond puppets and including hiring the building for wedding receptions and the like. If the venue is kept alive there is slightly more chance of an eventual return to that rare thing in the U.K., a dedicated, producing, puppet theatre.

Perhaps surprisingly in these straitened times, major brand new venues are being developed in Aylesbury and in Hemel Hempstead which are expected to include touring drama and musicals in mixed programmes.

IN the holiday areas, little changed during 2008. Resident entertainment teams continued to provide a source of work in some holiday parks and camps, predominantly (but not entirely of course) for the relatively young and inexperienced, while the decline in the amount of work for more seasoned acts and entertainers in these venues seems to have continued. Traditional pubs and clubs struggled throughout 2008 and so did those acts which have traditionally depended on them for work.

However, those members with alternative and circus-style skills – poi, fire-dancing, aerialists, stilt artists, etc. – and the ability to sell and present themselves as self-contained entertainment – do appear to be more in demand than ever in both new and more traditional venues. Unfortunately this is also reflected in the increasing number of contract claims brought to Equity by this kind of act. At the end of the year, there were reports that home-grown holidays were expected to flourish during 2009 but it remains to be seen what, if any, effect this has on work for members over the holiday season.

v. F.T.V.R. Matters

Work in television and films is entirely dependent on programmes and films using parts of the region as locations. The number of these productions appears to have declined during the year and it is still a struggle to persuade productions of the merits and economics of using professional artists, based in the region, as background and supporting artists. The future of television production of all kinds looks very bleak in the area as a whole.

Take up and implementation by Branches (and their members) of the potential for web based directories of local artists, administered by the branches, has so far been disappointing.

vi. Members of the Committee

Elected July 2007 (sitting throughout 2008).

Peachy Mead	Chair
Caryl Griffith	Vice-chair
Nicholas Brand	
Tony Dennes	
Martyn Harrison	
The Puppet Man	
Reg Moores	
Ellie Paskell	
Professor Philips	
Mavis Wesley	
Julia West	

Members attended as representatives from the following Branches during the year:
Essex, Home Counties West

(**N.B.** Members of Thames, Sussex & District, Essex & E Anglia committees also attend as elected members.)

(v) SOUTH WEST

a. Regional committee

The Committee met five times in 2008. The AGM in Exeter was attended by 25 members as well as the General Secretary, the (then) Vice President Graham Hamilton, and Andy Prodger, the Assistant General Secretary who gave a detailed presentation on the situation in the pan industry TV discussions and the ways Equity was engaging with new technology.

The motion to the ARC which was to promote the notion that all Equity members needed support, was re-worded extensively to try and be as inclusive as possible. The final motion was supported by the ARC.

The Committee motion proposed creating a series of Briefing Papers that could be used as a recruitment tool as well as providing valuable information. This was unanimously endorsed and is policy.

As 2008 dawned, the future of the Bristol Old Vic and Northcott in Exeter were still unclear. By the end of January both had been restored in principle to producing venues by the Arts Council and Equity's extensive lobbying had been vindicated.

That was not the end of the story. At Bristol, Equity continued to monitor the situation and had meetings with Dick Penny, the Chair of the Board. By June when he and Patrick Malahide (also on the Board) came to meet a group of leading members in London, the plans had changed radically. The Theatre Royal was to re-open sooner rather than later and a new refurbishment plan was to start in two years or so. There would be production up until then and at that stage the Old Vic Co would move to a temporary home. This was felt to be a much more productive solution. It remains the outline plan now. It was also agreed that an Artistic Director should be appointed and news of that appointment is imminent. After eighteen months of campaigning there has been much achieved.

Also in Bristol, Equity took part in the Theatre Bristol consultation on a more general shape of theatre in the city, but that seems to have lost momentum as the consultant, Peter Boyden,

moved on to run Dartington. Elsewhere in the city, the Shakespeare at the Tobacco Factory season was well received and the company now pays above equity minimum rates. Show of Strength also had a successful show, Trade It, and then found the City Council had withdrawn funding for no obvious reason. An appeal followed that was very unsatisfactory and now the company are waiting on the appeal being re-heard.

There were issues with Westcountry Theatre Co (Torquay) and Frantic Theatre (Falmouth), both of which were resolved.

The new Chief Executive started in Exeter in May and shortly after Ben Crocker, the Artistic Director, announced his resignation. Since then there has been extensive re-organisation. Two Equity members were directly involved and both were re-deployed. The post of Artistic Director was dissolved in favour of a Creative Associate who is shortly to be appointed. The effect of that on in-house production will be of central interest to Equity.

The main campaigning focus for the union has turned towards the BBC and Casualty. Rumours that it was to be moved to Cardiff were confirmed in October when BBC Head of Vision, Jana Bennett, confirmed as much in a speech to the RTS. There was a slight uncertainty, however, as the decision was subject to a "Value for Money" exercise. The logic of this decision in production terms has yet to be explained. Equity has met senior BBC officials including the Head of Drama, Nick Brown, and there is still no convincing explanation. So campaigning to reverse the decision continues. Equity and BECTU had a very successful public event two weeks before Christmas when shoppers in Broadmead were invited to sign a postcard of protest to Mark Thompson. Over two thousand did so. MP's have also been contacted, and there is a very well supported Facebook page run by local Bristolians.

A useful by product has been forging a closer connection with South West Screen. SWS have investigated the economic impact of Casualty and found it generates £24.7m to the local economy, over twice as much as previously thought. So far even these statistics have failed to influence BBC thinking. Wider issues have also been discussed with SWS and there are distinct CPD possibilities in the future, which we will investigate.

The BBC have confirmed that *Lark Rise to Candleford* is now part of their continuing drama portfolio and will run for the foreseeable future, which means eight months work each year.

Jam and Jerusalem and *Doc Martin* are due further series in 2009. *Mistresses* was also filmed in Bristol and there is no news of a third series as yet.

OfCom's Review of Public Service Broadcasting has given the green light to ITV to reduce their non news output and although this is only at a consultation stage, redundancy notices have been issued to many NUJ and BECTU members in both Bristol and Plymouth. It is only a matter of time before ITV closes its Bristol base in its present form. Equity attended the Regional Conference to debate the issues at the Arnolfini in October.

Training initiatives have unfortunately slowed. The schemes in Devon and Cornwall run by Jill Lamede came to an end in June and cannot be continued in the same form because the Learning Works for All Fund has been discontinued. That is regrettable and Equity has made its opposition known to Ben Bradshaw, the Skills Minister. Other schemes are being pursued. The Actors Centre has supported two workshops in Truro but nothing has so far materialised in Bristol.

An Ambassador Training Course was run by the union in Bristol in September. Eighteen members attended on the two days and it provided a very useful and informative forum for a wide range of members to get to know more about their union and to become armed with the necessary literature and arguments to help recruit and retain other members. It is intended to organise something similar in Cornwall in 2009.

Equity had a presence at two events during the year. In April we were at the Storytellers Convention in Exeter and in September we held a workshop at the Bristol Juggling Convention near Thornbury. This is all part of the need to make sure the profile of Equity is

higher at strategic places were members and potential members are working. The same is true of educational visits. For the first time there was a visit to Bristol University Dept of Drama and other links are being made with new courses.

It is the intention of the South West Office to produce regional newsletters whenever possible.

The number of cases referred to the Regional Organiser has been very high. Of particular note was the collapse of the Gloucester based company Metamorphose as it owed Equity members over £100k. There is no prospect of recovering any of the losses. It has been resurrected in a new legal form. Another collapse in late 2007 was that of Travelscope the Cruise company. Their successor, Van Gogh Cruises, also filed for bankruptcy in April. The total amount recovered during the year was:
£6652.36

Members of the committee are:

The following served as Committee members during the year:

Jill Lamede	Chair
Nick Diprose	Councillor
Lewis Adler	(Resigned April 08)
Davis Richey	
Rebecca Crookshank	
Mary Lane	
Robin Ardra	
Iain Marshall	
Arthur Duncan	
Sarah Dukes	(Co-Opted November 08)

b. Branches

- **Devon and Cornwall General Branch:**
The Branch was sad to hear of the death of ex-Chair and long time supported Robert Pitman. Robert was a wholehearted supporter of Equity and represented the Branch on many occasions. It was only ill health that prevented him from continuing. He left the South West in 2007 to be with his family in Scotland. Meanwhile the Branch has continued to meet across venues in the region and again held two successful socials in the summer and at Christmas. The Branch motion to the ARC requested an upgrade in Equity's email service in order to enable minutes and notices to be sent more quickly and efficiently.
Chair: Mark Cartier
Secretary: Shared
Treasurer: Barrie Saturley
- **Bristol and West General Branch:**
Although the Branch started meeting in late 2007, 2008 was the first full official year of operation. Attendances have been very good with numbers over 35 in some instances. Dick Penny attended in April to talk about the Old Vic. There was a debate around TV is Changing in September, and in November a wide ranging discussion on the Casualty issue. The Branch motion sought to address the loophole in agency legislation that allows agencies to charge administration fees.
Chair: Tom Sherman
Secretary: Rachael Fagan
Treasurer: Lynda Rooke
- **West of England Variety Branch:**
It has been a difficult year for variety members given the number of pubs and other entertainment venues that have been closing. Terry Victor was the guest speaker at the September meeting and he gave examples of areas in which members might diversify. The difficult economic circumstances have been reflected in the case load reported to the Branch on a monthly basis. There are an increasing number of last

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minute cancellations, particularly at Christmas due to a fall off of numbers. Holiday Parks have been paying late and certain corporate chains have been increasing payment terms to as much as sixty days. The Branch motion to the ARC asked Council to look into the provision of a certificate to prove members have Public Liability Insurance.

Chair: Nangaz
Secretary: Mary Lane
Treasurer: Julie Thursday

C. Specialist Committees

(i) AUDIO COMMITTEE

The Audio Committee met five times during the year.

The committee formulated a motion to the ARC calling on Council to set up a small sub-committee to ensure that Council develop a greater understanding of the motions submitted by Committees, Branches and AGM's. On behalf of the committee Laurence Bouvard and Sheila Mitchell attended the Annual Representative Conference that was held in London in May.

Laurence Bouvard and Sheila Mitchell also represented the committee at Equity's Special Representative Conference that was held in London in October. The committee formulated an amendment to the proposed Rule 10: Disciplinary Procedures. The amendment was attempting to bring into one rule all the rules governing the procedure for Disciplinary Matters and Complaints.

During the year the committee submitted some motions to the Equity Council. These motions included a call for an increase in the usage of email as a communication tool within the union. Another motion regarding the re-naming of the Film, Television and Radio Department to the Film, Television and Audio Department was subsequently debated by the Council and this resulted in the FTVR Department being re-named the Recorded Media Department and the Theatre and Variety Department being re-named the Live Performance Department. The committee also expressed concern about the decline in World Service Radio Drama output. The General Secretary Christine Payne subsequently wrote to the World Service and at the time of writing this report a meeting is being arranged with representatives from the Director of the English Networks, the Audio Committee and the General Secretary.

On a similar theme the General Secretary had also written to Mark Thompson (Director General of the BBC) to raise with him Equity's concerns about the decline in radio drama and a request for information regarding the BBC's annual spend in this sector, please refer to the section below.

The BBC's Annual Spend on Radio Drama for the Financial Years 1998 to 2008

Year	99/00	00/01	01/02	02/03	04/05	05/06	05/06	06/07	07/08
£(000)	11906	12603	12698	13167	14781	15115	14785	14869	14694

Woman's Hour Drama Guide Price (£) Per 14 Minute Episode

1998/9	3500 – 4000
1999/2000	3500 – 4000
2000/1	3500 – 4000
2002/3	4000 – 4500
2003/4	4400 – 4900

2004/5	4400 – 4900
2005/6	4500 – 5025
2006/7	4500 – 5025
2007/8	4500 – 5000

Classic Serial Guide Price (£) Per 57 Minute Episode

1998/9	15000 – 18000
1999/2000	15000 – 18000
2000/1	15000 – 19500
2002/3	18600 – 20250
2003/4	18600 – 20250
2004/5	18900 – 21000
2005/6	18900 – 21000
2006/7	19000 – 21000
2007/8	19000 – 21000

At the time of writing this report a meeting is being organised with representatives from BBC Radio 4, the Audio Committee and the General Secretary.

In September Jeffrey Segal tendered his resignation from the committee, which was reluctantly accepted. He had joined the union in 1946 and the then Radio Committee in 1953.

Laurence Bouvard was nominated to represent the committee on the New Technology Working Party 2008.

John Webb declined the option to seek re-election onto the Council to represent the committee and after a ballot in July he was replaced by Sheila Mitchell.

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.

Members of the committee are:

Edward Kelsey	Chair
Sheila Mitchell	Vice-chair & Councillor
David Bannerman	
Douglas Blackwell	
Laurence Bouvard	
Nicholas Courtney	
Caroline Lennon	
Patricia Leventon	
Michael McClain	
John McGuinn	
Graham Padden	
Alan Thompson	
David Thorpe	
John Webb	

(ii) CONCERT & SESSION SINGERS' COMMITTEE

The Committee met four times this year. Due to extensive work commitments of the majority of members one of the scheduled meetings had to be cancelled because it was not quorate.

The Committee continued to advise Equity on issues affecting concert and session singers across the industry. Negotiations have been progressing very slowly with the BPI on the recording agreements and the Committee has provided great support and advice on how best to progress these discussions. Members of the Committee have been willing to sit in on negotiations, which has been extremely valuable.

The rates for Classical Public Concerts were increased by 4%. The Committee dealt with many issues relating to work in this area, namely low subsistence rates being paid for

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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. Wording was also added to the guidelines to reflect working time regulations and the necessity of having adequate breaks between rehearsals and performances.

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.

A constant battle faced by the Committee is the use of amateur singers and the displacement of professional singers. One particular example was the use of amateur singers being engaged for projects at the Southbank Centre and a motion was sent to Council regarding this. Steps are being taken to put as much pressure as we can to ensure that professional singers are not being displaced on any future projects.

Pan industry television negotiations have continued over the year and the Committee set up a working party to look at the engagement of singers and came up with some initial proposals for the one pan industry television agreement. The employers indicated that they would prefer it if singers were not included in the agreement and would rather they were engaged under the Musicians Union Agreement. Equity has made it very clear that this is not an option and an agreement will only be reached if it includes all our members. However, the Committee have taken on board that we may need to look at the rates and the way singers are engaged on certain types of programmes.

Christopher Dee on behalf of the Committee has liaised with the Advertising in New Media Working Party regarding the engagement of singers on television commercials and assisted with the wording in the draft protocol for television commercials.

The Committee have continued to make recruitment and retention a priority and assisted by attending numerous student talks and given students a valuable insight into the issues facing singers and the importance of belonging to the Union. The Committee have also given input on the next Singers Newsletter and the introduction of an online singers directory which will be available on the Equity website.

Dennis Ray has given regular reports on the business conducted by the Council. Christopher Dee and Simon Preece represented the Committee at the Annual Representative Conference. No motion was sent to the ARC from the Committee.

Members of the committee are:

Christopher Dee	Chair
Dennis Ray	Councillor
David Combes	
Bryn Evans	
Fitz Harewood	
Marie Hayward Segal	
Lee Hickenbottom	
Nicola Jenkin	
Martin Oxenham	
Simon Preece	
Anne Skates	
Tom Emlyn Williams	

(iii) MEMBERS WITH DISABILITIES COMMITTEE

The committee met five times in 2007 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 Bruce Birchall and Anna Cannings and at the TUC Disabled Workers Conference by Bruce Birchall and Alan Curtis. The committee's motion to the ARC called for a specific seat on the Council to represent disabled members but the motion was not carried. The committee's TUC Disabled Workers Conference motion was on the subject of eligibility to use accessible, affordable public transport and it was carried unanimously.

The committee worked to improve access to Guild House for disabled Equity members and this work resulted in an access audit being carried out by David Bonnett Associates. Access to employment for members with disabilities was a priority campaigning issue for the committee over the course of the year and was the subject of an Open Meeting of the committee. The Open Meeting was attended by Mary Fitzpatrick, BBC Editorial Executive of Diversity, and by members of Equity's Members with Disabilities Register.

The committee sent nine motions to Council during the year and Michael Earl and Cherylee Houston were co-opted to the committee.

During the year Lewis Adler, Alan Curtis and Michael Earl resigned from the committee and committee members were saddened by the death of long serving committee member Tina Mullinger.

Members of the committee:

Bruce Birchall	Chair
Anna Cannings	Vice-chair
Alan Curtis	
Sarah Gordy	
Cherylee Houston	
Ann Loraine	
Patricia Varley	
Chris Webb	

(iv) GENERAL BRANCHES

The number of general branches continues to grow with the East of Scotland, Bristol and West and Northern Ireland all having new branches at various states of development during 2008 while Leeds and District branch relaunched itself as Yorkshire Ridings and Birmingham changed its name to Central England branch to better reflect the range of members who attend.

Bristol and West, in particular, has had a busy first year as members campaigned vigorously for the preservation of the Bristol Old Vic theatre and fought to keep the production of long-running BBC drama Casualty in their city.

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. This year branches devoted considerable time to discussing the review of the Equity rule book and making submissions to the special representative conference that took place in October.

(v) THE INTERNATIONAL COMMITTEE FOR ARTISTES' FREEDOM (ICAF)

ICAF was involved in a range of campaigning work in 2008 on behalf of performers suffering oppression and persecution overseas.

In particular ICAF members have spent some considerable time and effort protesting at the arrest and detention of performers in Burma following the suppression of anti-government protests. These included comedian and poet Zargana and Par Par Lay, a member of the popular satirical comedians the Moustache Brothers. ICAF organised a postcard campaign calling on the Burmese authorities to release these and other performers, and urged the UK Government to request their immediate and unconditional release. While both Zargana and Par Par Lay were released initially, Zargana was later re-arrested. He has since been sentenced to 45 years in prison.

ICAF arranged a demonstration in support of performers in Burma and is working as part of an international coalition seeking his release. In November ICAF successfully nominated Zargana for the inaugural ArtVenture Freedom to Create Prize, created to highlight a forgotten frontline of artists defending their freedom of expression at great personal sacrifice. As a result a \$25,000 prize will go towards supporting him and his family and securing his release.

ICAF also provided support for performers in Uzbekistan, Nigeria, China, Zimbabwe, Palestine and Iraq. For example, ICAF was able to continue to provide some financial assistance to the Independent Film & Television College in Baghdad. While much of the work of the college has had to be transferred to Damascus in Syria due to concerns over security, students from the college have successfully completed five more films. These were screened at the Trafalgar Studios in November.

ICAF maintains links with many performers throughout the world and has often acted as a conduit between these and our sister organisation the International Performers Aid Trust (IPAT) the charitable trust originally instigated by ICAF to specifically help in cases of poverty and hardship among performers overseas.

The committee hopes to continue and expand its campaigning work in 2009. Donations to help this valuable work on behalf of performers all over the world are always very welcome. More information can be found on the ICAF website: www.artistsfreedom.org

Members of the committee are:

Ros Shelley	Chair	Michael Culver	Karen Lewis
Robert Mill	Vice-chair	Deborah Davies	Helen Lindsay
Frederick Pyne	Vice-chair	Esther–Ruth Elliot	Stella Maris
Sarah Acheng		Lynn Farleigh	Kerry Michael
Simeon Andrews		John Graham–Davies	Kristin Milward
Thomas Baptiste		Caryl Griffith	Rowenna Mortimer
Ian Barritt		Edward Halsted	Jeremy Phillips
Yvonne Bonnamy		Janet Henfrey	Camilla Power
Henrietta Branwell		Miriam Karlin	Sheila Reid
Michael Branwell		Adam Knight	Liza Sadovy
Anna Carteret		Peter Kosta	Prunella Scales
Angela Crow		Gina Landor	Peter Searles

(vi) 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 September 2008. This event was attended by a broad range of Equity members. A representative of The Association

of British Theatre Technicians came and delivered an excellent presentation. Other speakers included a lawyer from Morrish and Co Solicitors and fellow Equity members.

The committee is already planning for the Open Event in 2009. The committee will continue to monitor the events and generally work to increase the awareness of Health and Safety across all sectors of the entertainment industry.

Members of the committee include:

(note this is a non-elected committee and membership varies)

Samantha Beaumont	Harry Landis	Teri Scoble
Simon Corder	Patricial Leventon	Philip Stafford
Patricia Doyle	Caron Lyon	Patricia Varley
Bryn Evans	Dennis Ray	Chris Webb
Graham Hamilton	Rhubarb the Clown	Bill Weston
Clive Hurst	Jean Rogers	

(vi) LESBIAN, GAY, BISEXUAL AND TRANSGENDER COMMITTEE

The Lesbian, Gay, Bisexual and Transgender Committee (LGBT) met four times in 2008.

The committee was represented at the ARC by Joan Beveridge and Nicholas Brand and at the TUC LGBT Conference by Jo Freya and Nicholas Brand. The committee's motion to the ARC called for Equity to establish a union activists training programme for minority and community-of-interest sections of the membership and this was carried as amended by the Council. The committee's motion to the TUC LGBT Conference called on the TUC to promote Theatre in Education that challenges homophobia and homophobic bullying as part of its campaign for LGBT rights. This motion was carried unanimously by conference.

Committee work focused on encouraging a diversity of members to get involved in the democratic structures of the union and the committee continued to lobby for LGBT monitoring by funding bodies and for more positive portrayals of LGBT characters by broadcasters.

The committee sent two motions to Council and David George was co-opted onto the committee. During the year Thomas William Kelso and Abigail Reynolds resigned from the committee.

Members of the committee are:

Joan Beveridge	Chair
Paul Guthrie	Vice-chair
Nicholas Brand	
Jo Freya	
David George	
Peter Kosta	
Sarai Croxford Neale	
Ian Orrock	
Mjka Anne Scott	
Jane Thorne	

(viii) MINORITY ETHNIC COMMITTEE

The committee met three times in 2008 and worked closely with the Equalities Officer to take forward the Federation of Entertainment Union's *Move on Up* bid. This positive action programme, designed to promote Equity's minority ethnic members to employers and gatekeepers in order to facilitate employment, remained the main item of work for the committee throughout the year.

The committee was represented at the ARC by Roxanne Clinch and Mark Holden and the committee's motion, calling on Equity to work with the WGGB to promote quality and inclusive writing, was carried unanimously by conference. Roxanne Clinch and Mark Holden attended the Special Rules Conference at which the committee's motion to change all references in the Equity Rule Book from ACOAA to Minority Ethnic Artists was carried. In July Committee

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member Mark Holden was elected unopposed to represent Minority Ethnic Members on the Council.

The committee encouraged Spotlight to change the name of the Spotlight/Equity ACOAA Directory to the Minority Ethnic Directory to reflect the committee's name change. Members of the committee publicised the existence of the directory to MEM members during the latter part of the year.

Members of the committee are:

Albert Moses	Chair
Cliff Gittens	Vice-chair
Ernesto Cantu	
Andy Cheung	
Roxanne Clinch	
Mark Holden	
Indira	
Nadim Khan	
Irene Ng	
Rocco Salata	
Yusuf Sultan	
Ozzie Yue	

(ix) STUNT COMMITTEE

There have been 5 meetings of the Stunt Performers Committee plus the Open of 2008. There were also 8 meetings of the Joint Industry Stunt Committee plus a number of smaller special/working party meetings along with a number of Joint Industry Grading Scheme meetings to which Chris Webb continues to represent the Stunt Register. Members of the Committee have and/or will be participating on the Advertising in New Media Working Party (Jim Dowdall and the Stunt Councillor Riky Ash) and the New Technologies Working Party (Richard Bradshaw or Paul Herbert). As indicated there have been a number of sub committee meetings of the JISC which demonstrates the tremendous work undertaken by the Committee on behalf of the register.

8 new probationary members have joined the Register during 2008.

8 members have upgraded from Probationary to Intermediate during 2008

2008 Saw the arrival of the new JISC Spotlight Register.

The Committee have been kept informed on developments relating to pan industry discussions. Following a number of meetings with representatives from the committee a formal proposal was drawn up. The proposal has not been tabled as of yet. It is appropriate not to show our hand until we know which way the discussions will continue eg pan industry, traditional model or another way.

Following the tabling of a claim for the revision to the current cinema films agreement it is hoped that a meeting will take place with PACT in October. The claim is extensive and seeks an increase in all financial items along with a review of payments generated for 'on demand' services, addressing the whole system of reportage and review of the payments generated under Option B (monies distributed over a 18 month period is approx £1,068,000), following from the motion from the 2007 open meeting credits for performers and co-ordinators forms part of the claim.

Members of the Committee are:

Lee Sheward	Chair
Paul Herbert	Vice-chair
Riky Ash	Councillor
Tony Van Silva	
Dani Bernat	
Jim Dowdall	
Bill Weston	

Steve Whyment
Richard Bradshaw
Greg Powell
Crispin Layfield
Gareth Milne
Tom Lucy

(x) WALK ON AND SUPPORTING ARTISTS' COMMITTEE

The Committee met five times during 2008. The Walk On and Supporting Artists Committee continued to advise Equity on matters relating to walk on and supporting artists. Members from the Committee participated in various meetings across the industry relating to walk on issues. The Committee were consulted and provided input on the ongoing pan industry negotiations that have continued throughout the year. A Working Party has been established to look at the way walk on and supporting artists are engaged on television commercials and ensure that their interests are being reflected in the draft protocol. A priority for the Committee throughout the year has been the regulation of agencies and two officers from BERR (Department for Business, Enterprise & Regulatory Reform) attended a Committee meeting. They gave a short description of how they carry out investigations of a suspect agency. They agreed it was important to develop closer relations between Equity senior staff and BERR.

Members of the Committee attended a meeting at ITV regarding a number of members being informed they were no longer regarded as part of the regular pool of background artists on the production of Emmerdale. It was very helpful to have members of the Committee there to highlight the extent of the feeling and upset about the way in which ITV dealt with this unfortunate situation. Equity explored a number of options on how best to support these members. Legal advice was sought but there were no legal arguments we could use in respect of unfair dismissal or redundancy.

The Committee put the following motion to the ARC which was carried:

“This Annual Representative Conference instructs the Equity Council to lobby Government to make Employment Agency Standards a statutory body that is then able to impose fines against a work seeking service (agency) that fails to adhere to the Employment Agency Standards regulations”

The ARC representatives were Vicky Allen and Charles Hardy. The representatives to the SRC were Michael Earl and Roy Radford.

Simon Clancy was nominated as the Health and Safety Committee representative.

Members of the committee are:

Sally Treble	Chair
Michael Earl	Vice-chair
Vicky Allen	
Simon Clancy	
Linda Hardy	
Clive Hurst	
Yvonne Joseph	
Paul Kirby	
Ann Loraine	
Brenda Marsh	
Roy Radford	
Charles Hardy	

(xi) WOMEN'S COMMITTEE

The committee met five times in 2008. The main item of work for the committee throughout the year was helping to deliver FIA's project 'Changing Gender Portrayal: Promoting Employment Opportunities for Women in the Performing Arts'. A member of the committee was involved in the project's Steering Group and their work and dedication helped ensure that

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project's findings were robust and publicised as widely as possible. As part of this initiative the Women's Committee worked with the Equalities Officer to help organise the *Gender Agenda Conference* which took place at the Drill Hall. This conference provided a platform to launch the findings of the research project and it attracted a number of notable speakers and participants from across the EU.

The committee was represented at the ARC by Susan McGoun and Angelique Fernandez and at the TUC Women's Conference by Angelique Fernandez. The committee's motion to the Women's TUC was on the subject of charging up front fees and it was carried unanimously by conference.

The Women's Committee sent three motions to Council throughout the year, one of which was on the subject of the union's recruitment of poledancers.

Members of the committee are:

Susan McGoun	Chair
Janet Bamford	Vice-chair
Joan Blackham	
Julia Damassa	
Angelique Fernandez	
Diana Hollerton	
Elle G Lewys	
Gill Stoker	
Julia West	

11. STAFF CHANGES

A. Retirements

Ann Maguire, Personal Assistant to the General Secretary, retired on 31 December

B. Resignations

Andrew Wilbur, Organising Assistant, Theatre & Variety, resigned on 29 August

Angela Coomey, Recruitment & Retention Assistant, resigned on 15 February

Judy Franks, Organiser, FTVR, terminated on 22 September

Panna Vora, PA to Assistant General Secretary FTVR, resigned on 8 February

Sian Hickson, Organising Assistant, Theatre & Variety, resigned on 29 August

Sue Debenham, Human Resources Manager, resigned on 5 December

C. Internal Moves

Ian Bayes was appointed to the post of BBC TV & Radio Organiser, FTVR, on 1 January

D. New Appointments

Alan Lean was appointed to the post of Welfare Rights Worker on 8 January

Andrew Young was appointed to the post of London Area & Commercial Tours Theatre Organiser, on the 8 April

Chris Bateson was appointed to the post of Human Resources Manager on 10 December

Stefania Hinrichs was appointed to the post of PA to the Assistant General Secretary, FTVR, on 12 March

12. MEMBERSHIP

A. In benefit members at 31st December 2008

Total in benefit membership:	36441
Total male members:	18301
Total female members:	18140

B. Student membership

At the end of 2008 there were 4192 student members of Equity. 704 student members on accredited courses upgraded to full membership during the year, an increase of 20% on 2007. Equity organisers and members continued to visit dance and drama schools, as well as student events and careers advice sessions.

C. New members

<i>Category</i>	<i>Total</i>
Actor Film	68
Actor PACT	72
Actor ITV	19
Actor BBC TV	57
Actor Radio	7
Actor TV/Comm	31
Actor West End	133
Actor Com TH	70
Actor Sub Rep	65
Actor Small Scale	36
Actor Tac	1
Actor Opera	6
Actor RSC/RNT	19
Actor Guidelines FTVR	37
Actor Guidelines T&V	417
Actor Overseas	94
Actor Fringe	2
TOTAL ACTORS	1134
Dancer Film	3
Dancer PACT	1
Dancer ITV	1
Dancer BBC TV	4
Dancer TV/Comm	1
Dancer West End	22
Dancer Com TH	7
Dancer Sub Rep	0
Dancer Small Scale	3
Dancer Opera	5
Dancer RSC/RNT	0
Dancer Guidelines FTVR	3
Dancer Guidelines T&V	48
Dancer Overseas	9
TOTAL DANCERS (excluding variety & ballet dancers)	107
Singer Film	0
Singer PACT	0
Singer ITV	0
Singer BBC TV	5
Singer Radio	0
Singer TV/Comm	0

Singer West End	0
Singer Com TH	1
Singer Sub Rep	0
Singer Small Scale	0
Singer RSC/RNT	0
Singer Guidelines FTVR	3
Singer Guidelines T&V	3
Singer Westminster Abbey	1
Singer Overseas	4
Singer	13
TOTAL SINGERS (excluding variety, concert & opera singers)	30
Stage Management Com Theatre	5
Stage Management Sub Rep	23
Stage Management Small Scale	3
Stage Management Guidelines	23
Stage Management Opera & Ballet	3
Stage Management Variety	0
Stage Management Overseas	0
Stage Management West End	7
Stage Management RSC/RNT	1
TOTAL STAGE MANAGEMENT	65
Variety	584
Variety Singer	36
Variety Dancer	56
Circus	57
TOTAL VARIETY	733
Ballet Dancer	32
Concert Singer	7
Opera Singer	31
Theatre Director	41
Choreographer	4
Theatre Designer	8
Model	53
TV Presenter	27
Radio Presenter	21
Audio Artist	28
TOTAL OTHER CONTRACTS	252
Walk-on	190
Youth Member Upgrade	6
Graduate	704
TOTAL	3221

13. OTHER BENEFITS

A. Benevolent Fund

£28,313.00 was paid out by way of grants and loans to members during 2008. 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 2008. The following changes were made;

- a) Full members are now insured for 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. The limit of indemnity remains at £10,000,000
- b) Members who have registered under the new Equity category of "Model" will now be insured under the Standard Members Public Liability Cover in respect of their professional modelling activities.
- c) Student members are now 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 Channel Islands or 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 £52.50 including insurance premium tax. Equity currently subsidises this premium by £26.25 leaving the member to pay the remaining balance of £26.25.
- e) Stage Hypnotist can apply for public liability cover at a reduced annual cost of £850 including insurance premium tax. Equity currently subsidises this premium by £125 leaving the member to pay the remaining £725.
- f) The Standard Members Public Liability Cover will extend to indemnify an individual member's Limited Company in the event that legal liability arises from the individual act of that member and the company has no other employees.

In all cases the other policy terms and conditions remain unchanged.

Full details are available either on www.equity.org.uk or www.firstact.co.uk .

Public Liability certificates are available from Equity on request.

8 claims were recorded between 1st October 2007 and 30th September 2008 with claims paid and estimated at circa £7,000

(ii) MEMBERS ACCIDENT AND BACKSTAGE COVER (EXCLUDING STUNT PERFORMERS AND ARRANGERS)

- a) Cover was renewed in October 2008 at the existing benefit levels i.e.;

Loss of Life/ Permanent Disablement	£20,000
Temporary Disablement	£125 per week payable

for a maximum of 52 weeks

Facial Disfigurement (up to a maximum)	£5,000
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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 new Equity category of "Model" will now be 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 0208 686 5050. Equity currently subsidises this premium by £90.
- e) The Backstage cover remains at £500

In all cases the other policy terms and conditions remain unchanged.

87 claims have been reported for the period 1st October 2007 to 30th September 2008 with claims estimated at circa £96,100 at the present time.

Members who have any queries with regards to the Equity Members Insurance Benefits should contact First Act Insurance on tel 0208 686 5050.

E. Equity Member Pensions Scheme (EPS)

2008 has proved to be another successful year for the EPS.

1. Overall, contract related contributions exceeded the 2007 level by 22%.
2. In the Theatre Sector, the level of contributions exceeded 2007 levels by 28%. West End (SOLT) contributions increased by 40%, Commercial Theatre (TMA) increased by 22% and Subsidised Repertory Theatre by 44%.
3. In Television, the level of contributions exceeded 2007 levels by 15.5%. BBC contributions increased by 31%, ITV increased by 5% and independent producers (PACT/TAC) by 14%.
4. Total contributions received in 2008 exceeded the £4million mark with nearly £3.1million of this figure being from contract related payments.
5. Total funds under management are now in excess of £25million.
6. 2008 was also encouraging as it saw continued growth and use of the EPS by members for the central point of their pension provision resulted in over £750,000 being transferred into the EPS from other pension plans.
7. Despite an extremely difficult and uncertain year for stock markets in the UK and abroad, confidence in the EPS remains strong. This is illustrated by the fact that there were over 500 new joiners in 2008. The highest number to date.
8. EPS Membership now exceeds 4,500.

F. Legal Advice and Protection

The past twelve months have been busy for Equity's Legal Department. Equity litigated a total of 312 cases for breach of contract and 57 cases for personal injury sustained in the course of a professional engagement.

Douglas Mann & Company (known part of Howard Kennedy Solicitors were joined by Morrish and Company Solicitors based in Leeds. Between them these law firms which have exceptional experience in representing Equity members continued to serve the needs of both individual members and Equity as an association.

At the beginning of 2008 a new CCFA agreement came into being with Morrish and Company Solicitors action as the main supplier of personal injury litigation services to members.

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. Part of our agreement with Morrish and Company allows Equity to receive the full legal service for accidents that arise outside the workplace in various non-industrial settings.

There were cases arising from the regions where the Variety members are busy as ever. We also were involved in a number of high profile cases based in London.

The figures for year ending December 2008 as far as recoveries are concerned are up on the previous year with the number of claims increasing by approximately 13%.

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 Tuesdays and Thursdays between 10am - 1pm and 2pm - 5pm. The advice given via the Helpline covered the areas of tax, national insurance, welfare benefits, tax credits and other related areas. At the beginning of the year Equity appointed a Welfare Rights Worker to operate the Advice & Rights Helpline and to provide casework assistance to the Tax & Benefits Officer.

During 2008 advice was sought in respect of a whole range of welfare rights issues. Enquiries about Housing Benefit increased on previous years, as did enquiries about Pension Credit. The most consistent issue continued to be the Department for Work and Pension's (DWP) misapplication of the self-employed earnings rules to members who had been working under contracts of service. However, far fewer appeals on this matter were taken than in previous years as more disputes were resolved without the need for a full hearing.

Towards the end of the Tax & Benefits officer resolved a Disability Living Allowance appeal on behalf of a member, the result of which was a net financial gain to the member of £22,332.55 plus ongoing weekly payments of £113.75. This is the most significant financial recovery from the Department of Work and Pensions for a number of years.

The Advice & Rights team continued to represent members in disputes with HMRC. The volume of tax enquiry casework increased significantly on previous years, as did national insurance related casework.

Talks on benefits, tax and national insurance were given to a number of schools, including the Academy of Creative Training Brighton, Bird College, Circus Space and RADA.

14. IN MEMORIAM

David Abrams	Ian Collier	Marise Hepworth
Jill Adams	Natasha Collins	Eileen Isabel Herlie
Geoffrey Adams	Sue Collison	John Hester
Babs Adams	Patrick Connor	John Hewer
Elizabeth Wyndham	Peter Copley	John Hewitt
Adeane	Hazel Court	Jennifer Hilary
Alma Adkins	Jackie Cowper	Donald Hill
Joy Allen	Lee Crawford	Peter Hobbes
Andrew Andreas	Peter Creasey	Clive Hornby
Paul Andrew	Thomas Criddle	Henry Howell
Bernard Archard	Caryl Cruickshank	Margaret Hubble
Andy Armour	Christian Darley	Rosemary Hughes
Lea Ashton (1)	Marian Davies	Mike Hurley
John Axon	The Count Lysander De	Amanda Jane Huxley
Linda Azevedo	Grandy	Emma Insley
Frith Banbury	Alaine De Tournet	Jake
Iona Banks	Martin Dell	Rodney James
Geoffrey Banks	Jean Desailly	David Jennings
Mary Barclay	Caroline Dixon	Barry Johns (5)
Peter Barlow	Joe Dolan	Van Johnson
Eric Barnes	Jack Douglas	C.B. Jones
Barney The Clown	Bonnie Downs	David Jones
Irina Baronova	Terry Duggan	Pat Judge
Diana Barrie	Kenyon Dyson	Sylvia Keeler
Ian Barrie	Christine Eastwood	Colin Kemball
Jeremy Beadle	Elizabeth Edmiston	Sarah Alexandra
Charles Bernhard	Olga Edwardes	Kenchington
Michael Bick	Julie Ege	Faith Kent
Tessa Bonner	Joyce Fenby	John Ketteringham
Margot Boyd	Noelle Finch	Evelyn Keyes
Ray Bradbury	Anthony Finigan	Denny Kirk
Leonard H. Braden	Jack Fisher	Eartha Kitt
James Bree	Betty Fleetwood	Gertan Klauber
Jon Brett	John Forbes-Robertson	Patricia Kneale
Alan Briars	William Fox	Harvey Korman
Gabrielle Bridges	Roger Frith	Jacqueline Lacey
David Brierley	Will Fyffe Jnr	Sylvia Lake
Bobby Bright	Elaine Garrard	Lloyd Lamble
Mona Bruce	Colin Gaye	Maryon Lane
Pam Buckley (2)	Ron Gilbert	Tony Lavelle
Ingrid Burke	Peter Glossop	Mimi Law
Campbell Burnap	Willoughby W Goddard	Petra Leah
Donald Burton	Richard Gofton	Heath Ledger
Therese Burton	Peter Gordeno	Ronald Letham
Paula Byrne	Barrie Gosney	Anna Lethieullier
Kay Callard	Davy Graham	Paul Leverett
Ken Campbell	June Gray	Bunny Lewis
George Carlin	Celia Gregory	June Lewis
Linda Carroll (3)	Yiannis Grivas	Patricia Lewis
John Chilvers	Clifford Hall	Mike Livesey
Tony Church	Michael Hallifax	Hugh Lloyd
Al Clark	Adrian Hammond	Eric Groves Longworth
Peter Coke	June Hammond	Carole Lynne
Maggie Cole	Bob Harris	Simon MacKenzie
Blanche Coleman	Richard Hart	Norman Maen
Richard Coleman	Alan Haynes (4)	Paul Makin

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John Malcolm	Mary Rennie	Edward Wilson (8)
Al Mancini	Revel	Joyce Windsor
Jean Manning	Bettina Richman	Margaret Wolfitt
Tony Martin	Terence Rigby	Edith Wood
Kernel Marvo	Penelope Rigden	Charles Young
Gordon Mashiter	Clare Rimmer	
Lucy Mayersberg	John Ringham	(1) not Lee Ashton
John McAvoy	Tracy Rogers	(2) not Pamela Buckley
Tony Melody	Mr Rosco	(3) not Lynda Carol
David Lloyd Meredith	Jonathan Routh	(4) not Alan Haines
John Merrick	Lita Roza	(5) not Barry John
Adrian Mitchell	Cal Ruger	(6) not Mike Smith, London
Edward J. Mohre	Sheila Ryan	(7) not Tony Whelan
Norman Morrice	Raymond Sargent	(8) not Ed Wilson
David Morris	Paul Scofield	
Campbell Morrison	Sam Scott	
Hugh Morrison	Charles Shirvell	
Barry Morse	Peter Sim	
Anne Morton	Malcolm Sircom	
Brian Morton	Mike Slater	
Tina Mullinger	Keith Smith	
Steve Murphy	Mike Smith (6)	
Roy Murray	Christopher Snell	
Ronald Musgrove	Mark Speight	
Nadia Nerina	David Spelman	
Paul Newman	Elizabeth Spriggs	
Polly S Nicholas	Kathy Staff	
John Noble	Neale Stainton	
Ken Norris	Margo Stanley	
Richard Norton	Donald Stewart	
Leslie O'Hara	Monica Stewart	
Barry Ollen	Roy Stewart	
Robert Ornbo	Kevin Stoney	
Joy Osborne	Theresa Streatfeild	
Gwyneth Owen	Gill Sylvester	
Jon Oxendale	Christopher Taylor	
Stephen Paripsky	Stacey Tendeter	
Jane Parkes	Dorothy Tenham	
Jane Partridge	Margot Thomas	
Ian Paterson	Ashley Thorne	
Drew Pattersen	Alan Towner	
Lee Patterson	John Trenaman	
Brian Peach	John Trent	
David Peppitt	Robert Tronson	
Geoffrey Perkins	Gaby Vargas	
David Perry	Reg Varney	
Emily Perry	Pax Walker	
Ciaris Perry-Bowden	Peter Wallis	
Wallace Peters	Janet Hazel Walsh	
Ken Phillips	Laverock Walton	
Harold Pinter	Vic Warden	
Robert Pitman	Gladys Ware	
Bernard Plant	Elaine Wells	
Oliver Postgate	Norman Welsh	
Peter Powell	Claude Whatham	
Hana-Maria Pravda	Antony Whelan (7)	
Bruce Purchase	Richard Whistler	
Christopher Raphael	Richard Widmark	
Gary Raynsford	Brian Wilde	
Terry Rendle	Athelston Williams	

APPENDICES

APPENDIX A

Minutes of the 2008 Annual Representative Conference

**CAVENDISH CONFERENCE CENTRE, LONDON
18 & 19 MAY 2008**

Present: Harry Landis (in the Chair - President)
Members of the 2006/2008 Equity Council
Christine Payne (General Secretary)
Equity Representatives and Observers

Maximum Attendance: Maximum 220 members

The President, Harry Landis, opened Conference and welcomed all representatives especially those attending for the first time. He welcomed members from the new Bristol General Branch and the Models' Committee.

1. REPORT FROM THE STANDING ORDERS' COMMITTEE (SOC)

The Chair of the Standing Orders' Committee (SOC), Graham Padden reminded Conference about photography and filming. He stated that Conference was governed by the Rule 28 and Rule 21 of the Rules of Debate. There were 48 motions for debate.

He reported that the SOC have been asked to include a new media presentation after lunch tomorrow. He drew Council's attention to the two errors in the order of the motions on the agenda. After motion 21, should follow motion to 34 & 35. He reported there had been two amendments that have not appeared on the order paper and these have been given separately - motion 9 and motion 33.

He reported on the amendments that had been accepted since the agenda was published. There is an emergency motion, approved by the SOC and submitted by the Scottish National Committee.

Graham Padden reiterated the timings for each speaker.

2. OBITUARY

The President, in the Chair, read the Obituary List of those members who had died during the past year. Conference stood in silence as a mark of respect and then gave a final round of applause.

3. THE PRESIDENT'S ADDRESS

The President began by stating that it had taken a long time for the union to reach where we are today. In the past he believed that not all members were trade union minded. As a result, for many years we have struggled to tackle low pay, but times were changing, a new approach was needed. The General Secretary, Christine Payne has opened the door, let fresh air in and encouraged debate. He thanked the General Secretary for letting the spirit of the union grow.

The President referred to the recent rally at the Young Vic in January 2008, where members were united in one cause - keeping theatre alive in the UK. He paid tribute to the Assistant General Secretary (Communications & Membership Support) Martin Brown for all his work for this event.

In new technology, there have been improvements with the introduction of podcasts and mobisodes, new contracts have had to be negotiated. This had been a significant achievement for the Film, Television & Radio department and he paid tribute to The Assistant General Secretary (FTVR).

The President referred to reality TV and stressed that he believed auditions should be done by professionals rather than members of the public. He felt that no-one should be humiliated and all finalists asked to join Equity.

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The President stated that he hoped Equity was now coming to the end of the fight for an increase in pay in the west end and felt he could see the light at the end of the tunnel. He stated that without the negotiating skills of the Assistant General Secretary (Theatre & Variety) this would not be possible.

4. THE GENERAL SECRETARY'S ADDRESS

The General Secretary, Christine Payne thanked the President for his words. She stated that she would like to put on record the hard work done by the Officers of the union and paid tribute to them. She stated that the Conference was an important opportunity to reflect on the previous year and new media deals.

The General Secretary stated that the General Secretary of the TUC, Brendan Barber, will be the guest speaker at this year's conference and she went on to list some of the conferences she had attended on behalf of Equity in the last year. She felt that members were now being given the opportunity to discuss the industry with the TUC. At other Conferences time was taken to reflect the needs of the union and its place within the industry. She felt it was much harder now for unions to recruit and retain members in order to survive.

Last year the Government gave more money to the arts as a result of Equity's input, the General Secretary paid tribute to those Equity members and staff involved in the work done to save the Bristol Old Vic. The Arts Council would not have reversed its decisions if it hadn't been for the work of Equity, she listed members that had helped in both of these causes and paid tribute to Malcolm Sinclair for being the member that held the two campaigns together. The union's involvement in these issues has had a profound affect, members have joined the union in huge numbers and campaigning is now an essential aspect of what Equity does. Persuading new members to join is key to success, the new Communications Department has improved this.

The industrial departments have worked hard and undertaken enormous workloads; any collective agreements are a real achievement which should not be underestimated. Equity will continue to negotiate additional contracts and will never agree to total buy-outs.

The General Secretary paid tribute to the Theatre & Variety department for its hard work on West End negotiations for better pay for Equity members.

The General Secretary welcomed Jamie Hanley and Martin Bell of Morrish & Co (Equity Solicitors) and informed Conference that Morrish & Co would be sponsoring the drinks reception later that evening. She also thanked Pattinson & Brewer and Douglas Mann & Co for their services over the last year.

The General Secretary highlighted the Equity members' pension scheme and stated that this has gone from strength to strength with all theatre agreements included in the pension scheme. She thanked First Act for providing Equity members with insurance and welcomed them to the Conference.

The General Secretary reported that the Diversity Conference, attended by James Purnell MP, the then Secretary of State for Culture, Media & Sport had been a great success. As a result of the Conference Mary Fitzpatrick, BBC Diversity Executive, has pledged to improve employment opportunities for disabled members and will update Equity on her progress.

Equity continues to work with its sister unions in a bid to the London Development Agency to increase diversity in entertainment. In addition Equity will be working with the International Federation of Actors (FIA) on a major project dealing with gender portrayal. The General Secretary thanked, Vice President, Jean Rogers and Sue McGoun of the Women's Committee for their work on this.

The General Secretary stated that we have continued to build on Equity Ambassador Training and working with UnionLearn and the City of London. Workshops have been run in the South West and currently we have 34 Equity Ambassadors. New reps will have an overview on equality issues and short courses will be accredited. Our sister union BECTU will run a series of workshops in the South West.

The General Secretary stated that she felt communication has improved recently, and that the new website will continue to improve. Every day new cuttings are posted, and has also played a central role in the theatre funding campaign. She stated that we are reaching more young people than ever before and for the first time two young members are going to attend the TUC members forum.

In conclusion the General Secretary stated that she knew there were many challenges ahead. The Ofcom review of public service broadcasting is extremely important and decisions will be made about the future of quality television. Equity must focus on what we want from the investment of theatre and continue to experience changes and look for solutions. She believed the union was in good shape but there was no room

for complacency. The General Secretary stated that she was asking members for two things, to be committed to unity with one voice and to work together to help to prepare the union for the next generation.

5. THE HONORARY TREASURER'S REPORT

The Honorary Treasurer presented the 2007 annual accounts.

He stated that there was good news but with words of warning for the future. The union had more than balanced its books and had an operating surplus of £375,000 and an operating surplus of £1.1million.

However there were still concerns. The appointment of a forensic accountant to identify the source of £1.2million that has been in the Equity accounts since the 1990s has had cost implications. It is hoped that these funds will be identified and be distributed to members. He also raised concerns about subscription income, which had improved, but it hadn't improved anywhere near enough. He stressed the need to focus efforts on recruitment and retention.

The Honorary Treasurer thanked Duncan Smith, Head of Finance, Linda Elves of the Communications & Membership Support Department and also our Auditors, Hard Dowdy.

The Honorary Treasurer commended the 2007 annual accounts to the Conference.

6. COMMUNICATIONS & MEMBERSHIP SUPPORT

The Assistant General Secretary (C&MS) stated that it had been an exceptionally busy year for his department in campaigning, recruitment and democracy. The arts received an increase instead of a cut and the settlement is ahead of inflation at the moment. When it became clear that the Arts Council would be cutting funding for theatre Equity immediately started campaigning and asked for an explanation. The campaign continued through local campaigns and there is now an enquiry into what went wrong within the Arts Council – Equity members used their voice collectively and loudly. He reported that his department had a big year ahead focusing on recruitment and informed Council that there will be a DVD about recruitment coming out shortly. The Assistant General Secretary (C&MS) thanked the staff in his department who never stop coming up with new ideas.

7. APPEAL ON BEHALF OF THE INTERNATIONAL COMMITTEE FOR ARTISTS' FREEDOM

Anna Carteret spoke on behalf of ICAF giving a brief overview of the work over the last year, giving help to actors and performers abroad. There had been a grant last year for the Baghdad Film School. ICAF had campaigned successfully for the release of comedians in Burma, as well as helping towards the release of an Eritrean singer, in Africa. There had been hurricane relief in Mexico and money for the Mostar Youth Theatre. There had been poetry readings given by herself and Stella Maris in the Trafalgar Studios (and in Paris and Modena). Conference was asked to give money, or help to support future campaigns.

Conferences adjourned for lunch until 2pm

8. HONORARY LIFE MEMBERSHIP

The President announced that the Council had decided this year to award Honorary Life Membership to two people in recognition of their outstanding contribution to the union. The two members to be awarded this year were Equity Councillor, Sheila Collings and Peter Barnes, North & East London General Branch. The President paid tribute to each recipient individually and presented the awards which were

ENDORSED *with acclaim*

Conference adjourned at 6pm...

9. PRESIDENT RE-CONVENES CONFERENCE

The President re-convened Conference at 9.30am on 19th May 2008. He thanked Morrish & Co for the previous evening's drinks reception. It was reported that the ICAF bucket collection had raised £418.

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10. ANNOUNCEMENT FROM THE HONORARY TREASURER

The Honorary Treasurer informed Council that there had been some problems the previous day with the claiming of expenses. He asked for all outstanding claims to be given to Louise Granger as soon as possible.

Conference passed a vote of thanks to the Honorary Treasurer which was

CARRIED *with acclaim*

11. THEATRE & VARIETY

The Assistant General Secretary (T&V) began by referring to the current West End campaign. He thanked the Officers for their help and support in this campaign. He outlined the current rates of pay in the West End and stressed that this was a top priority for his department. He reported that in the last year West End membership had been on the rise and West End Deputies meetings now were overloaded with people getting involved with the campaign for increased pay. The rally in St Paul's church had been packed with performers and stage managers coming together for one purpose. He felt that the union is giving power to the people. The Assistant General Secretary (T&V) thanked the staff in his department for their tireless efforts.

Motions continued...see Appendix

Conference re-convened after lunch at 2pm

Motions continued...see Appendix

12. PRESENTATION BY BRENDAN BARBER, GENERAL SECRETARY - TUC

The President introduced Brendan Barber, General Secretary of the TUC.

Brendan Barber stressed the importance of the role of union representatives, with changes taking place in the labour market. Members supporting other members is very important, especially with casual labour. Supporting reps is important for unions making safer workplaces and combating discrimination in any form. Equity is playing a full part in helping the TUC to boost the support given to reps and invited members to join the new on-line service for reps.

He congratulated Equity on its recent arts funding campaign, forcing the Arts Council to re-think was a triumph. He also commended the work done by the union for vulnerable workers. Through the work of the General Secretary, Christine Payne he felt that a closer engagement between Equity and the TUC and he looked forward to greater influence through the Federation of Entertainment Unions.

Brendan Barber invited questions from the floor.

After a vote of thanks to Brendan Barber....

Conference adjourned for lunch at 1pm

13. FILM, TELEVISION & THEATRE

The Assistant General Secretary (FTVR) referred Conference to the New Media Deals booklet which had been left on delegates' chairs. He thanked the New Technologies Working Party, chaired by Jean Rogers. Agreements have already been reached on podcasts, mobisodes and he thanked John Barclay and Alex Moreau for their efforts in this area.

He stated that Equity were at the forefront of a global industry and we are now being looked to for support from all over the world. There is a new Future of Television booklet, as part of the new TV is Changing campaign that provides details of our new technologies work for members. There have been 11,000 visitors to the TV is Changing website and so far 600 survey responses. He felt that this is an exciting time with more and more opportunities. Equity is focused on new technologies. The Assistant General Secretary thanked Martin McGrath from the Communications & Membership Support department for helping to put together these websites and documents.

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The Assistant General Secretary (FTVR) thanked all members of his department for their work over the last year. The Pan Industry discussions are on-going, the differences that exist between employers and independent employers are great. He thanked Tim Gale for chasing companies and drafting standard engagement terms for student films.

Motions continued...

14. ANNUAL REPORT

A formal motion to adopt the 2007 Annual Report was moved by Frederick Pyne, seconded by Dennis Ray and was

CARRIED unanimously

The President thanked the staff, Louise Grainger, the Officers, the staff at the venue, Martin McGrath and Standing Orders.

Following a vote of thanks to the President Harry Landis...

Conference closed at 17.15

APPENDIX B

Motions to the 2008 Annual Representative Conference

A. COMMUNICATIONS AND MEMBERSHIP SUPPORT

MOTION 1: Models' Committee

This Annual Representative Conference applauds the decision taken by the Equity Council to recruit fashion and photographic models to Equity. Conference asks the Council to give serious thought to the provision of specialist services to models in addition to those currently provided to all members.

Moved by Victoria Koen Coen and formally seconded

There were 7 speakers in the debate

The motion was CARRIED overwhelmingly

AMENDMENT: Theatre Designers' Committee

In line 3, after "models", insert: "and other specialist groups".

The amendment was ACCEPTED

MOTION 2: Scottish National Committee

It is currently intended that the forthcoming members' internet forum on the Equity website should be unmoderated. An unmoderated internet forum is a forum which is headed for disaster and the law courts. This Annual Representative Conference requests that the Council appoint a moderator of the forum.

Moved by John Carnegie and seconded Michael Mackenzie

There were 6 speakers in the debate

The motion was CARRIED overwhelmingly

AMENDMENT: South West Area Committee

In line 1, at the beginning of the motion, insert: "If".

In line 2, delete the full point and insert an opening bracket.

In line 3, delete the full point and insert a closing bracket.

in line 3, before: "this Annual Representative Conference", insert: "then"

In line 4, delete: "moderator of the forum", and insert: "team of moderators made up of Equity Staff who will respond to, and deal with, any issues reported by the users."

The amendment was ACCEPTED

Motions 3 and 4 and the associated amendment were debated together but voted on separately

MOTION 3: East Anglia Variety Branch

This Annual Representative Conference believes that Equity must update its website and branch websites so that they are user-friendly and not only support members but also prove beneficial in terms of promoting members. Conference agrees that Equity should put money into carrying forward proposed improvements to be put into effect immediately and to make the sites attractive and appealing.

The motion was REMITTED

AMENDMENT: Birmingham General Branch

In line 3, after: "promoting members." insert: "This ARC believes that we have wasted an opportunity in the last update when approximately £40K was spent and"

The amendment was REMITTED

MOTION 4: East Midlands Variety Branch

This Annual Representative Conference calls on the Equity Council, in order to encourage new Variety members to join Equity, to update the Equity website homepage to appeal to such artists, and that the Variety Advisory Committee should be consulted on this update and ensure that this is completed before ARC 2009.

Moved by Peter Tomlyn and formally seconded

There were 12 speakers in the debate

The motion FELL with 43 in favour, 68 against and 15 abstentions

Motions 5, 6 and 7 will be debated together but voted on separately

MOTION 5: Theatre Designers' Committee

This Annual Representative Conference believes that members need to be supported by the union in training, not only in the formal sense of specific skills, but also in broader areas of continuing professional development to further develop members' creative abilities. These are complementary and both should be available for all Equity members.

Moved by David Cockayne and formally seconded

There were 4 speakers in the debate

The motion was CARRIED overwhelmingly

MOTION 6: Northern Ireland Annual General Meeting

Currently in Northern Ireland there is very little training for existing members looking to work in television. Indeed employers use the excuse that actors working in Northern Ireland have little/no television experience hence they cast elsewhere. Whilst we know this to be a feeble excuse it would be helpful if front-of-camera training was provided. Currently Northern Ireland Screen receives through public funding monies for training. It is primarily directed at the technical and behind-the-camera training. This Annual Representative Conference calls on Equity to negotiate at a local and national level with the industry bodies for a proportion of funding to given to training for actors in the medium of film and TV.

Moved by JJ Murphy and seconded by Sheelagh O'Kane

There were 2 speakers in the debate

The motion was CARRIED overwhelmingly

MOTION 7: Scottish Annual General Meeting

This Annual Representative Conference calls upon Equity to help to fund the instigation of a Scottish Actors Cut event, at the same scale and ambition as the event staged in association with Equity in London in 2003.

Moved by Clunie Mackenzie and seconded by Michael Mackenzie

There were 2 speakers in the debate

The motion was CARRIED overwhelmingly

MOTION 8: West of England Variety Branch

A large number of variety artists are still being asked to provide certification for their Public Liability status within Equity. This Annual Representative Conference therefore calls on the union to provide a printed certificate to each paid up member verifying their Public Liability which could also contain details of the policy for the information of both artists and bookers.

Moved by Mary Lane and formally seconded

There were 5 speakers in the debate

The motion was CARRIED overwhelmingly

FIRST AMENDMENT: Audio Committee

In line 3, after: "to provide" insert: "on request". After: "certificate" delete: "to each paid up member". After: "verifying" delete: "their" and insert: "the members". After: "Liability" insert "cover".

The amendment was ACCEPTED

SECOND AMENDMENT: Bristol General Branch

In line 3, delete: "could" and insert: "should".

The amendment was ACCEPTED

MOTION 9: Stage Management Committee

This Annual Representative Conference calls on the Equity Council to provide at Guild House, by the end of the year, conference-call facilities for use during committee meetings – for example Skype (which is free). This would enable committees to be more inclusive, as members are often working outside London and are unable to attend meetings regularly. Any initial outlay on equipment would swiftly be covered by the savings on members' expenses, and would, in the long run, save Equity money, as well as improving its carbon footprint.

Moved by Caron Lyon and formally seconded

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*There were 4 speakers in the debate
The motion was CARRIED overwhelmingly*

AMENDMENT: The Council

In line 1, delete "provide" and insert "investigate the cost of providing".

*The amendment was moved by Natasha Gerson and formally seconded
The amendment was ACCEPTED*

MOTION 10: Devon and Cornwall General Branch

In order to reduce Equity's expenditure, this Annual Representative Conference calls on the Equity Council to examine every cost effective way of corresponding with members. Large numbers of members now have e mail addresses and at branch level this should allow agendas, notices of meetings, minutes and newsletters to be sent electronically where appropriate. This would not only save postal costs but would liberate Equity office staff time as well.

*Moved by Barrie Saturley and seconded by Mary Lane
There were 2 speakers in the debate
The motion was CARRIED overwhelmingly*

MOTION 11: South West Area Committee

In an effort to provide additional services to members at reasonable cost, this Annual Representative Conference suggests that Equity initiates a series of Advice Guides similar to those in the TV is Changing campaign that would be produced in house and would deal with some important everyday issues such as A guide to getting a Criminal Records Bureau check, Tax and National Insurance, Copyright for Variety Members, A Simple Guide to Agency Agreements, Advice on contracts for Freelancers, etc. These could be produced in a standard template and develop into a useful "reference library". All committees should be asked to contribute suggestions for the subjects for the guides while area and branch committees should be encouraged to poll their members similarly.

*Moved by David Cockayne and formally seconded
There were two speakers in the debate
The motion was CARRIED*

FIRST AMENDMENT: East Midlands Variety Branch

In line 7, after: "reference library", insert: "that will be stored on the Equity website in order to reduce our carbon footprint".

The amendment was ACCEPTED

SECOND AMENDMENT: London Area Committee

In line 7, after: "reference library." insert: "In addition, a guide should be produced for members explaining how the union works, with a view to encouraging participation in the union."

The amendment was ACCEPTED

MOTION 12: South and South East London Branch

This Annual Representative Conference is concerned about the number of delays reported by members in receiving their Equity cards and the frequent reminders being issued to people who have paid their subscriptions and are still awaiting receipt of their cards.

Conference therefore asks the Equity Council to consider the best way to ensure that (a) Equity cards are sent out to members with minimum delay and (b) that in order to avoid sending out unnecessary reminders, an up-to-date record is kept of all members who have paid their subscriptions.

The motion was REMITTED

AMENDMENT: West End Deputies' Committee

Add at the end of the motion: "In any event, this Conference calls for staff to send an e-mail/letter on receipt, explaining the membership process and indicating that they will receive their card within a few weeks if their application is approved."

The amendment was REMITTED

MOTION 13: Choreographers' Committee

This Annual Representative Conference is concerned that amongst the wider membership the existence and function of the specialist committees is not well known or understood and that very often this lack of wider understanding leads to committees who are not elected and whose membership remains static over many years. Conference welcomes the attempt to publicise widely the elections of the committees directly through the Journal, however for the Choreographers' Committee the result was not as successful as had been hoped. Conference asks the Equity Council to consider seriously additional wider publicity for the committees prior to the next election, which might include the promotion and revision of registers, articles in the Journal from committee members prominent in their specialist field, promotional material in theatres and performing art schools, which may encourage wider participation in the election process.

Moved by Paul Mead and formally seconded

There were two speakers in the debate

The motion was CARRIED unanimously

AMENDMENT: Theatre Directors' Committee

In line 8, after: "revision of registers," insert: "letters from chairs of committees to registers towards the end of each committee's term,"

The amendment was ACCEPTED

MOTION 14: Yorkshire Ridings Branch

This Annual Representative Conference urges the Equity Council to introduce a system which allocates new general members, living in the regions, to their closest general branch. Members should be able to opt out and this motion should not include general branches in London.

Moved by Alan Brent and formally seconded

There were two speakers in the debate

The motion was CARRIED with 50 votes in favour, 42 against and 5 abstentions

AMENDMENT: Northern Area Committee

In line 1, delete: "urges" and insert: "instructs"

In line 2, delete: "allocates", and insert: "directs"

Moved by Julia West and formally seconded

The amendment was overwhelmingly LOST

AMENDMENT: Yorkshire Ridings Branch

In line 2, delete: "living in the regions" in line 2,. Delete all from "and this motion .." to the end of the motion

The amendment was WITHDRAWN

MOTION 15: The Council

This Annual Representative Conference calls on the Equity Council to remind all members that they have a duty of care to the union, themselves, fellow members and the general public. Members should ensure that they comply with all elements of health and safety legislation relevant to their performance and equipment. This reminder can be contained in the New Members Guide, the quarterly magazine, and with subscription renewals.

PLEASE NOTE: *The motion above was carried at an inquorate meeting of the South Wales Variety Branch. The Council agree to put the motion on the agenda in its own name in order for the matter to be debated. The motion will be moved by the South Wales Variety Branch.*

Moved by Shelley Dawn and formally seconded

The motion was CARRIED overwhelmingly

MOTION 16: Midlands Annual General Meeting

Equity's equality statement reads: "to promote equality for all including through: collective bargaining, publicity material and campaigning, representation, union organisation and structures, training, organising and recruitment, the provision of all other services and benefits and all other activities etc."

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Currently Equity does not apply equality in the electing of some committees. Members standing for Audio, Walk-on, Variety Advisory Committee etc. will be required to produce evidence of work. However, for several other committees this does not apply. All candidates for Council elections have to show proof of work, except for the General list, National and Area candidates. For complete equality, all candidates for Council or committee elections shall show proof of work as required in rule 17A (7A). This Annual Representative Conference calls for the Equity Council and Rules Revision Working Party to revise the election process of both the Council and committees to ensure equality and bring such rule changes to the Special Representative Conference in 2008.

Moved by Tracy Briggs and seconded by Sally Treble

There were 7 speakers in the debate

The motion was LOST overwhelmingly

MOTION 17: Members with Disabilities' Committee

This Annual Representative Conference calls on the Equity Council to put to referendum a change to Rule 15: The Governing Body that would have the effect of creating an additional seat on Council specifically for the representation of members with disabilities.

Moved by Bruce Birchall and formally seconded

There were 8 speakers in the debate

The motion was LOST with 49 votes in favour, 63 against and 8 abstentions

MOTION 18: Midlands Area Committee

During Equity Council elections members should have the fullest information possible about candidates, including the attendance record at Council meetings of those Councillors seeking re-election. This Annual Representative Conference agrees that a list of Council meetings attended by the current Councillors during their two year term of office will be circulated to members together with the election ballot form.

Moved by Simon Clancy and formally seconded

There were 8 speakers in the debate

The motion was CARRIED with 65 votes in favour, 53 against and 7 abstentions

MOTION 19: Northern Area Committee

To alleviate the heavy responsibility resting on the Equity treasurer, this Annual Representative Conference agrees that the Finance and General Purpose Committee be re-established forthwith.

Moved by Jeremy Phillips seconded by Dave Eager

There were 5 speakers in the debate

The motion was LOST overwhelmingly

MOTION 20: Audio Committee

In order to encourage greater participation by the grass roots members in Equity affairs this Annual Representative Conference requests that a system be put in place to ensure a greater understanding of, and speed in dealing with, motions submitted by committees, branches and AGMs to Council. It is essential that Councillors are part of the initial body of people looking at such motions because they often have first hand experience of the matters contained in the motions. To this end we require that each new Council asks for volunteers to form a pool of Councillors from which no less than three will meet each month with a senior member of staff. They will have specific responsibility for overseeing motions from their receipt through the debate on Council to the completion of any action required.

Moved Sheila Mitchell and seconded by Laurence Bouvard

There were 6 speakers in the debate

The motion was LOST overwhelmingly

MOTION 21: North and West Yorkshire Variety Branch

This Annual Representative Conference agrees to institute a second tier long service subscription rate to take effect when members reach 75, at which age the rate should reduce to 25 per cent of the current full membership rate. Many members aged 75 and over no longer work, are not entitled to be members of the Equity Pension Scheme (with accident cover cutting out at 80) and often remain in membership solely out of loyalty to the union.

Moved by Jackie Provis and formally seconded

*There were 4 speakers in the debate
The motion was LOST overwhelmingly*

B. EQUAL OPPORTUNITIES

MOTION 32: South West Area Annual General Meeting

This Annual Representative Conference believes that whilst it is right that the union should dedicate resources to the concerns of our women, disabled, lesbian, gay, bi-sexual, transgender and ethnic minority members the union also has a duty to represent and support equal opportunities for all its members and therefore the union will oppose all forms of discrimination.

Moved by Arthur Duncan and formally seconded

There were 3 speakers in the debate

The motion was CARRIED with 67 votes in favour, 25 against and 20 abstentions

FIRST AMENDMENT: Lesbian, Gay, Bi-sexual and Transgender Committee

In line 1, delete: "whilst"

In line 3, delete: "also has" and after "union" insert "recognises it has"

In line 4, delete: "therefore the union"

The amendment was ACCEPTED

SECOND AMENDMENT: Women's Committee

In line 1, delete "whilst"

In line 3, after "members" insert a full stop and capitalise 'the'.

At the end of the motion add new paragraph: "Whilst opposing all forms of discrimination this ARC also recognises the necessity of positive action to address persistent and/or systemic discrimination against particular groups, such as Equity's women, disabled, lesbian, gay, bisexual, transgender and minority ethnic members."

The amendment was ACCEPTED

MOTION 33: Minority Ethnic Members' Committee

This Annual Representative Conference calls on the Equity Council to encourage the Writers' Guild of Great Britain to promote, through their members, quality and inclusive writing which accurately reflects and portrays the diversity of the UK's population. This will include encouraging our sister union to explore ways of developing and nurturing writers from multi-ethnic backgrounds and also encouraging all writers to promote story-lines that encourage integrated casting of our minority ethnic members in leading, supporting, regular, and recurring roles throughout television and film.

Moved by Roxanne Clinch and formally seconded

There was 1 speaker in the debate

The motion was CARRIED overwhelmingly

AMENDMENT: Members with Disabilities' Committee

In line 4, after: "backgrounds", insert "and writers with disabilities"

In line 6, after "members", insert "and members with disabilities"

The amendment was ACCEPTED

MOTION 34: Lesbian, Gay, Bi-sexual and Transgender Committee

To encourage the engagement and involvement of the broadest diversity of Equity's membership in the union's activities, this Annual Representative Conference calls on the Equity Council to establish a targeted training programme for union activists, recruiting specifically from minority and community-of-interest sections of the membership i.e. women, minority ethnic members, lesbian, gay, bi-sexual and transgender, members with disabilities and younger members.

Moved by Joan Beveridge and seconded: by Nicholas Brand

There were 6 speakers in the debate

The motion was CARRIED with 74 votes in favour, 40 against and 7 abstentions

AMENDMENT: The Council

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In line 4, after: "membership", delete to the end of the motion and insert: "where required".

Moved by Kate McCall and formally seconded

The amendment was CARRIED overwhelmingly

MOTION 35: Women's Committee

This Annual Representative Conference applauds the Equity Council's renewed commitment to equal opportunities and its support for the creation of an Equalities Officer post. Conference recognises that promoting equal opportunities is a core trade union activity and that positive action measures, such as the Diversity Conference, are required if we are to deliver equality of opportunity for members from minority and under-represented groups. Conference welcomes the recent coverage of equality issues in the Equity magazine and Review of the Year and Equity's active participation in FIA's *Changing Gender Portrayal* research project. Conference urges the Equity Council to continue to promote equal opportunities as a priority.

Moved by Susan McGoun and formally seconded

The motion was CARRIED unanimously

C. THEATRE

Motions 22 and 23 and the associated amendment will be debated together but voted on separately

MOTION 22: Variety Advisory Committee

In the wake of the 2008 Arts Council funding crisis this Annual Representative Conference agrees that Equity will immediately confer with fellow unions for the purpose of establishing a joint attitude towards the Arts Council.

Moved by Sally Treble and formally seconded

There were 5 speakers in the debate

The motion was CARRIED overwhelmingly

AMENDMENT: North and East London Branch

Add at the end of the motion: "In advance of this Conference urges Council to make sure that the Independent Theatre Working Party, through wider consultation with the membership, establishes:

- 1 a clear Equity policy on the Arts Council, its criteria for funding and cuts, and the McMaster report; and an accurate estimate of the government's grant allocation for 2008-11;
- 2 a clear, stated and accessible policy on the performing arts as a whole, to include our assessment of:
 - * the level of funding necessary
 - * conservation and expansion of the field
 - * the composition of the field and distribution of funding

This working party must be fully representative of the membership and be open to representatives from all Branches, Committees and Council.

Further, to protest against the Arts Council cuts and prevent further such cuts, we must promote not only legal challenges but nationwide action by members, including rallies, protests and lobbies of funding bodies.

Moved by Peter Barnes and seconded by Frances Rifkin

There were 4 speakers in the debate

The amendment was CARRIED overwhelmingly

MOTION 23: North West of England Branch

Due to the past year's revelations regarding the reality of Arts Council England funding to theatre and entertainment arts, the Annual Representative Conference requests that Council agrees forthwith to the setting up of a specialist body within Equity, comprised of both members and staff, to communicate with and, eventually, lobby on behalf members with ACE and other funding bodies, such as the National Lottery. With more performers than ever trying to produce their own work and, of course, the devastating cuts to established theatre it is surely time to ensure that Equity has such a body in place to more fully support its members and their workplaces. Such a service can only be of benefit to all.

Moved by Peter Barnes and seconded by Dave Eager

There were 2 speakers in the debate

The motion was CARRIED overwhelmingly

MOTION 24: Birmingham General Branch

This Annual Representative Conference will know of the severe problems within subsidised repertory theatre, including theatres at risk from local council authority cut backs and reductions of Arts Council funding to a number of theatres. On the opening night of *Treasure Island* at the Derby Playhouse, the theatre trustees declared the theatre insolvent and that the cast would not be paid for the whole run and would therefore be added to the list of creditors.

This was and is totally unacceptable. Our members' salaries have to be guaranteed up-front and not be subject to liquidators possibly paying them six pence in the pound. Conference agrees that the Equity Council should negotiate a form of bond with all subsidised repertory theatres to ensure that payment of actors' salaries will be assured in cases such as Derby Playhouse.

Moved by Tracy Briggs and formally seconded

There were 2 speakers in the debate

The motion was CARRIED overwhelmingly

FIRST AMENDMENT: The Council

In line 8, delete: "negotiate", and insert: "investigate"

The amendment was ACCEPTED

SECOND AMENDMENT: Stage Management Committee

In line 9, delete: "actors", and insert: "those working on an Equity contract's"

The amendment was ACCEPTED

MOTION 25: Independent Theatre Arts Committee

The Independent Theatre Arts Committee has been working with Equity officers and performers to investigate pay and conditions in commercial outdoor touring theatre. This research has identified a number of companies employing actors and stage managers under illegal contracts, at below national minimum wage and with inadequate health and safety provisions.

This Annual Representative Conference instructs the Equity Council to highlight and challenge illegal and unsafe practices in outdoor touring theatre, and where applicable to lobby venue providers including the National Trust, English Heritage, local councils and the Church of England.

Moved by Andrew Macbean and seconded by Frances Rifkin

There were 3 speakers in the debate

The motion was CARRIED unanimously

MOTION 26: London Area Annual General Meeting

This Annual Representative Conference urges Council that during the current West End and future negotiations, London managements may try to resurrect their intentions of achieving between ten and twelve performances a week (apart from Christmas shows). This must be firmly rejected. An increase in fees must not be used as a bargaining power for more performances. This must also include rejecting extra shows if a 90 minutes play is being produced.

Moved by Nicholas Smith and seconded by Bill Maxwell

There were two speakers in the debate

The motion was CARRIED overwhelmingly

D. VARIETY, LIGHT ENTERTAINMENT AND CIRCUS

MOTION 27: Northern Ireland Variety Branch

This Annual Representative Conference recognises the importance of variety, club, cabaret and other forms of light entertainment to the economy of Northern Ireland. Private clubs, amongst others, are a vital source of employment for variety and light entertainers in Northern Ireland.

Conference calls upon the Equity Council to campaign and lobby the Northern Ireland Executive and local authorities to recognise the importance of this sector of the economy and to remove any obstacles to publicising live entertainment in such venues.

Moved by Roxanne James and formally seconded

The motion was CARRIED overwhelmingly

Motions 28 and 29 and the associated amendment will be debated together but voted on separately

MOTION 28: North East Variety Branch

The smoking ban introduced by the present government in July 2007 is having a catastrophic effect on variety members' work. Clubs and pubs are closing and members' engagements are dropping by up to 50 per cent. Many club members are staying at home. Breweries are reporting loss of revenue and bar staff hours are being reduced. This Annual Representative Conference strongly urges Equity to take a stand on behalf of its variety members to lobby Parliament to change the present rule on the smoking ban.

Moved by Brenda Marsh and seconded by Yvonne Joseph

There were 7 speakers in the debate

The motion was LOST overwhelmingly

MOTION 29: Birmingham Variety Branch

Following the introduction of the smoking ban in 2007, the decline in bookings for our variety members has been sharply felt around the country. With the continued rise in closure of pubs and social clubs the future of variety as an art form is increasingly under threat, as is the livelihood of our members. This Annual Representative Conference therefore instructs the Equity Council to lobby all television channels, as well as theatres, through all means available to promote, encourage and schedule more programs containing variety performers.

Moved by Etienne and formally seconded

There were 3 speakers in the debate

The motion was CARRIED overwhelmingly

AMENDMENT: Walk-on and Supporting Artists' Committee

In line 6, before: "variety performers", insert "professional".

The amendment was ACCEPTED

Motions 30 and 31 and the associated amendments will be debated together but voted on separately

MOTION 30: Blackpool Variety Branch

This Annual Representative Conference agrees that the Equity Council should enter into discussion with Government voicing concern at the closures of theatre clubs and clubs due to government legislation etc, here

in the North West, causing our members to lose work in the places of entertainment.

Moved by Sarah Dukes and formally seconded

The motion was CARRIED unanimously

FIRST AMENDMENT: Midlands Area Committee

In line 2, after: "Government" insert " and local authorities to".

In line 2, delete: "voicing concern at the closure of theatre clubs and clubs due to government legislation etc here in the North West causing", and insert: "voice concern at the closure of Pubs, Social Clubs and Theatre Clubs due to government legislation etc which has caused"

The amendment ACCEPTED

SECOND AMENDMENT: The Council

Add at the end of the motion: "In advance of entering into discussions with Government and local authorities the Equity Council should urgently undertake research amongst variety members, club owners, agents and other stake-holders in order to quantify and assess the impact of legislation on work opportunities for variety members. The findings should be reported to the Variety Advisory Committee."

The amendment ACCEPTED

MOTION 31: Manchester and District Variety Branch

This Annual Representative Conference agrees that special efforts must be made to promote and protect the work of variety members at this difficult time for the profession.

Moved by Yvonne Joseph and seconded by Jeremy Phillips

There were 3 speakers in the debate

The motion was CARRIED unanimously

AMENDMENT: Variety Advisory Committee

Add at the end of the motion: "Government legislation has had disastrous effects on our members and this Annual Representative Conference calls on the Equity Council to urgently contact the CIU, Agents' Association etc. so we can strongly protest to government to act in our favour."

The amendment was ACCEPTED

E. FILM, TV AND RADIO

MOTION 36: Welsh Annual General Meeting

Quite rightly Equity has continued to lobby the broadcasters over the appalling deterioration of on-screen credits. The current situation is an insult both to the profession and the public. In view of this however it might be necessary for Equity to consider a different approach. This Annual Representative Conference suggests that the Equity Council considers alternative proposals to try to improve matters. These could include all or any of the following:

- 1 An announcement after programmes diverting viewers to the programme website where full cast and crew details are exhibited together with pictures and biographies.
- 2 Use of the "red button" technology to provide full cast and crew details for interested viewers and interested parties.
- 3 An on-line public petition.

Moved by Terry Victor and seconded by Jean Rogers

There were 2 speakers in the debate

The motion was CARRIED overwhelmingly

AMENDMENT: West and South West London Branch

Add at the end of the motion:

- "4 To point out to producers :
- a The advantage of developing a following through cast lists
 - b The importance of cast lists on new technologies for identifying payments."

The amendment was ACCEPTED

Motions 37 and 38 and the associated amendment will be debated together but voted on separately

MOTION 37: Northern Ireland National Committee

This Annual Representative Conference calls on Equity to enter into discussions with the BBC to ensure that regional drama production means just that. For too long the BBC has been labelling drama as being produced in the nations and regions. The reality is that most of the drama production, particularly in Northern Ireland, is produced outside of its geographical area. This does nothing for local talent and merely allows the BBC to tick a particular box. It is time that this practice is shown to be the sham that it is. Equity has to be at the forefront of campaigning for drama production to be produced in national and regional areas using locally based actors and technicians in some proportion to the licence fee income derived from these areas. This should also be the situation when the BBC commissions independent drama producers such as the recent filming of *Fairy Tales* in Northern Ireland.

Moved by Maggie Cronin and seconded by Al Logan

There were 2 speakers in the debate

The motion was CARRIED

MOTION 38: Welsh National Committee

In the latest *Production Trend Report for out of London* PACT has determined that Scotland, Northern Ireland and Wales are experiencing a severe decline in production, and the report concluded: 'It is apparent that now is the time for change; a change that will give all of our creative industries outside of the M25 the chance to prosper. The lack of opportunity within the nations and regions is not just to the detriment of the companies outside of London, it is to the detriment of the broadcasters who are wasting an enormous pool of talent, and it is to the detriment of the nation, which risks the threat of cultural hegemony.' This Annual Representative

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Conference urges the Equity Council to invite PACT to engage in a mutually beneficial campaign that will address the issues raised by the deeply worrying conclusions of this report.

Moved by Terry Victor and formally seconded

The motion was CARRIED overwhelmingly

AMENDMENT: Coventry and Leicester Variety Branch

In line 1 after: "has determined that", insert: "the Midlands Region,"

The amendment was WITHDRAWN

Motions 39 and 40 will be debated together but voted on separately

MOTION 39: Walk-on and Supporting Artists' Committee

This Annual Representative Conference instructs the Equity Council to lobby Government to make Employment Agency Standards a statutory body that is then able to impose fines against a work seeking service (agency) that fails to adhere to the Employment Agency Standards regulations.

Moved by Clive Hurst and seconded by Charles Hardy

There were 2 speakers in the debate

The motion was CARRIED unanimously

MOTION 40: Bristol and West Branch

The incidence of Walk on agents charging annual fees for "administration" appears to be growing. Both main agents in the Bristol and Bath area now do this and deduct the fee automatically from the first job that the artist gets in any year. We understand that this practice is not unlawful but it is surely an up-front fee by any other name. Therefore this Annual Representative Conference urges Equity to continue to campaign to persuade Government to legislate against this practice. All such fees should be paid for from commission earned by the agency and in no other way.

Moved by Rachel Fagin and formally seconded

The motion was CARRIED unanimously

MOTION 41: West and South West London Branch

This Annual Representative Conference is concerned that the total number of engagements and expenditure for members working in BBC agreements was omitted from the Annual Reports of 2005 and 2006. Previous Annual Reports have always contained the information. This omission can have serious consequences now the BBC has publicly announced that the amount of drama it produces will be reduced in future. How can we fight any loss of work or monitor the situation without any idea how many contracts were given in the last two years? The West and South West London Branch has been frustrated in attempts to get the information from Guild House for almost two years. This information (which should include the graph showing royalty payments given by BBC Worldwide) must be updated and made available as it is essential in the present negotiations. Council must ensure that similar oversights do not occur in future especially now Council has voted to allow the head of the Film, TV and Radio Department to work part-time from June onwards.

Moved by Doremy Vernon and seconded by Bill Weston

There were 4 speakers in the debate

The motion was CARRIED overwhelmingly

MOTION 42: North West London Branch

This Annual Representative Conference advises Equity to revise all of its industry contracts to ensure they take into account the participatory nature of the emerging revenue streams from new media outlets including, but not limited to, websites, mobile phones and TV set top boxes. For example: internet movie sites now charge a fee each time a person watches a film. The revenue is then gathered and returned to the producer. Equity contracts need to ensure that Equity members benefit from these earnings.

Moved by Caurie Jay and formally seconded

The motion was CARRIED overwhelmingly

F. POLICY

MOTION 43: South East Area Committee

As it is generally accepted that we need to get members more involved with union affairs, this Annual Representative Conference instructs the Equity Council to ensure that variety and general branches send an observer to the ARC. This should be paid for from branch funds, not head office, and included must be accommodation and travel. Where possible newer branch members of Equity should be encouraged. Committee members at present are reluctant to stand as representatives, not knowing the procedure, and this idea would give them first-hand experience while being an observer which will encourage them to stand for the committee and hopefully lead to a new band of future representatives. The branches need to raise extra funds, earmarked for this purpose, during the year. No member should be allowed to attend more than once as the official branch observer.

Moved by Tony Dennis and seconded by Julia West

There were 6 speakers in the debate

The motion was CARRIED overwhelmingly

FIRST AMENDMENT: Thames Variety Branch

In line 2, delete: "ensure that" and insert: "encourage".

In line 3, after "branches" insert: "to"

In line 4, delete: "included must be" and insert: "should include". After: "travel" insert: "where funds allow".

In lines 9 and 10, delete "No member should be allowed to attend more than once as the official branch observer." and insert: "The intention shall be for a different member to attend every year on this basis."

Moved by the Puppet Man and seconded by Rhubarb the Clown

There were 3 speakers in the debate

The amendment was CARRIED overwhelmingly

SECOND AMENDMENT: North East Variety Branch

In lines 1 to 3, delete: "this Annual Representative Conference instructs the Equity Council to ensure that variety and general branches send an observer to the ARC. This should be paid for from branch funds, not head office, and included must be accommodation and travel."

In line 5, after: "should be encouraged", insert: "to attend Annual Representative Conferences as an observer".

Moved by Brenda Marsh and formally seconded

There were 2 speakers in the debate

The amendment was CARRIED overwhelmingly

MOTION 44: Theatre Directors' Committee

No Equity member should be asked to represent Equity at a meeting (with, for example, drama school students) without receiving appropriate out-of-pocket expenses. This Annual Representative Conference instructs Council to ensure that all members attending meetings at which they represent Equity should receive expenses.

Moved by John Carnegie and formally seconded

The motion was CARRIED overwhelmingly

MOTION 45: Humberside Variety Branch

As any Equity member who completes a tax return could be investigated at random by HMRC (HM Revenue and Customs) at the member's expense, this Annual Representative Conference calls on the Equity Council to investigate the setting up of an umbrella insurance cover, similar to public liability, to be built into Equity membership. Subject to limits and possibly a policy excess, this would be an excellent addition to services and benefits already provided and an added incentive for retention and recruitment.

Moved by Christie Clifford and formally seconded

The motion was CARRIED overwhelmingly

MOTION 46: London Area Committee

This Annual Representative Conference urges the Equity Council that future judgements made by such bodies as the Appeals Committee and the forensic accountant currently trying to identify the £1.2 million that has been sitting in union funds since the mid-nineties, should be reported in full to the entire membership.

Moved by Doremy Vernon and seconded by Alan Thompson

There were 3 speakers in the debate

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The motion was CARRIED

FIRST AMENDMENT: Birmingham Variety Branch

In line 2 after: "the Appeals Committee" delete: "and" and insert: "as well as any task specific person or group such as"

Moved by Etienne and formally seconded

The amendment was CARRIED overwhelmingly

SECOND AMENDMENT: The Council

In line 3, delete: "in full"

Add at the end of the motion: "with such information to be published on the Equity web site, subject to commercial confidentiality and legal constraints".

Moved by John Webb and formally seconded

The amendment was CARRIED

MOTION 47: Northern Area Annual General Meeting

This Annual Representative Conference instructs Council to investigate the practice of literary agents restricting the use of material where one company can prevent a piece of work from being produced by another company where the first company has no fixed dates or site bookings for that piece.

Moved by Alan Brent and formally seconded

The motion was CARRIED overwhelmingly

AMENDMENT: The Council

In line 1, delete: "investigate" and insert: "request that the Writers' Guild of Great Britain clarify"

Moved by Frederick Pyne and formally seconded

The amendment was CARRIED overwhelmingly

MOTION 48: Essex Branch

This Annual Representative Conference confirms the importance it attaches to proper procedure in the formulation of policy, and asks of all those instrumental in the running of conferences to ensure that standing orders are scrupulously observed, so as to avoid any possibility of the validity of its resolutions being called into question on the grounds of fairness.

Moved by Bobby Mill and formally seconded

The motion was CARRIED overwhelmingly

EMERGENCY MOTION 1: Scottish National Committee

This Annual Representative Conference condemns the decision of Queen Margaret University, Edinburgh to cease its National Council Drama Training accredited vocational drama and technical training and urges the Equity Council to lobby and campaign to ensure that Scotland keeps at least two schools offering NCDT accredited courses.

Also, recognising the plight of students at QMU, the ARC calls for Equity to offer its support to those students currently studying there specifically by offering them membership of Equity on graduation to ensure they are not penalised by Equity for the actions of their University.

Moved by Michael Mackenzie and seconded by Natasha Gerson

There were 2 speakers in the debate

The motion was CARRIED overwhelmingly

APPENDIX C

Election of President

Christine Payne
 General Secretary
 Equity
 Guild House
 Upper St Martins Lane
 London, WC2H 9EG

21st July 2008

Dear Ms Payne,

ELECTION OF PRESIDENT 2008 – 2010

Our report of voting on the above election, which closed at noon on Friday 18th July 2008, is as follows:-

Number of ballot papers distributed:	36677
Number of ballot papers returned:	2999
Number of papers found to be blank/spoilt:	38
Number of papers returned unsigned:	139
Thus, total number of valid papers to be counted:	2822

Result: 1 to elect

HAMILTON, Graham	1163	ELECTED
LANDIS, Harry	1152	
SMITH, Nicholas.....	507	

This result was confirmed by a recount.

The ballot papers will be stored in accordance with the requirements of the Trade Union and Labour Relations (Consolidation) Act 1992 as amended by the Trade Union Reform and Employment Rights Act 1993.

As Scrutineers appointed in accordance with Section 49 of the Trade Union and Labour Relations (Consolidation) Act 1992 (as amended), we are satisfied as to each of the matters specified in subsection 52(2) with regard to the election. The following points should also be noted:

- 1) The person appointed under section 51A to carry out the storage, and counting of voting papers was Electoral Reform Services Limited.
- 2) The person appointed under section 51A to carry out the distribution of voting papers was DSICMM Limited.

We would draw your attention to Sections 52(4), 52(5) and 52(6). 52(4) requires that a copy of this report be published and made available to all members of Equity within a three

Annual Report 2008

month period from today. This however, does not mean that every member has to be notified individually.

Yours sincerely,

A handwritten signature in cursive script, appearing to read "Ch. Hannon".

pp.
Charlene Hannon
Consultant

Christine Payne
General Secretary
Equity
Guild House
Upper St Martins Lane
London, WC2H 9EG

Dear Ms Payne,

ELECTION OF PRESIDENT 2008 - 2010 - REVISED

On the removal of the 13 signed papers that you have informed us should be discounted for this contest, the results are:

Result: 1 to elect

HAMILTON, Graham	1157
LANDIS, Harry	1148
SMITH, Nicholas.....	504

Yours sincerely,



Charlene Hannon
Consultant

APPENDIX D Election of Council

Christine Payne
General Secretary
Equity
Guild House
Upper St Martins Lane
London WC2H 9EG

21st July 2008

Dear Ms Payne,

ELECTION OF COUNCIL 2008 – 2010

Our report of voting on the above election, which closed at noon on Friday 18th July 2008, is as follows:-

Number of ballot papers distributed:	36677
Number of ballot papers returned:	3307
Number of papers found to be wholly blank/spoilt:	13
Number of papers returned unsigned:	76
Thus, total number of valid papers to be counted:	3218

GENERAL LIST -17 to elect

Number blank/spoilt for this contest	129	
Number valid for this contest	3089	
WEST, Samuel	1786	ELECTED
LANDIS, Harry	1611	ELECTED
ROGERS, Jean	1522	ELECTED
SINCLAIR, Malcolm.....	1368	ELECTED
DELFONT, Ben.....	1306	ELECTED
HAMILTON, Graham	1276*	
CECIL, Jonathan	1257	ELECTED
PYNE, Frederick.....	1227	ELECTED
BARRITT, Ian	1128	ELECTED
BROWNE, Robin	1126	ELECTED
SMITH, Nicholas.....	1054	ELECTED
COURTNEY, Nicholas.....	1019	ELECTED
KLOSKA, Joseph.....	1002	ELECTED
MARLOWE, Corinna.....	1001	ELECTED
WILLIAMS, Frank	976	ELECTED
HYSLOP, Barbara	960	ELECTED
CAMERON BROWN, Jo.....	953	ELECTED
KOSTA, Peter	950*	ELECTED
CAREY, Richenda	924	
JANSSEN, Paul	912	
WALTON, Tim	911	
BURGESS, John	836	
PAYNE, Sheila.....	774	
EARL, Michael	766	
FORTUNE, Steve	752	
ADUWA, Maria	730	
STANTON, Jennifer.....	720	
MAXWELL, William.....	715	

WEBB, John	702
BRIGGS, Tracey.....	672
ELLIOTT, Esther Ruth	652
BENNETT, Bruce.....	638
PLEASANCE, Edward.....	622
RIFKIND, Linda.....	595
FERNANDEZ, Angelique.....	532
McCLEARY, Paul	526
ANDERSON, Cheryl.....	518
CULLIS, Stan.....	517
CLANCY, Simon	463
ROY (Baker)	462
MANN, Carl Paul	461
CORDEN, David	409
BRENT, Alan	389
WILLOX, Robert	375
DENNES, Tony.....	369
JAYE, Cauri	362
DOULTON, Val	356
SANDS, Richard.....	299
SALATA, Rocco.....	232
McCLELLAND, Rowe David.....	198

*Kosta is elected because Hamilton has been elected as President

AFRO-ASIAN ARTISTS' - 1 to elect

HOLDEN, Mark..... ELECTED UNOPPOSED

AUDIO ARTISTS - 1 to elect

Number blank/spoilt for this contest997
 Number valid for this contest2221

MITCHELL, Sheila	1213	ELECTED
BOUVARD, Laurence	1008	

CHOREOGRAPHERS - 1 to elect

MEAD, Paul

ELECTED UNOPPOSED

CHORUS & ENSEMBLE - 2 to elect

WILLIAMS, Tom Emlyn

ELECTED UNOPPOSED

DANCE - 1 to elect

GERSON, Natasha

ELECTED UNOPPOSED

OPERA - 1 to elect

EVANS, Bryn

ELECTED UNOPPOSED

Annual Report 2008

SINGERS - 1 to elect

Number blank/spoil for this contest1114
Number valid for this contest2104

RAY, Dennis S 1261 ELECTED
BRENNAN, John 843

STAGE MANAGEMENT - 1 to elect

MOTT, Fiona..... ELECTED UNOPPOSED

STUNT PERFORMERS - 1 to elect

Number blank/spoil for this contest1162
Number valid for this contest2056

ASH, Riky 1189 ELECTED
WESTON, Bill 867

THEATRE DESIGNERS - 1 to elect

COCKAYNE, David ELECTED UNOPPOSED

THEATRE DIRECTORS - 1 to elect

CARNEGIE, John ELECTED UNOPPOSED

TIE & YOUNG PEOPLE'S THEATRE - 1 to elect

GRIFFITH, Caryl..... ELECTED UNOPPOSED

VARIETY, LIGHT ENTERTAINMENT & CIRCUS - 6 to elect

Number blank/spoil for this contest852
Number valid for this contest2366

BRIGHT, Annie 1284 ELECTED
MAY, Tina 1191 ELECTED
LANE, Mary 1161 ELECTED
RHUBARB THE CLOWN (Martin Solity) 1110 ELECTED
EAGER, Dave 995 ELECTED
BARLTROP, Chris 968 ELECTED
MARSH, Brenda 883
BAXTER, Judith 810
ETIENNE 671
McAVOY, Steve 633
TOWNSEND, Jim 626
DEVERNE, Chris 475
THE PUPPET MAN 465

WALK-ONS - 2 to elect

Number blank/spoil for this contest968
Number valid for this contest2250

ALLAN, Vicky	948	ELECTED
HURST, Clive	908	ELECTED
BRANWELL, Henrietta	872	
PALMER, Joy	708	
HARDY, Linda	526	

NATIONAL & AREA REPRESENTATIVES

LONDON AREA - 1 to elect

Number blank/spoilt for this contest	927
Number valid for this contest	2291

THOMPSON, Alan	885	ELECTED
BARNES, Peter	608	
VERNON, Doremy	385	
VARLEY, Patricia	244	
POWER, Sean	169	

MIDLANDS AREA - 1 to elect

TREBLE, Sally	ELECTED UNOPPOSED
---------------------	-------------------

NORTHERN AREA - 1 to elect

JOSEPH, Yvonne	ELECTED UNOPPOSED
----------------------	-------------------

NORTHERN IRELAND - 1 to elect

CRONIN, Maggie	ELECTED UNOPPOSED
----------------------	-------------------

SCOTLAND – 1 to elect

McCALL, Kate	ELECTED UNOPPOSED
--------------------	-------------------

SOUTH EAST AREA - 1 to elect

Number blank/spoilt for this contest	1196
Number valid for this contest	2022

BRANWELL, Michael	1062	ELECTED
NEILSON, Michael	960	

SOUTH WEST AREA - 1 to elect

Number blank/spoilt for this contest	1293
Number valid for this contest	1925

DIPROSE, Nicky	1182	ELECTED
RADFORD, Roy	743	

Annual Report 2008

WALES - 1 to elect

CUNNINGHAM, Michael..... ELECTED UNOPPOSED

The ballot papers will be stored in accordance with the requirements of the Trade Union and Labour Relations (Consolidation) Act 1992 as amended by the Trade Union Reform and Employment Rights Act 1993.

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- 1) The person appointed under section 51A to carry out the storage, and counting of voting papers was Electoral Reform Services Limited.
- 2) The person appointed under section 51A to carry out the distribution of voting papers was DSICMM Limited.

We would draw your attention to Sections 52(4), 52(5) and 52(6). 52(4) requires that a copy of this report be published and made available to all members of Equity within a three month period from today. This however, does not mean that every member has to be notified individually.

Yours sincerely,



pp.

Charlene Hannon
Consultant

APPENDIX E

Election of Variety Advisory Committee

Christine Payne
General Secretary
Equity
Guild House
Upper St Martins Lane
London WC2H 9EG

Tuesday 7th October 2008

Dear Ms Payne,
Election of the variety advisory committee 2008-2010

Our report of voting for the above election which closed at noon on Friday 3rd October 2008, is as follows:

Votes cast by post:	387	
Votes cast online:	70	
Total number of votes cast:		457
Number of votes found to be invalid:		21
Total number of valid votes to be counted:		436

Result (12 to elect)

TREBLE, Sally	302	<u>Elected</u>
LEWIS, Bunny	277	<u>Elected</u>
BRAND, Nicholas	251	<u>Elected</u>
ROY (Baker)	246	<u>Elected</u>
ETIENNE	243	<u>Elected</u>
PHILLIPS, Jeremy (Vonnice and Gerry)	238	<u>Elected</u>
ROGER THE ARTFUL	226	<u>Elected</u>
BRENNAN, John	225	<u>Elected</u>
BEANO THE CLOWN.....	216	<u>Elected</u>
WESLEY, Mavis	203	<u>Elected</u>
BRANWELL, Michael.....	203	<u>Elected</u>
DENNES, Tony	202	<u>Elected</u>
PAPER WIZARD	201 *	
TAYLOR, Vic	190	
DEVERNE, Chris	179	
MAYER, Dana	148	

*votes confirmed via recount

Electoral Reform Services can confirm that, as far as reasonably practicable, every person who chose to participate in the ballot had their vote fairly and accurately recorded.

All voting material will be stored for six months.

Yours sincerely



Charlene Hannon
Consultant

APPENDIX F

Variety Advisory Committee

Members of the Committee:

Elected Members from October 2008 for two years

Beano the Clown
Nicholas Brand
Michael Branwell
John Brennan
Tony Dennes
Etienne
Bunny Lewis (deceased November 2008)
Paper Wizard (replaced Bunny Lewis following his death)
Jeremy Phillips
Roger the Artful
Roy (Baker)
Sally Treble
Mavis Wesley

Variety, Light Entertainment and Circus Councillors (to July 2010)

Chris Barltrop
Annie Bright
Dave Eager
Mary Lane*
Tina May
Rhubarb the Clown

Variety Branch Secretaries

Andy Christie
Christie Clifford
Chris Cotton
Shelli Dawn
Pip Frederick
Roxanne James
Yvonne Joseph
Mary Lane
Chris McColl
Brenda Marsh
Peachy Mead
Les O'Neill
Joy Palmer
Sheila Payne
Jackie Ann Provis
Linda Rifkind
Peter Tomlyn
Jim Townsend

Elected by the Executive Committee of the VAF

Karin Karina
Tommy Wallis

* Also Variety Branch Secretary

APPENDIX G

Variety Branch Officials

Birmingham

Chair: 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

Chair: John Herdman
134 Grasmere Road
Blackpool
FY1 5NG

Secretary: Chris Cotton
7 Woodlands Drive
Warton, Preston
PR4 1UQ
Tel: 07941 550315

Coventry & Leicester

Chair: Digg Haywood
White Cottage
7 Wallace Drive
Groby, Leics
LE6 0GQ

Secretary: Sheila Payne
12 Dalton Road
Earlsdon
Coventry
CV5 6PB
Tel: 02476 717424

East Anglia

Chair: 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

Chair: Roger Kirby
12 Heywood Court
Sninton
Nottingham
NG2 4PY

Secretary: Peter Tomlyn
43 Charteris Close
Loughborough
Leics
LE11 5XE
Tel: 01509 262695

Humberside

Chair: Brian Blakey
29 Beaufort Crescent
Cleethorpes
North East Lincs
DN35 0RR

Secretary: Christie Clifford
1222 Beverly Road
Hull
East Yorks
HU6 7YA
Tel: 01482 805163

Manchester & District

Chair: 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

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Merseyside

Chair: Ron Harrison
22 Plum Tree Close
Prescot
Merseyside
L35 7JT

Secretary: Les O'Neill
20 Greenfield Drive
Huyton With Roby
Liverpool
L36 0SZ
Tel: 0151 480 8056

North East

Chair: 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

Chair: 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

Chair: 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

Chair: 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

Chair: Haze
78 Georgian Way
Blackla
Bridgend
CF1 2EY

Secretary: Shelli Dawn
3 Cefndon Terrace
Hirwaun
Nr Aberdare
CF44 9TE
Tel: 01685 812779

South Yorkshire

Chair: Anthony Blakesley
15 Common Lane
Aukley
Nr Docaster
South Yorkshire
DN9 3HU

Secretary: Joy Palmer
13 Harborough Drive
Manor Park Estate
Sheffield
S2 1RJ
Tel: 0114 264 4833

Sussex & District

Chair: Ray Sparks
3 Cuckmere Walk
Eastbourne
East Sussex
BN22 8RD

Secretary: Pip Frederick
62 Rose Green Road
Bognor Regis
Sussex
PO21 3EP
Tel: 07778 493 873

Thames

Chair: Rhubarb the Clown
72 Hillside Road
London
N15 6NB

Secretary: Andy Christie
22 Blake Close
London
W10 6AY
Tel: 07954 575169

Wessex

Chair: Roger Hunt
38 Durrington Road
Boscombe East
Bournemouth
Dorset
BH7 6QB

Secretary: Chris McColl
34 Westby Road
Bournemouth
Dorset
BH5 1HD
01202 304972

West of England

Chair: Nangaz
Hops Cottage
3 Wellington Mews
Bristol
BS11 9YBN

Secretary: Mary Lane
21 Darnley Avenue
Bristol
BS7 0BS
0117 373 0614

APPENDIX H

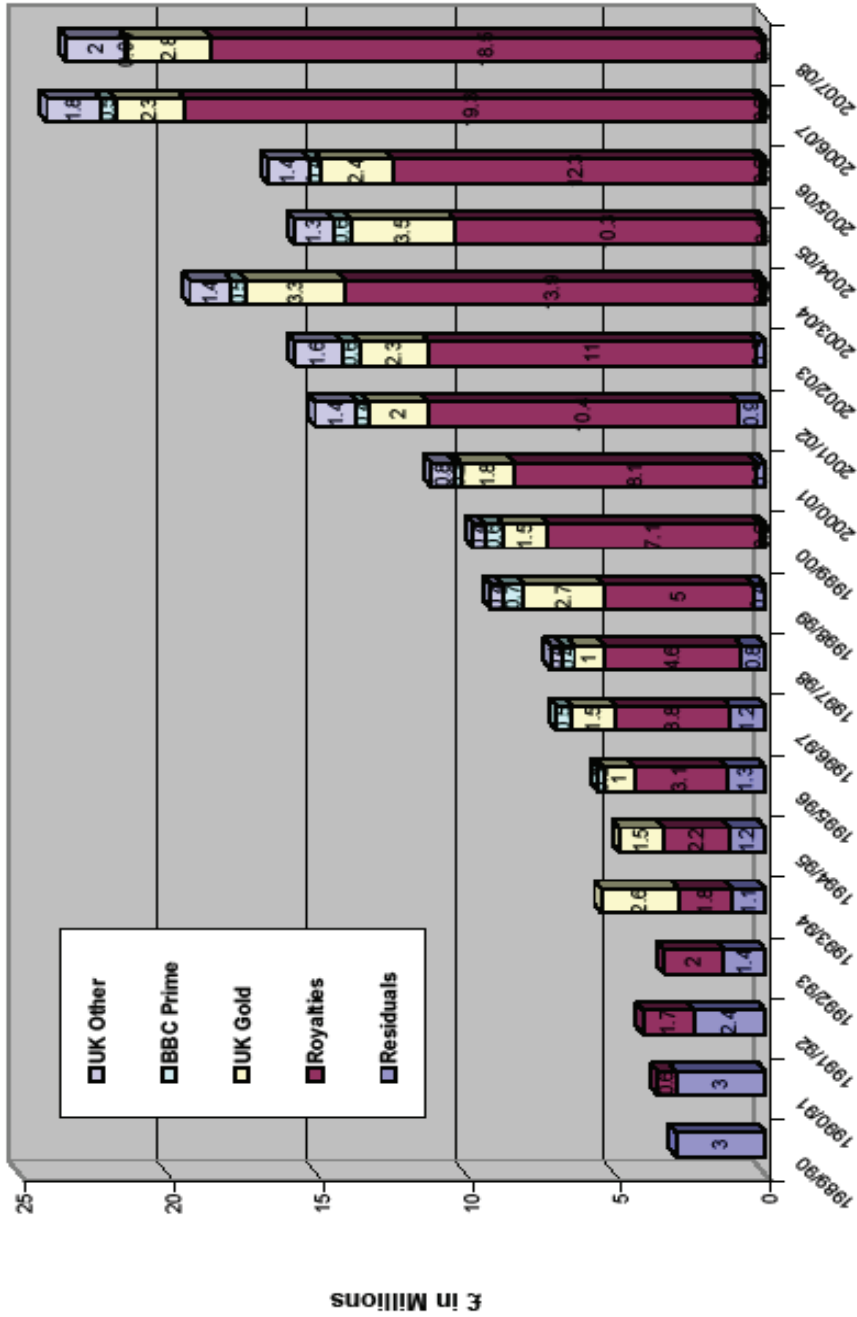
Visiting Artists

Permits supported January to December 2008											
Nationality	Dance	Ballet	Opera	Theatre	Films	TV	Radio	Video	Variety/ Circus	Unit Co.s	Total
Argentina				1	1						2
Australia		1	1		5						7
Bosnia				1							1
Brazil				3	3						6
Canada			1		5	1					6
Chinese		1									1
Grenada				1							1
India						1					1
Israel					1						1
Japan			1			1					2
Korean			1								1
Lebanon				3							3
Morocco					1						1
New Zealand				2	1						3
Romania			1		1						2
South Africa				1							1
United States		3		9	30	5					47
Total											86

Permits opposed January to December 2008											
Nationality	Dance	Ballet	Opera	Theatre	Films	TV	Radio	Video	Variety/ Circus	Unit Co.s	Total
India				1		1					2
Romania					2						2
Total											4

APPENDIX I

BBC Worldwide Royalties for Secondary Exploitation



APPENDIX J

Members of Staff for 2008

GENERAL SECRETARY

Personal Assistant to General Secretary
Committee Secretary
Research & Parliamentary Officer
Head of Finance
Finance Officer
Administration Manager
HR Manager
IT Systems Officer
Reception and Administration Assistant
Administration Assistant

HEAD OF COMMUNICATION & MEMBERSHIP SUPPORT

Campaigns, Press & PR Officer
Marketing, Events & Training for Members Officer
Job Information Officer
Membership Records Officer
Membership Records Officer
Membership Records Support
Membership Records Support
Membership Records Support
Membership Relations & Recruitment Co-ordinator
Recruitment & Retention Assistant
Legal Claims Referral Officer
Tax & Welfare Benefits Officer/Equalities Officer
Welfare Rights Worker

ASSISTANT GENERAL SECRETARY – LIVE PERFORMANCE

PA to Assistant General Secretary Theatre & Variety
Senior Organiser - Opera and Dance
London Area & Commercial Tours Theatre Organiser
Regional Organiser South East
Variety Organiser
West End Organiser
Recruiting Organiser
Recruiting Organiser
Help Desk Assistant Theatre & Variety
Organising Assistant
Organising Assistant

ASSISTANT GENERAL SECRETARY – RECORDED MEDIA

PA to Assistant General Secretary FTVR
Senior & PACT TV Organiser
Film Organiser
Commercials Organiser & Stunt Committee Secretary
BBC Organiser
ITV Organiser/Concert & Sessions Singers Committee Secretary
Royalties & Residuals Manager
Contract Enforcement Officer
Organising Assistant
Organising Assistant

CHRISTINE PAYNE

Ann Maguire
Emma Davies
Matthew Payton
Duncan Smith
Richard Mason
Kathy Clarke
Sue Debenham
Matthew Foster
Sandy Nation Hay
Moreno Ferrari

MARTIN BROWN

Martin McGrath
Louise Grainger
Tracey Stuart
Linda Elves
Pauline Yip
Brenda Toussaint
Cheryl Philbert
Kelly McMahon
Matt Hood
Katie Forster
Martin Kenny
Maxine Beckmann
Alan Lean

STEPHEN SPENCE

Steven Rice
Hilary Hadley
Andrew Young
John Ainslie
Michael Day
Virginia Wilde
Andrew Whiteside
Matt Clarke
Jan Murdock
Andrew Wilbur
Sian Hickson

ANDY PRODGER

Stefania Hinrichs
John Barclay
Tim Gale
Judy Franks
Ian Bayes
Cathy Sweet
Nick Craske
Claire Jones
Christine Blake
Alex Moreau

CARDIFF OFFICE

Wales & South Wales Regional Organiser & Secretary to the Welsh National Committee
Organising Assistant

Chris Ryde
Mair James

GLASGOW OFFICE

Secretary to the Scottish National Committee and Scottish & Northern Ireland Organiser
Secretary to the Northern Ireland National Committee and Scottish & Northern Ireland Organiser
Organising Assistant

Lorne Boswell
Drew McFarlane
Irene Gilchrist

MANCHESTER OFFICE

North West Regional Organiser
Organising Assistant
Midlands Regional Organiser
North East Regional Organiser

Jamie Briers
Mary Hooley
Tim Johnson
Nigel Jones

APPENDIX K

Independent Radio Commercials Rate Card

Independent Radio Commercials Payments

1 January 2008 - 31 December 2008

Guidelines & 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 £100.00 minimum per session will be charged.
- Usage: 12 months from date of recording.
- 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

For queries contact:
Kevin Livgren,
Film, TV, Radio Help Desk
Tel: 020 7670 0269
E: klivrgen@equity.org.uk
Fax: 020 7836 5313

OR
Cathy Hollins
Radio Commercials Organiser
Tel: 020 7670 0253
E: chollins@equity.org.uk
Fax: 020 7836 5313

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written permission of the publisher. Equity,
Guild House, Upper St Martin's Lane, London,
WC2H 9EG

£587.15

Classic FM
(Any macro region: £226.45)

£528.55

RTÉ Radio 1 (LW 252)
MusicMann 279
talkSPORT
(London macro: £107.05
South macro: £107.05
Midlands macro: £107.05
North macro: £107.05
North East macro: £50.25
Scotland macro: £50.25
Virgin Radio 1215 AM
(Any macro region: £203.55)

£67.60

Capital 95.8¹ (Greater London)
Heart 106.2 (Greater London)
Kiss 100 (Greater London)
Magic 105.4 (Greater London)

£52.95

Choice FM 157.1/96.9 (Greater London)
Club Asia 963 & 972 AM
Gold¹ (Greater London)
Kismet Radio (Greater London)
LBC 97.3 FM
LBC News 1152 AM
Premier Christian Radio
102.2 Smooth Radio¹ (Greater London)
Spectrum Radio
Sunrise Radio (Greater London)
Virgin Radio 105.8 FM (Greater London)
Xfm (Greater London)

£27.20

96.4 BRMB fm
Century FM (The North East)^R 105.4
Century FM (The North West)^R
CityTalk (Liverpool)
Radio City 96.7
102.5 Clyde 1
Clyde 2
Galaxy 1 (Manchester)
Galaxy 102.2 (Birmingham)
Galaxy 105 (Yorkshire)^R
Galaxy 105 -106 (The North East)^R
Heart (West Midlands)^R

£27.20 (cont.)

Heart (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 1548³ (Liverpool)
Magic 1152 AM³ (Tyne & Wear)
Metro Radio³
Original 106 fm (Solent)^R
100 -101 FM Real Radio
(Cent. Scotland)^R
105 -106 Fm Real Radio
(South Wales)^R
106 -108 FM Real Radio¹ (Yorkshire)^R
106.1 Rock Radio² (Manchester)^R
97.5 & 107.7 Smooth Radio² (Northeast)^R
105.2 Smooth Radio¹ (Glasgow)^R
(Previously SAGA 105.2 fm)
105.7 Smooth Radio¹ (West Midlands)^R
(Previously SAGA 105.7 fm)
106.6 Smooth Radio¹ (East Midlands)^R
(Previously SAGA 106.6 fm)
100.4 Smooth Radio¹ R
Wave 105 (Solent)^R
Xfm (Scotland)^R
Xfm (South Wales)^R R

Please see inside pages for the
explanation of Notes

Equity RATE CARD- INDEPENDENT RADIO COMMERCIALS PAYMENTS 2008

£24.40

Gold¹ (Birmingham)
 Gold¹ (Manchester)
 Magic 1152 (Manchester)
 Xfm³ (Manchester)

£19.60

96.3 Radio Aire
 Alpha 103.2
 107.8 Arrow FM
 Asian Sound Radio
 Atlantic FM (Cornwall)
 The Bay
 The Beach
 Beacon 97.2 & 103.12 FM
 107 The Bee (Blackburn)
 Radio Borders
 106.3 Bridge FM (Bridgend)
 Bright FM
 (Hayward Heath & Burgess Hill)
 Radio Broadland
 Brunel FM (Swindon)
 Wirral's Buzz 97.1
 97.1 Radio Carmarthenshire
 Central FM
 Radio Ceredigion
 CFM Radio (Carlisle, Penrith & West
 Cumbria)
 Champion 103 FM
 Channel 103 FM
 96.9 Chiltern FM (Bedford)
 97.6 Chiltern FM (Luton)
 City Beat 96.7
 Coast 96.3
 Compass FM
 Connect FM
 Cool FM
 Crown FM (Norwich)
 Dearne FM (Barnsley)
 Chester's Dee 106.3
 Downtown Radio (DTR)
 Dream 100 (Colchester)
 Dream 107.2^{1&3} (Central Hampshire)
 (Previously 107.2 Win fm)
 Dream 107.7 (Chelmsford)
 107.9 Dune FM
 Durham FM (Durham)
 96.4 The Eagle
 Essex FM
 Exeter FM (Exeter)
 Fire
 97.3 Forth One
 1548 Forth 2
 107.9 Fosseway Radio
 Fox FM
 Fresh Radio
 Gemini 96.4 & 103 FM (Exeter & Torbay)
 Gold^{1&3} (Northampton)
 Gold¹ (Swindon & Wiltshire)
 GWR FM (Bristol & Bath)
 GWR FM (Swindon & West Wilts)
 Hallam FM

£19.60 (cont.)

107.8 Radio Hampshire¹ (Previously
 The Saint)
 Heartland FM
 102.7 Hereward FM
 hertbeat fm (Hertford)
 Huddersfield Home 107.9 FM
 Horizon Radio
 Imagine FM
 Invicta FM
 104.7 Island FM
 Isle of Wight Radio
 Ivel FM
 Jack fm (Oxfordshire)
 Juice 107.2 (Brighton)
 107.6 Juice FM (Liverpool)
 107.6 Kestrel FM
 KCFM 99.8 (Kingston-upon-Hull)
 Kingdom FM
 KL.FM 96.7
 Kmfmm Canterbury
 (Canterbury, Whitstable and Herne Bay)
 Kmfmm Medway (Medway Towns)
 Kmfmm Shepway & White Cliffs Country
 (Folkestone & Dover)
 Kmfmm¹ (Maidstone)
 (Previously CTR 105.6 fm)
 Kmfmm Thanet (Thanet, Sandwich & Deal)
 Kmfmm West Kent
 (Tunbridge Wells & Sevenoaks)
 Lanarkshire's L 107
 Lantern FM
 Leicester Sound
 Lincs FM 102.2
 106.8 Lite FM (Peterborough)
 London Greek Radio
 London Turkish Radio (LTR)
 Magic 828 (Leeds)
 Magic 1161 AM
 (Humber-side, E. Yorks, & N. Lincs)
 Magic 1170 (Teeside)
 Mansfield 103.2
 Manx Radio
 Marcher Sound
 Mercia FM
 Hertfordshire Mercury 96.6
 102.7 Mercury FM (Reigate & Crawley)
 Minster FM
 Mix 96 (Aylesbury)
 Mix 107 (High Wycombe)
 Moray Firth Radio 1107 AM
 NECR
 Northants 96
 Northsound 1
 Northsound 2
 99.9 Radio Norwich
 Oak 107 FM
 Ocean FM
 Orchard FM
 Original 106² (Aberdeen)
 Original 106.5 Bristol
 Oxford's FM 107.9
 Palm 105.5 (Torbay)

£19.60 (cont.)

Peak FM (Chesterfield)
 102.5 Radio Pembrokeshire
 Cornwall's Pirate FM
 97 FM Plymouth Sound
 103.2 Power FM
 Proud FM (Preston)
 Pulse Gold¹ (Yorkshire)
 The Pulse of West Yorkshire
 Q97.2 Causeway Coast Radio (Coleraine)
 Q101 West (Omagh & Enniskillen)
 Q102 (Londonderry)
 Q103 (Cambridge & Newmarket)
 107.4 The Quay (Portsmouth)
 Derby's RAM FM
 Reading 107fm
 Red Dragon
 96.2 The Revolution
 Ridings FM
 97.4 Rock FM
 96.3 Rock Radio¹ (Paisley) (Previously Q96)
 Rother FM (Rotherham)
 107.1 Rugby FM
 Rutland Radio
 Sabras Radio
 Severn Sound (Gloucester & Cheltenham)
 The Severn 106.5 & 107.1
 (Shrewsbury & Oswestry)
 SGR Colchester
 SGR-FM (Ipswich/Bury)
 Signal 1
 Signal 2
 106.9 Silk FM
 South West Sound FM
 Southern FM
 107.5 Sovereign Radio
 102 Spire FM
 Spirit FM
 107.7 Splash FM
 Star 107.5 FM (Cheltenham)
 Star 107.7 FM (Weston-super-Mare)
 Star Radio¹ (Cambridge & Ely)
 97.2 Stray FM
 103.4 Sun FM
 102.1 Swansea Bay Radio
 Swansea Sound
 Tay FM
 Tay AM
 107.4 Telford FM
 Ten-17 FM
 TFM Radio¹
 Time 107.5³
 (Romford, Barking & Dagenham)
 Time 106.6 (Maidenhead, Windsor, Slough)
 107.4 Tower FM
 Town 102 fm (Ipswich)
 Touch 96.2 FM (Coventry)
 Touch 101.6/102.4 FM (Tamworth)
 Touch 102 FM (Stratford-upon-Avon)
 Trax FM (Bassetlaw & Doncaster)
 96 Trent FM
 2BR (Burnley)
 2CR FM

Equity RATE CARD- INDEPENDENT RADIO COMMERCIALS PAYMENTS 2008

£19.60 (cont.)

2-Ten FM
 U 105 (Belfast)
 Valleys Radio
 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)

£15.85

107.3 Abbey FM (Barrow in Furness)
 Andover 106.4 fm (Andover)
 Argyll FM (Kintyre, Islay & Jura)
 Bath FM
 County Sound Radio 1566 MW
 (Guildford)
 Cuillin FM (Skye & Lochalsh)
 Delta FM
 Energy FM (Douglas)
 Fen Radio 107.5 (Wisbech)
 Five FM (Newry & Surrounding Areas)
 Gold¹ (Bournemouth)
 Gold^{1&3} (Bristol & Bath)
 Gold¹ (Coventry & Warwickshire)
 Gold¹ (East of England)
 Gold¹ (Essex)
 Gold¹ (Exeter/Torbay)
 Gold¹ (Gloucester/Cheltenham)
 Gold¹ (Kent)
 Gold^{1&3} (Norfolk)
 Gold¹ (Nottinghamshire & Derby)
 Gold^{1&3} (Peterborough)
 Gold¹ (Plymouth)
 Gold¹ (Reigate & Crawley)
 Gold¹ (S. Hants)
 Gold¹ (S. Wales)
 Gold^{1&3} (Suffolk)
 Gold¹ (Sussex)
 Gold¹ (Thames Valley)
 Gold¹ (Wolverhampton/Shrewsbury/Telford)
 Gold^{1&3} (Wrexham)
 High Peak Radio (Buxton)
 Isles FM
 107.8 Radio Jackie
 KCR 106.7 FM
 West Berkshire's Kick FM (Newbury)
 Kmfm Ashford
 Lakeland Radio
 Lochbroom FM
 Magic AM³ (South Yorkshire)
 Magic 999 (Preston)

£15.85 (cont.)

Radio Maldwyn
 Nevis Radio
 North Norfolk Radio
 Oban FM
 Perth FM²
 Quay West 107.4fm¹ (Bridgewater)
 (previously Q107.4 BCR fm)
 RNA FM (Arbroath/Carnoustie)
 97.5 Scarlet FM
 Seven FM (Ballymena)
 SIBC
 Six FM³ (Mid Ulster)
 South Hams Radio
 Star Radio³ (Bristol)
 Star 107.9/3 (Stroud)
 South London Radio 107.3¹
 (previously Time 107.3)
 (Lewisham & Southwark)
 Sunrise FM (Yorkshire)
 Sunshine Radio 855¹ (South Shropshire)
 Sunshine Radio 954 & 1530¹
 (Hereford & Worcester)
 (Previously Classic Hits 954 & 1530)
 3FM (Douglas)
 107.5 3TR FM (Warminster)
 Talk 107 (Edinburgh)
 Time 106.8 (Greenwich, Bexley & Dartford)
 Time 107.5
 (Romford, Barking & Dagenham)
 Touch 107.6 FM (Banbury)
 Two Lochs Radio (2LR)
 Vale FM
 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 - 99 stores: £21.75
 100 - 199 stores: £25.65
 200 + stores: £29.85

NOTES

- 1: Changed name since previous Ratecard.
 - 2: New additions to the Ratecard since the previous edition. (The names of some stations not on air at the time this Ratecard was compiled may change prior to launch).
 - 3: Changed payment bands since the previous Ratecard. Based on TSA and changes in RAJAR Reach (up to Q2/07).
- R: Regional Station

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 2008.
 (Errors and omissions excepted)

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 £31.50 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. Permission must be sought from voice artists and appropriate fees negotiated prior to inclusion of their performances on third party websites.

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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 2008 (Errors and omissions excepted)

95.8 Capital FM + Gold (London) = £80.84
LBC 97.3 FM + LBC News 1152 AM = £66.19
96.4 FM BRMB + Gold (Birmingham) = £33.30
Radio City 96.7 + Magic 1548 (Liverpool) = £34.00
Clyde 1 + Clyde 2 = £34.00
Key 103 (Manchester) + Manchester's Magic 1152 = £33.30
96.3 Aire + Magic 828 (Leeds) = £24.50
Beacon FM + Gold (Wolverhampton/Shrewsbury/Telford) = £23.56
Radio Broadland 102 + Gold (Norfolk) = £23.56
96.9 Chiltern FM (Bedford) + Gold (East of England - Bedford) = £23.56
97.6 Chiltern FM (Luton) + Gold (East of England - Luton) = £23.56
96.4 The Eagle + County Sound Radio 1566 (Guildford) = £23.56
Essex FM + Gold (Essex) = £23.56
97 Forth One + 1548 Forth 2 = £24.50
Gemini FM + Gold (Exeter & Torbay) = £23.56
GWR FM (Bristol & Bath) + Gold (Bristol & Bath) = £23.56
GWR FM (Swindon & West Wilts) + Gold (Swindon) & Wiltsire) = £24.50
Hallam FM + Magic AM (S. Yorks) = £23.56
102.7 Hereward FM + Gold (Peterborough) = £23.56
Invicta FM + Gold (Kent) = £23.56
Mercia FM + Gold (Coventry) = £23.56

102.7 Mercury FM + Gold (Reigate & Crawley) = **£23.56**

Metro Radio + Magic 1152 AM (Tyne & Wear) = **£34.00**

Marcher Sound + Gold (Wrexham) = **£23.56**

Northants 96 + Gold (Northampton) = **£24.50**

Northsound 1 + Northsound 2 = **£24.50**

Ocean FM + Gold (S. Hants) = **£23.56**

97 FM Plymouth Sound + Gold (Plymouth) = **£23.56**

103.2 Power FM + Gold (S. Hants) = **£23.56**

The Pulse of West Yorkshire +
Pulse Gold (Yorkshire) = **£24.50**

Derby's RAM FM + Gold (Nottinghamshire & Derby) = **£23.56**

Red Dragon FM + Gold (S. Wales) = **£23.56**

97.4 Rock FM + Magic 999 (Preston) = **£23.56**

102.4 Severn Sound FM +
Gold (Gloucester/Cheltenham) = **£23.56**

SGR-FM (Ipswich/Bury) + Gold (Suffolk) = **£23.56**

Signal 1 + Signal 2 = **£24.50**

Southern FM + Gold (Sussex) = **£24.50**

Tay FM + Tay AM = **£24.50**

96.6 TFM + Magic 1170 (Teesside) = **£24.50**

96 Trent FM + Gold (Nottinghamshire & Derby) = **£23.56**

2CR FM + Gold (Bournemouth) = **£23.56**

2-Ten FM + Gold (Thames Valley) = **£23.56**

96.9 Viking FM +
Magic 1161 AM (Humberside/E.Yorks/N. Lines) = **£24.50**

96.4 FM The Wave + Swansea Sound = **£24.50**

West FM + West Sound AM = **£24.50**

For queries contact:

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E: klivgren@equity.org.uk
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APPENDIX L

General Branches - Branch Secretaries

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.

JOHN GREGOR

51 Maple Close
LONDON, N16 6DF
Tel: 07973 884 425

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 Avenue
LONDON
SW19 8BX
Tel: 020 8946 1859

SOUTH AND SOUTH EAST LONDON

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

MIKE SHANNON

5 Sheridan Lodge
12/18 Homesdale Road
Bromley, KENT BR2 9SU
Tel: 020 8464 6059

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

TRACY BRIGGS

14 Ashmore Road, Bournville
BIRMINGHAM, B30 2HA
Tel: 01922 547997

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

HOME COUNTIES WEST

ROSE MURPHY

15 Albany Park Drive
Winnersh
WOKINGHAM
Berks RG41 5HZ
Tel: 07720545331

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

PAUL GUTHRIE

39 Fulton Court, Hulme
Manchester, M15 6NW
Tel: 0161 868 0411

THREE COUNTIES

PAMELA KAY

3 Camberton Road, Linslade
Leighton Buzzard,
Bedfordshire, LU7 2UN
Tel: 01525 751728

YORKSHIRE RIDINGS

ELEANOR DEARLE

89 Grange Road
Royston, Barnsley,
South Yorkshire, S71 4LG
Tel: 01226 727373