



ANNUAL REPORT 2016







EQUITY ANNUAL REPORT 2016

THE EIGHTY SIXTH ANNUAL REPORT

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CHAPTER 1:

GENERAL

A. ANNUAL REPRESENTATIVE CONFERENCE

The 2016 Annual Representative Conference was held at The Bristol Hotel, Bristol, on 21st, 22nd and 23rd May 2016. In attendance were: 26 Councillors, 115 Representatives from English AGMs, Branches and Committees (including more than 30 first-time attendees), 2 Standing Orders Committee members and 1 Trustee. There were 18 Observers and 8 Visitors. The Guest Speaker was Thangam Debbonaire MP for Bristol West and Vicky Featherstone Artistic Director, Royal Court Theatre in London.

B. BALLOTS

Voting took place in 2016 for Equity President, Council, the Appeals Committee and Standing Order Committee elections. See results in appendix 2. A referendum on the Rules was suspended by Council following receipt of legal advice and a timetable for a new referendum in 2017 was set.

C. LOBBYING ACTIVITY

In 2016 Equity continued to be active in its efforts to campaign and lobby on various issues of concern and impact to Equity members. This activity took various forms and included working with the Performers' Alliance All-Party Parliamentary Group, meeting and briefing MPs and Peers, policy development, supporting TUC rallies and demonstrations and responding to Government consultations.

Performers' Alliance All-Party Parliamentary Group

Equity continued to work closely with the Performers Alliance All-Party Parliamentary Group (APPG), providing briefings to MPs and Peers who are members of the APPG so that the union's views could be raised during parliamentary debates and Departmental Questions.

Equity, the Musicians Union and the Writers Guild of Great Britain hosted the Performers Alliance Reception on 13th December in the Strangers Dining Room in the House of Commons. Over 60 MPs and Peers came along to the event and Equity members and officials took the opportunity to lobby on a number of issues including Equity's Play Fair Campaign, Making Tax Digital and Brexit. We also asked Equity members to take selfies in support of the International Federation of Actors' campaign in support of the ratification of the WIPO/Beijing Treaty on Audiovisual Performances.

Alison McGovern MP formally hosted the reception on behalf of the unions. Matt Hancock, Minister for Digital and Culture policy spoke on behalf of the Government and Tom Watson MP spoke on behalf of the Labour Shadow Culture team. Jeremy Corbyn also came to the event and spoke from the podium and Equity member Amy Lamé attended in her capacity as the newly appointed London Night Czar. Members of the English National Opera gave a surprise performance during the event to thank parliamentarians for the support during their dispute earlier in the year.

Consultations

Equity responded to the following consultations and calls for evidence throughout 2015:

- BBC Trust consultation: Assessment of BBC Studios, a proposed commercial service.
- Technical consultation on transitional arrangements following the repeal of Section 73 of the Copyright, Designs and Patents Act 1988 (reception and re-transmission of wireless broadcast by cable)
- Culture, Media and Sport Select Committee Inquiry into the impact of Brexit on the creative industries, tourism and the digital single market.
- The House of Lords Select Committee on the Licensing Act 2003
- Low Pay Commission General Consultation on the National Minimum Wage 2016/17
- Culture, Media and Sport Select Committee Inquiry into Countries of Culture
- Save our BBC Inquiry: The Public and the BBC; What role in oversight and governance?
- House of Lords Select Committee on Communications Inquiry: The sustainability of Channel 4
- Arts Council England's Proposals on Public Investment in Arts and Culture from 2018

- HMRC Consultation on the Abolition of National Insurance Class 2
- HMRC Consultation on Making Tax Digital

The following is a summary of the key areas of activity undertaken by Equity in 2016:

Party Conference Activity

Equity attended events related to this year's Conservative and Labour Party conferences in Birmingham and Liverpool respectively. At Conservative Party Conference Equity attended an event organised by the Conservative Arts and Creative Industries Network included discussions on the state of the arts and culture in Birmingham and an address from the new Secretary of State for Culture Karen Bradley. In Liverpool at Labour Party Conference meetings were arranged with the mayoral candidates for Manchester and Liverpool Andy Burnham and Steve Rotherham.

Broadcasting & the BBC

Throughout 2016 Equity worked with sister unions of the Federation of Entertainment Unions on the Love it or Lose it campaign in support of the BBC as Charter Renewal was finalised by the Government. When it was published in September, the new BBC Charter reflected a number of Equity's aspirations including a new public purpose to to 'reflect, represent and serve the diverse communities of all of the United Kingdom's nations and regions and, in doing so, support the creative economy across the United Kingdom.'

Equity also expressed concerns about the rumoured plans by the Government to part or fully privatise Channel 4 throughout 2016. As well as bringing a motion to the TUC Congress on this issue Equity briefed MPs in advance of several debates on the future of Channel 4.

Brexit

The Equity Council received and endorsed a paper on the implications of the EU referendum for Equity members in advance of the 2015 ARC. The paper included the recommendation that:-

Council believes that it is in the professional interests of the union and our members to remain in the EU on the basis of the net benefits of EU membership for the creative industries but will also express how the EU must do more to protect and promote the rights of creative workers and agrees to make a report available to the membership and to the ARC.

Equity's General Secretary Christine Payne articulated the Equity' Council's view on the European referendum at the launch of Creatives for Europe at the House of Commons on 14th April. Christine was joined on the panel by Tony Lennon from BECTU, Sandie Shaw, Sam West and others from a range of cultural organisations and employers who support the UK's continued membership of the European Union.

Following the result of the referendum the Performers Alliance All Party Parliamentary Group organised a Q&A event with John McVay (Chief Executive of PACT but representing the Brexit working group of the Creative Industries Council, a sub group of the DCMS), David Ward (Arts Council England) and John Smith (Musicians Union). Equity also provided briefing material for MPs and peers on the concerns of the creative sector following the Leave vote.

Variety

Equity's Variety, Circus and Entertainment Committee provided evidence to the House of Lords Committee on Licensing Act 2003. When it was first introduced the Act had a severe impact on live entertainment and small venues. Since 2009 Equity has helped to secure important changes to the licensing regime including the passage of the Live Music Act, followed by the exemption from licensing requirements for live entertainment which takes place in front of an audience of fewer than 500 people.

Equality

On 14th April a delegation of Equity members from the four Equalities Committees and the Young Members Committee travelled to Portcullis House in Westminster in order to take part in a summit organised by David Lammy MP. The summit was held in advance of a backbench business debate on Diversity at the BBC which David had successfully applied for with assistance from Conservative MP Helen Grant.

Equity supplied briefing material to David and other MPs taking part in the summit and the debate and Equity

members who attended the summit posed a number of questions to representatives from the BBC, Sky, ITV and Channel 4 who made brief presentations about their efforts to improve diversity in broadcasting. The debate received significant press coverage and was trending on social media on the 14th.

On 7th June members of Equity's Deaf and Disabled Members Committee met with Shadow Minister for Disabled People, Debbie Abrahams MP (who was since promoted to Shadow Secretary of State for Work and Pensions) to discuss opportunities for disabled performers, inclusive casting and the continuing difficulties experience by members using the Access to Work Scheme. The meeting lasted over an hour and a half and covered a wide range of views and topics.

Other activities

In January Christine Payne, Louise McMullan and Flip Webster, Chair of Equity's Women's Committee met with Jesse Norman MP to discuss the lack of diversity on the Culture, Media and Sport Select Committee.

A briefing meeting for parliamentarians took place in the House of Commons in support of the English National Opera. The Chorus sang at the event and a follow up meeting took place between the Chair of the Performers Alliance All Party Parliamentary Group and the Chief Executive of Arts Council England.

Equity's Scotland and Wales offices organised receptions in the Scottish parliament and the Welsh Assembly during January in an effort to raise the profile of arts and cultural issues in advance of the elections taking place in May. In Wales, all political parties provided a representative to speak at the event and the First Minister also attended and spoke. The level of engagement with and knowledge of Equity's campaigns was very high. In Scotland, Equity joined forces with the STUC and other members of the Scottish FEU to launch a manifesto focussing on public funding for the arts and culture, the BBC, Ofcom, fair employment and education.

Equity's Young Members Committee continued to assist the Bacc for the Future campaign during 2016. In the lead up to a Westminster Hall debate in July on the exclusion of arts subjects from the curriculum, the YMC prepared a letter which members sent to their MPs, calling on them to take part in the debate and asking them to join us in standing up for creative subjects in schools. Equity member Bertie Carvel addressed a joint meeting of the All Party Parliamentary Groups on Music Education, Art Craft and Design and the Performers Alliance in advance of the Westminster Hall debate.

Nicola Hawkins and Louise McMullan represented Equity at the final conference of the joint International Federation of Actors/European Federation of Journalists/EURO-MEI/International Federation of Musicians project on Atypical Workers. The conference took place over two days in the European Parliament and in the European Economic and Social Committee. The agenda featured a number of high profile speakers including the Vice President of the European Parliament Mairead McGuinness, John Hendy QC and Senator Ivana Bacik who has been assisting Irish Equity in their attempts to reform competition law in the Republic of Ireland.

D. MARKETING AND COMMUNICATION

Job Information Service

Acting Male: Job Information Service 2016

Acting Male: 436, Acting Female: 411, Dance Male: 208, Dance Female: 218, Singing: 145, Variety: 27, Non-Performing: 113. Total jobs: 1558

JOB PROVIDERS

Casting Directors: Pippa Ailion: The Go-Between', West End, Wicked the Musical, international tour and West End, Sunny Afternoon UK tour, The Book of Mormon, West End, Motown the Musical, West End, The Lion King, West End. Hannah Miller, Head of Casting, RSC: Casting Roadshow. Sookie McShane: general auditions Nottingham Playhouse. Jeremy Zimmerman Casting, drama documentary for National Geographic.

Producers: Disney Theatrical, Ambassador Theatre Group, Jamie Hendry Productions.

Theatre Companies & Regional Theatres: Stephen Joseph Theatre, Sheffield Theatres, Royal Shakespeare Company, New Vic Theatre, Nuffield Theatre, York Theatre Royal, English Touring Theatre, New Wimbledon Theatre, Shakespeare's Globe, Gate Theatre, Yvonne Arnaud Theatre, Dukes Lancaster, Old Vic, Mercury Theatre, Reading Repertory Theatre, Nottingham Playhouse, Chichester Festival Theatre, Dundee Rep Theatre, Theatre Royal Winchester, Royal Lyceum Theatre Edinburgh, Soho Theatre, New Wolsey Theatre, Nottingham Playhouse, Pitlochry Festival Theatre, Almeida

Theatre, Orange Tree Theatre, New Theatre Royal Portsmouth, Young Vic, Theatre Royal Windsor, Salisbury Playhouse. Theatre in Education: Konflux Theatre in Education, Storystorks, Loudmouth Education & Training, One Day Creative, Bindlestick Theatre Company, Kazzum, Halfmoon Theatre, Topsy Turvy Theatre, Fuse Theatre, Blunderbus Theatre, Blah Blah Blah, Stopwatch Theatre Company, Box Clever, Face Up Theatre, Oily Cart, Action Transport Theatre, Universities, Schools, Colleges, Higher/Further Education: Morley College, Birmingham City University, University of Glasgow, University of Huddersfield, Inverness College.

Drama & Performing Arts Training: Royal Central School of Speech and Drama, Royal Academy of Dramatic Art, Italia Conti Academy of Theatre Arts, Drama Studio, Mountview, Bird College, Arts Educational Schools, Royal Conservatoire of Scotland, Identity School of Acting, Drama Studio London, ALRA, Bristol Old Vic Theatre School.

Weekend & Part-Time Performing Arts Schools & Youth Theatres: Pauline Quirke Academy of Performing Arts, Razzamataz, Perform, Stagecoach Theatre Arts, Theatretrain.

Children's Parties: Froggle Parties, Debutots, Lucy Sparkles & Friends, Sublime Science.

Schools: Royal Grammar School Newcastle, Cheltenham College, Thames Valley Summer Schools, Abingdon School.

Opera Companies:

Welsh National Opera, Scottish Opera,

Entertainment/Attractions/Holiday Parks/Resorts: Alton Towers, Chessington World of Adventures Resort, Edinburgh Dungeon, Medieval Banquet London, Tokyo Disney Resort.

Cruise Entertainment: AIDA, P&O Cruises.

Arts, Community & Heritage, Cultural Organisations & Museums: Tudor World, The Corn Exchange, Jigsaw Arts, National Youth Theatre, WAC Arts, Altru Creative Education, DreamArts, Dartmoor Railway, Barbican Art Gallery, Galleries of Justice Museum, Dudley Canal Trust Trips, Falkirk Community Trust, The Brewhouse, GOSH Arts.

Dance Companies & Dance Training: Greenwich Dance, Northern Ballet, Rambert School, Sadler's Wells, New Adventures, National Dance Company Wales, Siobhan Davies Dance, Barrowland Ballet, Anjali Dance Company, Russell Maliphant Company, Northern School of Contemporary Dance, Gary Clarke Company, Arthur Pita, Tavaziva, Greenwich Dance, Trinity Laban.

Circus Arts: Albert & Friends, Acrojou, Circomedia, Gorilla Circus.

Roleplay & Events: Shakespeare in Shoreditch Festival 2016, Edinburgh International Science Festival, Thursford Christmas Spectacular.

Artistic/Creative Associates: Old Vic New Voices, Kali Theatre, Theatre 503, Sheffield Theatres, Tinderbox Theatre Company, Nuffield Theatre, Blue Apple Theatre, Dundee Rep, The Dukes, Access Theatre, Nottingham Playhouse.

Events

In 2016 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; Blackpool Magic Convention; Bright Young Things; Brighton Fringe Festival; British Ring Magic Convention; Catholic Association of Performing Arts (CaAPA) Annual Drama Student Event; Chortle Comedy Conference; Covent Garden May Fayre and Puppet Festival; Edinburgh Festivals; Film Expo South; Keeping It Live Showcases; Kidology and Ventarama; Launch!; Leicester Comedy Festival; London Fashion Weeks; Monologue Slam; Move it; Moving on Up; National Student Drama Festival; Performers' Alliance Parliamentary Reception; Showcase Productions; Showzam; Spark Children's Arts Festival; Surviving Actors and numerous student showcases.

We also ran a range of Equity events during the year. These included the prestigious Clarence Derwent Awards; the presentation of our annual Student and Young Member Bursaries; a series of joint brunches with the Stage Management Association, a series of sessions for young members as part of Young Workers Month in November and our fourth event with members based in and around Los Angeles plus events in Toronto and New York to bring together members based there.

We worked closely with sister unions BECTU, NUJ, Writers Guild of Great Britain and the Musicians Union to consolidate our joint anti-bullying campaign Creating Without Conflict. We held a one day conference for employers in November, Positive Strategies for Resolving Conflict. This brought together leaders and HR staff from creative organisations such as RSC, NT, ITV, BBC, PACT, television, theatre, opera, ballet companies and orchestras. The focus was on positive strategies and good practice with speakers from the Equality Trust, Clore Leadership Programme, RSC, CBSO, Consensio and ITC. It was acknowledged that organisations which tolerate bullying risk damaging the health of employees and face reputational risk. A key element was sharing experiences and good practice around strategies of admitting the problem, communication and respect, changing company culture, establishing clear expectations of behaviour, raising awareness, informal resolution as well as grievance processes. A report of the day and other anti-bullying materials are available at www.equity.org.uk/bullying

Website and Social Media

(www.equity.org.uk) and Social Media (www.facebook.com, www.twitter.com etc). Research took place from May 2016 on the development of a new Equity website. During this research process Equity employed web consultant Colin Farrow. The union previously worked with him in the creation of the current site. The first research stage was a survey on the Equity website. This asked questions such as 'What was the main reason for your visit?' and 'What would you improve about the site?' and provided initial data on the areas in which the website could work better. Following this were two member workshops that took place in Manchester and London. Colin Farrow led these day-long sessions that presented the survey findings and covered subjects such as trends in website design and user experience, responsive design and Equity's key audiences. Members were also asked to present one website they regard as being best-in-class. Colin also undertook a number of telephone interviews with members to supplement the workshop feedback. Further research was attained through analysing Google analytics and an internal workshop on the site undertaken with Equity staff. The headline conclusions from the research were: The vast majority of people who visit the site are members, Rates and Jobs/Career were the most popular areas, "Information" (Tax & Welfare, legal help, insurance etc) was what they valued and what they were looking for, Search and site navigation needs to improve with the new site, New site needs to make it easier to engage with the union through campaigns and democratic activity (committees, branches etc), Content and design quality of magazine needs to be reflected in the website, New site needs to be as accessible as possible

The headline actions:

- > The website will be more member-focussed. Members clearly value the information in the members' area so we will prioritise this and make it more prominent throughout the site and the login process easier.
- > Improve the user experience - the 'journey' and navigation though the site - particularly on elements such as accessing the rates and agreements, campaigning and democratic engagement
- > Content from the magazine will be integrated with the website and there will be a clearer, more coherent connection with our social media channels.

Subsequent to the research phase, Colin Farrow worked with Equity's communications team to create a framework user experience wire frame for the new site. This was to be included in a Request for Proposal document that will be sent out to potential web companies in 2017

Social media activity under the banner EquityUK became even more active on Facebook and particular Twitter with more than 50k followers (which includes journalists, news organisations, arts organisations as well as members). The independent organisation Infobo rated Equity second in social media influence out of 49 TUC affiliates in 2016. Other Equity Twitter accounts include @equity_events @EquityLPNP and @LiveEntWorks

Training

Throughout 2016 Equity's three Careers and Learning Advisors delivered one-to-one sessions to members who contacted them directly via www.equity.org.uk/jobs-career. A new development was a programme of sessions being established in Manchester. The advisors also contributed to some of our outreach work by delivering workshops and one-to-one advice at events. All three 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.

Our joint Federation of Entertainment Unions (FEU) free workshops and resources saw another successful year with Equity continuing as the lead union on working with the funders (UnionLearn) on delivering training both in workshop format and online to members of Equity, The Musicians Union, the Writers Guild of Great Britain (WGGB) and NUJ (National Union of Journalists).

The FEU Training online resources also grew with new e-courses materials added to www.feustraining.org. A development towards the end of the year means that webinars are now part of the website programme and are proving popular. Members should register with the site to access these and a range of resources, top tips and fact sheets and to find out about upcoming workshops. All these resources are free for members and we were successful in our bid to get continuing government funding via UnionLearn, but there is no certainty that this will continue.

In Scotland we ran various workshops as part of our Equity@ Edinburgh week during the festivals along with a Drop-in Advice Zone for people to raise issues or problems they were experiencing or to find out more general information. We also brought the Sanctuary back for a second year to provide a calm, quiet space within the Fringe. This is part of our ongoing work on mental well-being.

In Wales our multi-union partnership CULT Cymru continued and the programme of short continuing professional development (CPD) workshops delivered accessible training to Equity members and those of sister unions (BECTU, WGGB, MU). For more information members in Wales should look at www.cultcymru.org.

During 2016 some of our activist training included an induction day for members newly elected to Council, sessions on

branch development around the country; a workshop day for Branch Secretaries and another for Branch Treasurers, plus training on Unconscious Bias for members of Council and the staff. We also continued our work with the Ghana Actors Guild (GAG) twinning project which included delivering workshops in Accra for GAG representatives from all regions and their National Executive Committee. In November 2016 we had our annual Staff Training Day where the focus was on smart working (getting more out of the technology available to staff) equalities monitoring processes and communications.

Mental Health – www.artsminds.co.uk

2016 saw the launch of our mental health resource, ArtsMinds. This is a collaborative initiative from BAPAM (British Association of Performing Arts Medicine), Equity, Spotlight and The Stage to bring together into one place a raft of resources for performers and creative practitioners coping with mental health issues. Our starting point was to try to uncover the scale of mental health issues within our industry by putting out a survey to our members and networks to which more than 5000 people responded www.artsminds.co.uk site reflects their concerns. This new resource www.artsminds.co.uk was launched in the summer and has five big sections: Your Health, Your Career, Your Relationships, Your Finances, Helping Others and on every page there is a Need Help Now button. There is also a Stories section full of interviews, articles and news related to mental well-being within the entertainment industry.

One in four people will experience mental health problems and it's important we can access the right support when we need it. It's also important to remember that the majority of people recover or learn to manage their mental health issue, lead meaningful lives and contribute positively to society. Our hope in undertaking ArtsMinds is that it will be of help but also that by further opening up the subject of mental health in the arts some of the stigma and fear will start to dissipate.

Publications

We continued the ongoing review of our recruitment materials and created a new suite of leaflets and other print for specific areas of the industry. We encourage members to get supplies of these from Head Office (020 7670 0273) to put into green rooms, notice boards etc wherever you are working. The Equity Diary continued to be well-received and was sent out with the August issue of the magazine. It is sent to members and student members whose subscriptions are up to date and to new members with their first card. The magazine was published four times a year. The magazine picked up another awards for its magazine at the TUC Communications Awards: The Equity magazine also won an award, its fourth in five years. Judges said: "The magazine has a very professional look and feel and the layout is excellent with each page having something to catch the eye . . . The union's commitment to diversity shines through the magazine and it was the only entry explicitly to offer a spoken word version for those with reading difficulty."

E. Recruitment and retention

2016 was an excellent year for Equity membership, our 8th successive year of growth. We are growing our membership in key industrial areas and in our branches. The union's total membership stands at a new record high of 41,841 up 3.44% on 2015. Even more significantly the number of paying members surpassed 40,000 for the first time in November and stands at a record 40,237, up 3.97% on 2015. The number of new members joining the union is also a record with 3,584 new entrants last year, up 7% on 2015. Particularly successful areas for new members in 2016 included Actors in Film (up 95%), PACT TV (up 16%), ITC (up 38%) and on non-union contracts (up 15%), Dancers on ITC (up 200%) and non-union contracts (up 31%), Stage Managers on non-union contracts (up 64%), Variety (up 8.7%), Theatre Designers (up 160%), Models (up 200%) and Walk Ons (up 15%). The numbers of graduates and re-joining members fell slightly, and the number of student members was up marginally on 2015. The number of members in General Branches rose 11.6% on 2015 with all but one branch gaining members. The fastest growing branch was Central England up 22.8% whilst the North & East London Branch retains its position as the largest general branch, with the South & South East London branch moving up to second spot. Despite a strong showing in new members, the number of members in Variety Branches rose by only 0.5% and 5 branches seeing a decline in membership. Coventry & Leicester was the fastest growing up 5.8% on 2015 and Thames retained its overwhelming dominant position in terms of size. The Midlands also showed strong growth across the union, with membership numbers up 4.9% in the region. In the Nations, Northern Ireland outpaced the union's average growth, up 7.2% on 2015 and members outside Europe grew by 5.2%. The South East and South West also grew faster than the union's 3.44% average. 2017 will of course be a new challenge with some unexpected twists – but on the face of these figures one we are exceptionally well equipped to deal with.

F. Clarence Derwent Awards

The 2016 winners of the Clarence Derwent awards Award winners were Melody Grove for her performance as Isabella Farnese in *Farinelli* and the King and Jonathan Broadbent for his portrayal of Guy in *My Night with Reg*.

CHAPTER 2:

INDUSTRIAL & ORGANISING

Equity's industrial and organising work in 2016 is outlined in the next section of the annual Report in relation to industrial and throughout the report in relation to organising. The task of implementing Conference and Council industrial policy continues to be undertaken in conjunction with the Heads of Department in Live Performance and Recorded Media, Hilary Hadley and John Barclay, Equity officials, Officers and activists.

The Union's Overarching Policy Objectives 2016, outlined below formed the basis for prioritising work during the year.

- Financial stability to be achieved through increased and stable membership, the protection and development of other income sources and the control of spending.
- Industrial organising to be achieved through developing and maintaining the best possible industrial agreements across all industrial sectors, campaigning and negotiating around industrial agreements and key industrial campaigns, by increasing member engagement with the Union and increasing membership density on production cast lists, by developing Deputies and other ambassadors in the various work places to build capacity for industrial engagement.
- Recruitment and retention to permeate all Union activities, through workplace visits, through events and through initiatives of members, either individually, through Committees and Branches.
- Equalities to be developed through the introduction of an overarching equality strategy for Union organising, through increasing awareness of and engagement with equality issues amongst the membership, by taking forward monitoring within the industry to address under representation in the workplace and other initiatives in accordance with the strategy.
- Campaigning to include the progression of the two main campaigns launched in 2015: BBC Love It or Lose It; Stop Arts Cuts; in addition to Live Entertainment works as well as Professionally Made Professionally Paid and other campaigns which may arise as the result of other Union objectives in the industrial and equalities framework, such as Broadcasting in the Nations and Regions. In addition to continue lobbying activity through the Parliamentary Group or directly to Ministers and government, at all levels in all regions and nations.
- Increasing participation, through initiatives to reach young members and those in training, through the equality strategy to engage with more members covered by the work of the four Equality Committees and other means, to improve participation of members in the democratic processes and structures of the Union.
- Improving communications, continue to build on the Union's high profile and status in the media, continue to develop the magazine, website and the use of social media as appropriate. Ensure that all communications are of the highest quality.
- Representing Members through industrial and specialist case work whether advising on and assisting with individual negotiations, or representing members at Court or Tribunal.
- Maintaining services of high quality to the membership, be legal protection or insurances. Consider where ever possible how these can be improved within the financial constraints.
- Increasing solidarity, internationally through the work with FIA, twining arrangements, international campaigning and the UK/Ireland Action Group and nationally through TUC, STUC, Wales TUC, ICTU and local Trades Union Councils.
- Staff development by working closely to objectives through the staff appraisal system and through the provision of appropriate training both internally and externally.

Within these overarching objectives, the departmental objectives and objectives developed for individual officials

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

Equity continued to hold and improve collectively bargained Union Agreements across the Live Performance and Recorded Media industries including as outlined below:

Subsidised Repertory negotiations were completed and agreement endorsed.

Radio Commercials Agreements were negotiated and updated.

The 'Professionally Made, Professionally Paid' campaign continued to attract engagers to new agreements generating over £1 million in new wages.

A BBC Charter was finalised on a basis superior to expectations following extensive campaigning by Federation of Entertainment Unions and others.

'Stop Arts Cuts' was devolved to a local level to address local authority and devolved administration cuts following the success in persuading the Chancellor and Treasury to retain arts funding at the Westminster level in cash terms until 2020.

The National Committees in Northern Ireland, Scotland and Wales, Branches and the English Area Networks in the South East, South West, the Midlands and the North, the Campaigners Co-ordinating Group Peter Barnes, John Gillett and Fran Rifkin and Equity officials all continued developing campaigning work as a part of 'Organising for Success' Equity's organising approach.

The Ireland / UK Action Group continued its work and met twice in the year as Irish Equity successfully broke the buyout contract in television, securing a secondary payment regime for performers. The next cab off the rank for renegotiation is the buyout film contract and in addition the Group is supporting efforts to get legislation passed by the Seannad through the Dail to secure of position of collective bargaining for voice over performers in Ireland, which has been impossible for many years due to competition law.

Equity attended the TUC in Brighton, the Scottish TUC in Dundee, the Welsh TUC in Llandudno and the Irish Congress of Trade Unions Northern Ireland Conference in Derry, as part of the ongoing linkages with the broader trade union movement. Activists also continue to participate in local and regional TUC structures. Equity's Directors and Designers Committee sought greater co-operation with SDUK through a number of discussion and dialogues in 2016 in the lead up to the 2018 renegotiation of the Creative team collective agreements with SOLT and UK Theatre.

Equity as a progressive organising and campaigning Union continues to grow, continues to develop its financial stability and continues to reform its structures through. All of this ensures that the Union is better structured to ensure working members receive the support and assistance they need to advance legitimate industrial demands. Members as a whole also have to have the opportunity to organise and campaign to ensure the vision that benefits performers, stage management and creative team becomes more clearly understood and supported in society as a whole.

Stephen Spence
Deputy for the General Secretary
Industrial and Organising
EQUITY

CHAPTER 3:

LIVE PERFORMANCE**A. GENERAL****i. Theatre Fight Directors**

A new agreement was concluded in mid April for a three year financial settlement, and approved unanimously the working party.

Category	Description	2016-17	2017-18	2018-19
A	West End/NT/ESC/Opera and Ballet	128	133	137
B	Commercial/MRSL 1	113	117	121
C	MRSL 2	101	105	108
D	MRSL 3	87	90	93
E	ITC	83	86	89

ii. Overseas Touring

A Rate for China was added and Singapore changed.

UK Theatre Equity Overseas Touring

Effective 24 April 2014 - 5 April 2016

EUROPE, RUSSIA, JAPAN, SINGAPORE, SOUTH KOREA, INDIA & AUSTRALASIA

	Per Diem	Accommodation only provided - 90% per diem due	Accommodation & breakfast provided - 75% per diem due
China (yuan)	426.67	384	320
Europe (€)	60	54	45
Russia (€)	72	65	54
Tokyo (yen)	10,666.50	9600	8,000
Rest of Japan (yen)	9,333	8400	7,000
Singapore (Singapore\$)	97.33	87.6	73
South Korea (WON)	93,333	84,000	70,000
Hong Kong (HK\$)	520	468	390
Perth & Sydney (AUS\$)	80	72	60
Rest of Australia (AUS\$)	73	65.50	55
New Zealand (NZ\$)	66.50	60	50
India - New Delhi, Mumbai, Chennai, Kolkatta, Bangalore (INR)	2666	2400	2000
India - Ahmedabad, Baroda, Bhopal, Bhuvaneshwar, Chandigarh, Cochin, Gauhati, Goa, Hyderabad, Jaipur, Jamshedpur, Lucknow, Nagpur, Patna, Pune, Surat, Trivandrum (INR)	1774	1597	1330
Rest of India (INR)	1307	1176	980

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

USA

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

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

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

TRAVEL TIME PAYMENTS

Number of hours Payment

For 8 to 12 hours £20.00

For 12 to 20 hours £48.00

For over 20 hours £64.00

Per Diems for Republic of Ireland

No accommodation and no meals: Full Irish Equity rate

Accommodation only: One-half of Full Irish Equity rate

Accommodation and breakfast: One-third of Full Irish Equity rate

The Full Irish Equity rate (July 2010) still current January 2015

63.03 Euros for companies who do not receive a subsidy

70.60 Euros for companies partially subsidised

86.15 Euros for companies fully subsidised

B. LONDON THEATRE

i. West End Theatre Agreement

April 2016 saw the second year of the West End Agreement which delivered a 2% increase to all rates, apart from the swing rate, which as previously agreed, remained the same due to the higher uplift in 2015.

This gives the following rates from April 2016:

Category A

ASM/Performer £666.06

DSM £726.06

SM £786.06

Category B

ASM/Performer £605.88

DSM £665.88

SM £725.88

Category C

ASM/Performer £545.19

DSM £605.19

SM £665.19

Sunday performance payment £60.50

ii. West End Choreographers' Agreement

The minimum fees effective from 6 April 2016 increased by 2.5% as follows. This is year three of a four year Agreement with UK theatre with further 2.5% increases agreed for each of the years until April 2018.

MINIMUM FEES**17.1 Choreography and Musical Staging for Musicals**

	Category A	Category B	Category C
17.1.1 Preparation Fee	£4,624	£4,423	£4022
17.1.2 Rehearsal Period over 5 wks	£927	£886	£805
17.1.3 Weekly Royalty	£195	£175	£161

17.2 Choreography and/or Musical Staging for Plays

17.2.1 Preparation Fee	£2,704	£2,586	£2,352
17.2.2 3½ hour session	£158	£150	£136
17.2.3 Weekly Royalty	£95	£91	£83

17.3 A small amount of Choreography / Musical Staging

£136 per 3½ hour session

Assistant Choreographer – Daily Rate

£142

iii. West End Directors' Agreement

The minimum fees effective from 6 April 2016 until 2 April 2017 were increased by 2.5% are as follows. A further 2.5% increase has been agreed for the final year of the new Agreement until April 2018.

The SOLT Agreement also includes revisions and updating of the copyright provisions including modernising the promotional and publicity Clauses, including EPKS.

Category B is 10% above C.

Category A is 15% above B. MINIMUM FEES From 4 April 2016
until 2 April 2017

Category A	£4,631
Category B	£4027
Category C	£3,661

Assistant Directors

A new West End Assistant Directors contract was negotiated and agreed during 2016 with pay linked to the SOLT/Equity rate for the DSM.

(iv) West End Designers

The minimum fees effective from 6 April 2016 until 2 April 2017 were increased by 2.5% as follows. A further 2.5% increase has been agreed for the final year of the new Agreement until April 2018.

The new SOLT Agreement also includes revisions and updating of the copyright provisions including modernising the promotional and publicity Clauses, including EPKS.

Category B is 10% above C.

Category A is 15% above C. MINIMUM FEES

	Category A	Category B	Category C
Sets			
Major Musicals	£6,783	£6,488	£5,898
Musicals	£5,278	£5,049	£4,590
Straight Plays/Small Musicals	£3,922	£3,751	£3,410
Weekly Fee	£204	£195	£177
Costumes			
Major Musicals	£4,526	£4,330	£3,936
Musicals	£3,545	£3,391	£3,083
Straight Plays/Small Musicals	£2,639	£2,525	£2,295
Weekly Fee	£158	£151	£137
Lighting			
Major Musicals	£3,398	£3,251	£2,955
Musicals	£2,639	£2,525	£2,295

Straight Plays/Small Musicals	£1,962	£1,877	£1,706
Weekly Fee	£123	£118	£107
Expenses			
per day	£60.29	£57.67	£52.43
overnight	£135.69	£129.79	£117.99

v. Shakespeare's Globe

This house agreement is negotiated annually and we achieved a 2.5% increase in the minimum rates in 2016. From 2016, the Globe decided to carry understudies and so we agreed rates for covering for the first time. This resulted in the following rates for 2016:

Main House

Rehearsal salary	£577.00
Minimum performance salary	£650.00
Standard performance salary	£750.00
Assistant Stage Manager	£650.00
Deputy Stage Manager	£695.00
Stage Manager	£752.00
Subsistence	£157.50
Responsibility/performance leading role	£25.50
Responsibility/performance supporting role	£16.32
Responsibility/performance minor/crowd role	£7.88

Small Scale Touring Minimum Rates

Touring salary on tour (performers)	£512.50
Touring salary on tour (SMs)	£656.00
Touring salary at the Globe (performers)	£650.00 (Globe main house minima)
Touring salary at the Globe (SMs)	£724.68
Touring Allowance (weekly)	£225.00
Touring Allowance (daily)	£ 46.06
Subsistence (weekly)	£120.00

C. COMMERCIAL AND SUBSIDISED THEATRE

Commercial Theatre Agreement for Performers and Stage Managers

The Commercial Theatre Agreement was renegotiated and a new settlement reached in 2015. The settlement runs for four years from April 2015 until March 2019

Commercial Theatre Rates

The minimum weekly salaries currently being paid (from 2nd March 2015 – 3rd April 2016), are as follows:

Weekly Salary Minima (8 shows, reh.)	*Tier A (1500 Seats +)	Tier A(500 - 1499 Seat +)	Tier B (250 - 499 Seat +)	Tier C (0 - 250 Seats +)
Performer / ASM	£435.00	£425.00	£420.00	£350.00
DSM	£496.00	£484.50	£479.00	£399.00
SM	£552.50	£540.00	£533.50	£444.50
C&SM	£596.50	£582.50	£575.50	£479.50

Weekly Salary Minima (8 shows, perf.)	*Tier A (1500 Seats +)	Tier A (500 - 1499 Seat +)	Tier B (250 - 499 Seat +)	Tier C (0 - 250 Seats +)
Performer / ASM	£462.50	£450.00	£440.00	£350.00
DSM	£578.00	£562.50	£555.00	£437.50
SM	£647.50	£630.00	£616.00	£490.00
C&SM	£694.00	£675.00	£666.00	£525.00

Weekly Salary Minima (12 shows, reh.)	*Tier A (1500 Seats +)	Tier A (500 - 1499 Seat +)	Tier B (250 - 499 Seat +)	Tier C (0 - 250 Seats +)
Performer / ASM	£435.00	£425.50	£420.00	£350.00
DSM	£496.00	£484.50	£479.00	£399.00
SM	£552.50	£540.00	£533.50	£444.50
C&SM	£596.50	£582.50	£575.50	£479.50

Weekly Salary Minima (12 shows, perf.)	*Tier A (1500 Seats +)	Tier A (500 - 1499 Seat +)	Tier B (250 - 499 Seat +)	Tier C (0 - 250 Seats +)
Performer / ASM	£509.00	£495.00	£484.00	£385.00
DSM	£636.00	£619.00	£605.00	£481.50
SM	£712.50	£693.50	£677.50	£539.00
C&SM	£763.50	£742.50	£726.00	£577.50

Actor Musicians: Applicable where the instrument is played for a substantial part of the performance				
	*Tier A (1500 Seats +)	Tier A (500 - 1499 Seat +)	Tier B (250 - 499 Seat +)	Tier C (0 - 250 Seats +)
Rehearsal Fee	£505.80	£500.80	£498.30	£463.30
Playing up to 2 instruments	£576.60	£576.60	£576.60	£576.60
Playing 3 or more instruments	£634.26	£634.26	£634.26	£634.26

Actor Musicians Understudying

Where an Artist is paid as an Actor but covers a Musician:

Responsibility Payment Per Role, Per Week: £22.72

Subsistence		£130.00
Touring Allowance		£235.00
Daily Touring Allowance		£46.52
U/S responsibility Payment	Per role per week	£16.56
U/S Performance payment	Per role per week	£24.79
U/S Performance payment	Ceiling	£74.40
Swing Dancer	Weekly	£20.69
Dance captain	Weekly	£37.20
Flying	Weekly	£46.29
Mileage Allowance	As needed	£0.48
Ceiling Salaries Tier A *		£693.75
Tier A		£675.00
Tier B		£666.00
Tier C		£525.00

Subsidised Repertory Agreement for Performers and Stage Managers

No negotiations were scheduled for this Agreement in 2015.

A number of focus-groups were held in order to begin building awareness of key issues in the sector in advance of the 2016 negotiations. These were held in London, the North West and North East regions.

Following the Agreement of 2010, the following minima apply from (from 2nd March 2015 – 3rd April 2016)

Background and Context

The current (January 2015) Subsidised Repertory (Sub Rep) Agreement has run from October 2010, and will now conclude on Sunday, 29th January 2017. It was a long agreement, allowing stability for managers in a turbulent political and economic climate, and also allowing us to meet two long term objectives of the union: A £400 minimum weekly salary in all three grades of theatre, and parity for Assistant Stage Managers with that performer minimum.

The longer period of the agreement allowed the union to undertake detailed and varied consultation with artists who have worked on the agreement in innovative ways. As well as the traditional methods of cast visits and a survey (which went out to over 4,000 members in early 2016), we also ran focus groups and regional consultation events to get more detailed feedback from members. The strong levels of response to these methods identified a singular priority for members: a desire for substantial increases in the minimum and average rates of pay required by the agreement.

The Sub Rep Agreement, as the name suggests, was designed for an era where the theatres who used it worked in rep. This meant long working days, with the high likelihood of accruing overtime and additional payments. The salaries were based on the presumption of permanent or semi-permanent work. Working in regional repertory theatre was a requirement for many artists who wished to get a union card under the closed shop, and so the minimum wages in the sector reflected the fact that many artists working on those rates were just starting their careers. It was also true that performers could depend on more generous payments from other areas of the industry in order to supplement the low basic wages in the sector even as it shifted to fewer opportunities for long term employment.

Our consultation confirmed that none of these conditions are any longer true. Only three of the seventy-four theatres using the agreement regularly work in a repertory fashion. Many of the artists working in theatre are experienced professionals attempting to earn a sustainable wage. The additional payments which used to

supplement a low salary were less and less likely to be earned as intended, but yet the low guaranteed weekly salary remained.

The union's achieved objectives

The tactic and approach going into negotiations was to raise rates of pay in the guaranteed rates substantially, and have a fresh conversation about how the working day was constructed for the majority of theatres using the agreement. We also did not believe that the agreement should conclude with a minimum salary any less than the current ITC minimum in any theatre.

In short, these core objectives were, in the main, met. The agreement is also short, meaning the levels will be reached over a very speedy 21 month period.

The minimum in October 2018 will sit at £450, just above the current ITC minimum. The figures we claimed as weekly guaranteed minima for performers were agreed as average salaries in the largest and smallest theatres (£550 and 3450 respectively), and we fell just short of our ambitious £500 (achieving £485) in the medium sized houses. Minimum rates of pay for performers rises by 12.5% in all theatres and the average rates for performers rose by 9.5%, 10.5% and 10.8% in each grade, from largest to smallest.

In line with this the additional payments (such as the understudy and swing payments) rise by 12.5%.

Stage management also gained substantially in guaranteed pay, with rises being at the lowest 9.3% and at the highest, just over 13% across all theatres and grades.

In addition, all artists will have an improved pension contribution from the employer, up from 3% to 5%, with the artist's contribution rising from 2% to just 3%.

For context, average pay rises in the UK are fluctuating around 1-1.5%. Inflation at the time of settling was, by CPI (the managers' preferred level) 1% or RPI (unions' preferred measure) at 2%. To reach 2% would have kept wages at their current value, and so one can see that even with inflation, these increases are substantial.

The restructure of the working day represents a positive change and a series of fair exchanges. The hours one can work have been reduced by half an hour, with the working day now finishing, at the latest, at 11.30pm. Producers can now schedule a lunch break more flexibly, not at set times, and after five hours instead of after four, but all missed breaks are now paid at double time. Minimum sessions have been removed, but in doing so, artistic directors now do not suffer a financial penalty for scheduling shorter working days to allow them to more easily fit around caring responsibilities – a key concern of members, which we will monitor.

The working week will be increased for a maximum of two weeks on all productions where there are technical rehearsals or previews – up from 43 to 46 hours. However, members reported long working hours in such weeks, and overtime will now be paid at double time in those weeks, meaning a larger disincentive to massively increase working hours, and that members working current typical hours will be better off. Hours also increase for touring productions when on tour, in line with our shared desire to support touring work, with the improvement in overtime from time and a half to double time.

All other weeks' hours and overtime provisions remain the same.

The managers' red lines

UKTheatre's working party made clear to us at points through the negotiations where their key red lines lay: reform of Sunday working payments, and reform to stage management staffing requirements.

On both these elements, the working party believed that we achieved decent compromises. The initial position from UKTheatre was that all Sunday payments should be removed, and that all stage management staffing requirements should be removed. We achieved significant concessions on both of these.

Sunday payments remain in place, but in some cases are reduced. Instead of £56 per Sunday show being paid as a premium, this changes to £35, with the first Sunday show in a four week period not attracting a premium. The complex additional requirements around 9th and subsequent shows are removed.

It is also important to note that all other work on a Sunday remains at double time in a minimum four hour session. We have also achieved a separate payment for seventh day working (double time overtime) which will give an additional premium where there is currently none.

We believed this to be a good compromise for two key reasons: firstly, we do not see a trend in any area of theatre for producing additional Sunday shows. Recently, even the National Theatre on the Thames South Bank cannot make Sunday shows a success, let alone in areas outside of London where public transport is often significantly reduced on a Sunday, restaurants and other areas of the night time economy close early. Reports do not suggest a shift in the behaviour of the theatre going public with respect to Sundays.

On Stage Management staffing, we achieved a system where managers must report to the union instances where they are using fewer than three member of stage management on a production. The normal circumstance of the engagement of the traditional team of three will remain stated. We have committed to reporting all instances of variation to the Equity Stage Management Committee. The clause has a formal review from both sides to ensure it is not being abused at the end of the agreement term.

UKTheatre made clear in our final negotiations that they were unprepared to reach a deal without change to the clause. The working party discussed at length the 'below the radar' abuse which currently operates, and members of the working party had experienced. The new reporting mechanism does shift some pressure from the members engaged to the union to monitor instances of variation, and we do not believe that the current provisions, although confidently stated are really being applied.

Repertory working

For clarity, provisions around the working day and structure will remain the same for theatres working in repertory and repertoire, stated in a new appendix to the Agreement.

Alternatives

In our final meetings, the management made clear that the package we were offered was their last offer. If we accepted no changes to the terms (which, as can be seen from the above, are balanced and often benefit members) the managers were prepared to offer only a 1% rise on all other terms.

The working party, and the Stage Committee were unanimous in their belief that this was a very positive package for members, and so endorsed it unanimously.

Ballot and acceptance

For the first time in the history of a UKTheatre Agreement, the final settlement was put to the membership in a consultative online ballot. It encompassed every performer and member of stage management who had worked on the agreement for the last five years – totally just over 5,000 people.

Meetings explaining the deal were convened in London and Manchester, as well as 'phone surgeries on a Sunday and at convenient time for working members. Questions were answered and received by individual organisers and working party members, and there was much online discussion and explanation via Twitter and Facebook. Following a month long period for response and three e-mail prompts, the agreement was overwhelmingly endorsed by the figures below.

Subsidised Repertory Agreement Consultative Ballot Results

Votes Cast:

Ballots Issued:	4,960	
Returned Online:	1,153	
Returned Paper:	12	
Spoiled:	0	
TOTAL TURNOUT:	1,165	(23.4%)
Accept:	897	(77%)
Reject:	268	(23%)

Next steps

UKTheatre were informed of our acceptance of the Agreement on the 22nd December 2016, and drafts of the agreement are currently being prepared. They should be ready in advance of the implementation date of the 30th January.

We have already had one theatre prepare to join the collective agreement as a result of the changes to a more

modern agreement: the Arcola in East London, who are a longstanding non-union employer. The next claim will be submitted at the latest by the autumn of 2018, and so consultation on further changes and improvements as we move forward will start in the early part of 2018.

Comprehensive List of changes to the Subsidised Repertory Agreement 30th January 2017 – 7th April 2019

Rates of Pay and Equity Pension Scheme

The rates are attached below.

As you can see, the lowest percentage rise for any member (performer or member of stage management) in any category of theatre or at any grade is just under 9.5% by October 2018. The maximum increases are in excess of 13% over a 21 month period.

The current rate of RPI (trades unions' preferred official rate of inflation) is 2%. The current rate of CPI (managers' preferred official rate of inflation) is 1%. By any measure, the proposed rates are inflation-busting, meaning that the increases in real terms are still always in excess of 7%.

This is coupled with improvements to the pension scheme, where the managers met our original claim by October 2018. The improvements there brings it to the industry standard of 2.5% and 5%, which is a 2% increase on the managers' contribution with only 0.5% increase on the artist, keeping it as a big improvement on any statutory minima. Frankly, this increase alone almost covers current rates of inflation.

The 12.5% increase in the performer minimum is reflected in the above inflation increases for additional payments related to salary (such as understudy payments).

Rates for Swings

New rates for swings, based on the Commercial Theatre rates to be introduced where there is currently no payment

Scope of Agreement

To be more clearly defined:

'This Agreement is for use only by members of UK Theatre who are in receipt of revenue funding from a grant giving body on behalf of the UK Government.

Equalities Clause

Our claim was based on the wording we have submitted in previous negotiations in the recorded media. The managers would not accept all of the wording, but as you can see, the final clause is a significant improvement on the few lines that currently exist.

The wording is as follows:

1. The Parties are committed to improving diversity within the industry and will not unlawfully discriminate in the engagement of Artists on grounds of their 'protected characteristics' as defined by the Equality Act 2010;(age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief) or socio-economic status including:

- Refraining from asking artists about their 'protected characteristics' or socioeconomic status during auditions
- Providing reasonable adjustments to enable disabled artists to take part in auditions

2. The Managers are committed to widening their talent base to reflect the current population of the UK and agrees to the following principles:

Where the Artist's personal characteristics are incidental to the role:

- The principal criteria for casting an Artist for a particular role shall be the artist's ability and the requirements of the role.

Where the Artist's personal characteristics are relevant to the role:

- Have regard to the provisions in the Equality Act 2010 when casting roles written for a character with a diverse background so that more artists reflect the characteristics where it is relevant

3. To enable the casting of disabled Artists, whether or not the role specifically calls for a disabled artist, the Managers will make reasonable efforts to ensure access to any audition, rehearsal or performance for Artists with disabilities.

4. Where the production includes the role of a disabled person the Managers will make reasonable efforts to seek an artist whose characteristics reflect that of the role and consider whether a disabled character's impairment has to be specified – or whether the role can be played with an actor with a different impairment.

Split Week

Change to permit producers to commence or conclude an engagement on a split week.

Weeks Out

The introduction of paid 'weeks out' for touring productions, which can be paid at no less than the minimum salary per week

Buy-Outs

Meets our claim to provide a proper break-down of buy-outs and explicitly stating that they cannot be below the minimum terms

Variation of Dates

Management now permitted to vary the dates of a contract, if they notify an artist at the point of contract, by one week in either direction

Unpaid Christmas Break

Change to allow touring productions to have an unpaid Christmas break due to the unavailability of touring venues over the Christmas show season.

Hours of Work

Change to 46 hours of work in a maximum of two designated technical/preview weeks, and in the playing weeks of touring productions in order to facilitate travel time. As a concession, all overtime in those weeks to be paid at double time.

Touring productions to not count the first two hours of travel to the first venue on the tour as working time, as in commercial theatre.

The maximum working day and minimum call time (except on Sundays) provisions to be removed

Notice of Calls

Improvement to give a 48 hour notice period in the performance period except in emergencies, as per the Commercial Theatre Agreement, where there is currently no minimum notice period in Sub Rep.

In rehearsals, notice now to be given within an hour of the end of the call, except for evening calls where notice shall be by the end of the call.

Sunday Working

- One Sunday performance in every four weeks (or part thereof) attracting no premium, but the remaining being paid at a £35 rate. There will be a maximum of six consecutive working days as in the existing Agreement. A seventh day would attract an overtime payment and time off in lieu; no more than twelve consecutive days can be worked by law.

- All other work on a Sunday will be subject to the existing arrangements in the Sub Rep Agreement; that is four hour minimum calls at double time

- Those Sundays which attract a premium payment of either description above are not counted in the hours of a working week
- Those weeks where Sundays do not attract a premium payment, are included in the working hours, and the seventh consecutive day (if worked) would attract a double time payment for any work.

Breaks

In return for double time overtime for missed breaks, the practice and definitions of missed breaks will be brought into line with the Commercial Theatre Agreement – that is one hour break after five hours of work, and fifteen minutes within every three; one hour to be given between rehearsal and performance; ‘free calls’ provision to be removed

Definition of lateness of breaks to change to ‘substantially late’

Annual Holiday

Change to four weeks’ notice in line with the Commercial Theatre Agreement

Public Holidays

Premium payment to change to time-and-a-half, but now requiring pre-contractual notice of working public holidays

Definition to change to ensure artists receive/compensated for the public holidays from the country in the location of their current workplace

Absence

Sick leave to be explicitly pro-rated, based on a six week annual entitlement to full pay. Increase to eight weeks’ entitlement to continue to apply only to those engaged for over a year on a permanent contract.

Equity Visits

Improvement to the Commercial Theatre Agreement expression, guaranteeing at least half an hour in rehearsals

Living Away Allowances

To increase by RPI

Digs List

Re-word to express in the same way as the Commercial Theatre Agreement

Photograph, Publicity, Recording, EPK, Other Recordings

Wording to be brought into line with the Commercial Theatre Agreement, with the addition of notice for Equity of cast albums

Failure to Produce

To be brought into line with the Commercial Theatre Agreement rules on compensation

Family Friendly Provisions

To be brought into line with the Commercial Theatre Agreement– giving our members contractual rights to previously statutory obligations around maternity, paternity and adoption entitlements

Movement of Scenery

To be brought in line with Commercial Theatre – small material change

Stage Management Staffing Levels

End of required minimum staffing levels. Instead, Equity to be informed when fewer than three members of stage management are engaged. A report of all instances where the team has been reduced will be brought to the Stage Management Committee at each of their meetings until at least April 2019. There will be a formal joint review to ensure that the Clause is working properly and that sufficient numbers of Stage Managers have been engaged. As in Commercial Theatre, organisers can investigate individual cases to ensure staffing is adequate on a case by case basis.

The wording agreed as follows:

“There shall normally be a team of three Stage Management (Stage Manager, Deputy Stage Manager and Assistant Stage Manager), none of whom shall act or understudy. If less than this team are to be engaged then the Manager will notify the Union of the change to the team and the reason before the commencement of rehearsals. The working of this Clause will be subject to a formal review at the end of the Agreement term.”

For Repertory working the current wording is maintained with required staffing levels.

Stage Management Duties on Stage

Removal of the additional payment; this is to support and secure the stage management’s legitimate ‘entertainer’ tax status

Repertory and Repertoire Variations

A separate schedule for those theatres working in rep to be introduced

This will retain all of the structures which are being changed above, pertinent to repertory working.

Code of Conduct for Artists

The code to be introduced from the Commercial Theatre Agreement, which consolidates a number of terms from within the existing Sub Rep provisions

Technical and Drafting Changes

Professionals

Rephrasing of the ‘Requirement to Engage Professionals’ to:

‘It is the intent of Managers to retain professionalism within the industry.’

Interpretation

Gender neutral phrasing to be introduced, rather than referring to ‘he/him’

Exclusive Agreement

To be phrased as in the Commercial Theatre Agreement

Additional Payments Wording

To be phrased as in the Commercial Theatre Agreement

Nudity and Simulated Sex Acts

To be included in full

Stage Management Extra Services

To be removed as it does not apply to the relationship between the parties to this agreement

Variation/Overseas Touring

Stating obligation to use the overseas addendum and to consult with Equity over any variation

Sub Rep Rates of Pay

As the agreement made in 2016 is only effective from the end of January, attached are the final 2016-17 rates of pay, followed by the rates agreed for the following year.

UK Theatre / Equity Subsidised Repertory Agreement

Rates for 4 April 2016 to 29th January 2017

Performers	£
Minimum Salary	
• MRSL Grade 1 2 & 3 Theatres	£400.00
MRSL Grades	£502.00
• MRSL Grade 1 Theatres	£439.00
• MRSL Grade 2 Theatres	£406.00
• MRSL Grade 3 Theatres	
Stage Management	
ASM Grade 1, 2 and 3 Theatres	£400.00
DSM Grade 1 Theatres	£448.00
Grade 2 Theatres	£415.00
Grade 3 Theatres	£405.00
SM Grade 1 Theatres	£502.00
Grade 2 Theatres	£439.00
Grade 3 Theatres	£410.00
CSM - Grade 1 Theatres	£543.00
Grade 2 Theatres	£475.00
Grade 3 Theatres	£442.00
Subsistence & Travel	
• Relocation Allowance *	£156.00
• Commuting Allowance *	£135.00
• Touring Allowance *	£219.00
• Daily Touring Allowance	£36.08
• Out of pocket expenses/Meal Allowance	£11.62
• Mileage Allowance	£0.44
Other Payments	
Understudy	
• Responsibility payment per week	£18.94
• Additional roles	£6.50
Understudy Performance payment	
• Leading	£23.08
• Other	£14.00
Flying	£38.50
Stage Management in costume	£5.81
Stage Management extra services	£97.44
Head Boy/Girl	£28.66
Hire of Musical Instrument	
• 1st instrument	£11.33
• 2nd instrument	£22.67
• Use of 3rd and each successive instrument	£5.66
Sunday Performance Payments	
• One Show	£56.50
• Two Shows	£113.00

UK Theatre / Equity Subsidised Repertory Agreement
Rates for 30th January 2017 – 1st October 2017

<p>Minimum Salary</p> <ul style="list-style-type: none"> • MRSL Grade 1 2 & 3 Theatres <p>MRSL Grades</p> <ul style="list-style-type: none"> • MRSL Grade 1 Theatres • MRSL Grade 2 Theatres • MRSL Grade 3 Theatres 	<p>£420.00</p> <p>£515.00</p> <p>£455.00</p> <p>£420.00</p>
<p>Stage Management</p> <p>ASM Grade 1, 2 and 3 Theatres</p> <p>DSM Grade 1 Theatres</p> <p>Grade 2 Theatres</p> <p>Grade 3 Theatres</p> <p>SM Grade 1 Theatres</p> <p>Grade 2 Theatres</p> <p>Grade 3 Theatres</p> <p>CSM Grade 1 Theatres</p> <p>Grade 2 Theatres</p> <p>Grade 3 Theatres</p>	<p>£420.00</p> <p>£468.00</p> <p>£438.00</p> <p>£428.00</p> <p>£525.00</p> <p>£464.00</p> <p>£433.00</p> <p>£556.00</p> <p>£491.00</p> <p>£454.00</p>
<p>Other Payments</p> <p>Understudy</p> <ul style="list-style-type: none"> • Responsibility payment per week • Additional roles <p>Understudy Performance payment</p> <ul style="list-style-type: none"> • Leading • Other <p>Flying Per Week</p> <p>Head Boy/Girl / Dance Captain</p>	<p>£19.89</p> <p>£6.83</p> <p>£24.23</p> <p>£14.70</p> <p>£40.43</p> <p>£30.09</p>
<p>Sunday Payments</p> <ul style="list-style-type: none"> • 1 performance in every 4 weeks (or part thereof) • More than 1 performance in every 4 weeks • More than 1 performance on a day • Work non-performance related 	<p>No Premium</p> <p>£35 / perf</p> <p>£35 / perf</p> <p>Double time for minimum 4 hour call</p>
<p>Subsistence & Travel (30 Jan 2017 - 2 April 2017) *</p> <ul style="list-style-type: none"> • Relocation Allowance * • Commuting Allowance * • Touring Allowance * • Daily Touring Allowance * • Out of pocket expenses/Meal Allowance * • Mileage Allowance * 	<p>£156.00*</p> <p>£135.00*</p> <p>£219.00*</p> <p>£36.08*</p> <p>£11.62*</p> <p>£0.44*</p>

Theatre Choreographers Agreement

In accordance with the four year Agreement made with UK Theatre the rates were increased by 2% in Subsidised Theatre and 2.5% in commercial theatre. In line with all the creative team agreements new clauses were included in the Agreements to include modern references with regards to promotion and publicity of a production.

Rates were increased from 4 April 2016 as follows:

DESCRIPTION	£
Minimum fees: Commercial Theatre	
Tours and Seasons	£1,374
Lower Minimum/Commercial Repertory	£738
Subsidised Repertory	
MRSL 1	£1,331
MRSL 2	£1,165
MRSL 3	£1,073
Additional weeks: Commercial Theatre	
Tours and Seasons	£470
Exceptional minimum	£309
Subsidised Repertory	
MRSL 1	£532
MRSL 2	£466
MRSL 3	£429
Daily engagements:	
Tours and Seasons/MRSL 1 and 2	£212
MRSL 3	£159
Exceptional minimum	£123
Additional days: Tours and Seasons/MRSL 1 and MRSL 2	£142/£141
MRSL 3	£127
Lower Minimum/Commercial Repertory	£91

UK Theatre/Equity/Bectu Designer's Agreement

In accordance with the Agreement for the third year financial uplifts of 2% for Subsidised and 2.5% for commercial commenced from 4th April 2016. The Agreement will continue for a further two years until April 2018. The Agreement includes modernisation of the promotion and publicity clauses.

Resident Designers

Effective 4 April 2016 - 3 April 2017

Head of Design

MRSL 1	£488.88
MRSL 2	£475.10
MRSL 3	£431.52

Resident Designer

MRSL 1	£453.57
MRSL 2	£438.67
MRSL 3	£397.66

Assistant Designer £371.47

Lighting Designers

Effective 6 April 2015 – 2 April 2016

RSC / RNT

Full	£2,950
Small	£1,475

Subsidised Theatre

MRSL 1	£1,380
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Tour	£1,923
Studio / Workshop	£661
MRSL 2 / 3	£753
Studio / Workshop	£601
Commercial Theatre	
Higher Minimum Tour / Season / Musical	£2,249
Straight Play	£1,255
Exceptional Minimum Tour / Season / Commercial Rep	£601
Opera A (ROH, ENO)	
Full	£3,441
1 Act and Small-scale tours	£1,576
Opera B (SO, WNO, Opera North, GTO)	
Full	£1,966
One Act	£894
Small-scale tours	£979
Opera C	
Full	£984
One Act	£542
Ballet A (RB, BRB, ENB)	
Full	£1,966
One Act	£894
Small-scale tours	£979
Ballet B (Rambert, NB, SB)	
Full	£1,718
One Act	£671
Small-scale tours	£907
Ballet C	
Full	£863
One Act	£542
SET AND COSTUME DESIGNERS	
Effective 4 April 2016 to 2 April 2017	
RSC / RNT	
Full	£6,435
Small	£3,861
Subsidised Theatre	
MRSL 1	£3696
Tour	
Studio / Workshop	£1,572
MRSL 2 / 3	£2,708
Studio / Workshop	£1,305
Commercial Theatre	
Higher Minimum Tour / Season / Musical	£3,559
Straight Play	£2,861
Exceptional Minimum Tour / Season / Commercial Rep	£1,540
Opera A (ROH, ENO)	
Full	£7,074
1 Act and Small-scale tours	£3,290
Opera B (SO, WNO, Opera North, GTO)	
Full	£5,146
One Act	£2,190
Small-scale tours	£2,410
Opera C	
Full	£2,421
One Act	£1,101
Ballet A (RB, BRB, ENB)	

Full	£6,435
One Act	£2,058
Small-scale tours	£2,410
Ballet B (Rambert, NB, SB)	
Full	£3,304
One Act	£1,206
Small-scale tours	£2,410
Ballet C	
Full	£2,421
One Act	£482

UK Theatre/Equity Directors Agreement

In accordance with the Agreement the minimum rates were increased by 2% for Subsidised and 2.5% for commercial commencing 4 April 2016. The Agreement will continue for another 2 years until April 2018. The new Agreement includes modernisation of the promotion and publicity clauses.

SUBSIDISED REPERTORY Director's Fee Weekly Fee Daily Fee

Freelance Directors

- MRSL Grade 1 £3,111.24 Any week/s over 4 wks are payable at 20% of Directors Fee Daily Fee is 1/6th of Weekly Fee
- MRSL Grade 2 £2,717.38
- MRSL Grade 3 £2,562.87

Artistic Directors

- MRSL Grade 1 £711.49
- MRSL Grade 2 /3 £631.98

Resident Directors

- MRSL Grade 1 £589.93
- MRSL Grade 2 £542.31
- MRSL Grade 3 £502.89
- Assistant Directors
- (all grades) £434.03

COMMERCIAL REPERTORY Director's Fee Weekly Fee Daily Fee

Freelance £2,396.84

- Exceptional minimum £445.14
- Normal minimum £534.17

COMMERCIAL TOURS & SEASONS Director's Fee Weekly Fee Daily Fee

Exceptional Minimum

- Short run £1,812.88
- Long run £2,719.30

Normal Minimum

- Short run £2,416.77
- Long run £4027.93

Minimum Weekly Fees

Exceptional Minimum

(short run)	£362.58	£60.42
Normal minimum (short run)	£483.35	£80.57

D. ROYAL NATIONAL THEATRE

Each Royal National Theatre - Performers

The normal structures for member engagement were used with respect to the performers – including a visit in every rehearsal period, the election of a deputy and the National Theatre Performers' Network meeting regularly to discuss the nature of the pay claim and other elements of working at the National Theatre.

We accepted a rise of 2% on all elements for performers, in excess of the standard National Theatre pay rise. Anonymised general breakdowns of artists' wages comparing against race and sex were provided, along with levels of employment, in order to enable the union to monitor terms and conditions for equality groups.

We also claimed, and successfully achieved, the continuing opening hours for the Blue Room canteen, which was originally proposed to shut on a Saturday, as part of cost saving measures. Additionally, Sunday performances, having proved to be unprofitable, ceased in the spring of 2016.

We are still in negotiations with respect to the engagement of women: we claimed that 50% of those appearing on stage over a twelve month period should be women.

Performer Minimum Rates – RNT - 2016/17

Minimum basic	£458
Minimum performance fee	£27
Minimum rehearsal salary	£475
Maximum basic	£936
Maximum rehearsal salary	£901
Maximum performance fee	£108
Top Salary	£722
Top performance fee	£72
Supernumerary rate	£37.60 (to 1 October 2016)
Annual increase to basic salary and performance fee – apply 1% to each	
Overtime	2 ½% of basic salary per half hour 5% of basic salary per hour
Overtime – long technical days	More than 10/12 hours – 5% of basic salary per half hour 10% of basic salary per hour 20% of basic salary per hour after 11.30 pm
(Sunday Performances	15% of basic salary plus £40)
Public Holiday Rehearsals	12 ½% of basic salary
Public Holiday Performances	12 ½% of basic salary Minimum - £54 Maximum - £67
Sunday or Public Holiday Travel	12 ½% of basic salary Minimum - £54 Maximum - £67
Travel/Subsistence	▪ Actors living between 25 and 49 miles from NT: £32 per week for any rehearsal period* during the engagement ▪ Actors living 50+ miles from NT and commuting: £85 per week for any rehearsal period* during the engagement ▪ Actors living 50+ miles from the NT and relocating: £156 per week for the entire engagement *or six weeks, whichever is the longer

Stage Management

Ben Donoghue remained as Deputy for the group. The group accepted a 2% pay rise, 1% consolidated, 1% non-consolidated. The latter was paid on a pro-rata basis in October.

We finally resolved the long running issue on stage management staffing levels, increasing the actual size of the permanent group from an operating level of 13, albeit reducing the number in the agreement, which had not been met in some time, from 20. The new composition of the permanent group will be as follows:

- 5 F/T Permanent Stage Managers
- 5 F/T Permanent Deputy Stage Managers
- 5 F/T Permanent Assistant Stage Managers
- 2 P/T Permanent Assistant Stage Managers (2 x 930 annual hours)**
- 2 F/T Fixed-term contracts (between 18-22 months – show dependant)**

House Agreements

Disney Agreement

The house agreement that we have with Disney for The Lion King is now in its second year. This delivered an increase of 3% from October 2016 giving the following new rates:

Rehearsal salary	£710.51
Performance salary	£710.51 plus £64.60 for Sunday performance
ASM	£710.51 plus £64.60 for Sunday performance
DSM	£812.38 plus £64.60 for Sunday performance
SM	£909.85 plus £64.60 for Sunday performance
Dance captain	£171.00
Swing	£85.49
Understudy obligation	£34.18
Understudy performance	£34.18

E. ROYAL SHAKESPEARE COMPANY

Our annual negotiations were concluded in December with backdating to April 2016. We achieved a 1.5% increase in the salaries and other rates. The following rates apply from April 2016

Minimum rates of weekly pay from Monday 1st April 2016 are as follows	2016/17
Performer's Minimum Salary	£434.55
Stage Management Minimum Salaries	
Basic Rates	
Assistant Stage Manager	£485.63
Deputy Stage Manager	£566.59
Stage Manager	£647.52
Company Stage Manager	£712.28
Higher Rates	
Assistant Stage Manager	£512.61
Deputy Stage Manager	£598.07
Stage Manager	£683.50
Company Stage Manager	£751.86
Assistant Director Minimum Salaries	
New starter	£508.06
Standard	£556.88
Additional experience	£585.14
London Commuting Allowances	
25-40 miles from London	£45.78
Between 40 and 55 miles from London (in place of Subsistence Allowance)	£125.27
Subsistence Allowances	
Stratford (over 25 miles)	£219.45
London (first four weeks)	£359.03
London (per week thereafter)	£287.53
Touring Allowance	
Weekly Rate	£456.50
Daily Rate	£65.21
Other Payments	
US per diem rate – refer to TMA website (as Equity/TMA agreement April 1 st 2013)	
Recording Rate (from cast album agreement which is amended each year in Nov/Dec)	£120
Dance Captain/ Fight Captain (for every week in which production is performed and when required, rehearsed)	£47.94
Understudy performance payment	
Protagonist's role	1/5 minimum
Other role	1/10 minimum
Additional minimum responsibilities	1/40 minimum
Movement of Scenery & Props	£3.38
Online Digital Payment (Paid Pro-Rata)	£325.08

F. INDEPENDENT THEATRE ARTS (FORMERLY SMALL SCALE THEATRE)

i. General

Negotiations took place to secure a new Ethical Manager agreement coming into force in April 2016. As well as improvements in minimum salaries, fees and payments, negotiations secured: a clause guaranteeing pension contributions for the first time in the history of the agreement; commitments to work collaboratively towards establishing a dance-focused agreement for the independent dance sector; and joint working to increase the number of ITC members signed up to the Ethical Manager programme.

Equity/ITC Ethical Managers Performers and Stage Management Rates (all from 1st April 2016)

Minimum Salary	£447.50
Relocation costs	
London companies	£117
Out of London companies	£ 95
Accommodation	
Own paying	£37
Accommodation Allowance (not own home)	£11.70
Weekly Touring Allowance	£282.70
Meal Allowances	
Overnight – breakfast provided	£16.50
Overnight – breakfast not provided	£ 23.40
Commuting costs threshold	£22.60

ITC/Equity: Directors

Director's Fee (full length play)	£1,463
Director's Fee (short play)	£1,012
Weekly exclusive services payment	£447.50
Artistic/Resident Directors	£544

ITC/Equity: Designers

Design fee	£2,450
Weekly fee for building set and other duties	£480

ITC/Equity: Choreographers

Minimum Fee (Incl. up to 2 weeks rehearsal)	£1,808
Weekly fee	£447.50
Daily rate	£145
Session rate (max. 3 hours)	£93.50

ITC/Equity Fight Directors

Session rate	£82.40
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ii. 2017 Pay Claim

As the ITC chose to agree a one year settlement in 2016, a working party was formed to prepare for negotiations on an agreement coming into effect in April 2017.

Independent Theatre Working Party

Geoffrey Bretton	tage Committee
Milo Twomey	Stage Committee
Nicholas Keegan	Dance representative
Claire Kennard	Stage Management Committee
Michael Cusick	Deputy
Charlotte McBrearty	Stage Management Deputy
David Broughton-Davis	Deputy
Kaveh Rahnama	Deputy
Francis Rifkin	Member

G. OPERA

Agreement for Opera Singers

Although Equity drafted a new Agreement that brought together the Agreement for Opera Singers and the Agreement for Guest Artists into one modernised Agreement, the Managers refused to renegotiate the terms and

wished to stay with the old Agreements as drafted. In these circumstances it was agreed that the minimum rate for Opera Singers be increased by 2% to £382.50 from 3rd October 2016 to 1st October 2017. Subsistence for 2016/17 to be increased by March 2016 RPI at 1.6%.

(i) Guest Artists

Minimum rates under this Agreement were increased by 2% as follows

Rehearsal Salary	£324.50	per week
Session Fee	£73.50	three hour session
Performance Fee	£262.50	
Cover Fee	£ 92.00	
Cut off	£1,093.04	
Subsistence	£88.86	

(ii) Opera and Ballet Stage Management

In line with the above, rates were increased by 2% from 3 October 2016 to 1 October 2017

ASM	£339.50
DSM	£363.00
SM	£396.00
CSM	£435.50
Subsistence	£ 88.86
In costume	£16.40
Dress allowance	£10.93

Agreement for Opera Directors 2006

An Agreement was made to update the rates by 2% from 3 October 2016 to 1 October 2017

Royal Opera House/English National Opera

Main House	£9,880
Studio	£5,599

Glyndebourne, Scottish, Welsh National Opera,

Opera North - Main House	£6,982
Studio	£4,003

All other companies	£6,982
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(iii) Opera Singers Pension Scheme

In 2010 the money purchase scheme funds have transferred to Norwich Union with First Act administering the new Opera Singers Pension Scheme. During 2016 the ROH withdrew their support for the Life cover element of the Scheme on the basis that their own Scheme could be expanded to provide a better rate of cover for the ROH members. On their withdrawal and due to the declining numbers left in the Scheme, their age profile and fatalities, the remaining premium for the ENO and WNO Chorus members who remained in the Opera Singers Pension Scheme was no longer wanted and the cover ceased from the end of December 2016.

Legal and General are now administering the Final Salary section of the scheme, but the Scheme has not yet wound up. Although the missing data transfer exercise has taken place the remaining recalculation issues have not been wholly resolved between Mercers and L&G. Equity through its own Actuaries are attempting to help to move this along so that the all the outstanding issues are resolved and the Trustees may proceed to the final meeting to sign all of the papers. At the time of writing this report, although some progress has been made, the Scheme has not yet been wound up and Equity is continuing to pressure Mercers and L&G to bring this to a conclusion so that the Trustees may be released.

Opera and Ballet Touring Allowances

Following much negotiation it was agreed that the Opera and Dance Touring Allowance caps would be increased

six monthly by March and September RPI figure and that some cities which are now more expensive are on an enhanced rate and some lowered to the standard rate which were no longer expensive. The rates as from October 2016 increased by September RPI as follows:

Weekly rate	£335.98
Single performance rate	£56

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

Weekly rate	£419.98
Single performance rate	£ 70

And by 33% for London

Weekly rate:	£447.86
Single performance rate	£ 74.64

Although the companies had attempted a sampling exercise in individual companies to compile an industry wide exemption to HMRC to pay these allowances without receipts, the sampling exercises were insufficiently conclusive to accomplish this. Consultation with the HMRC had also indicated that there would need to be compelling reasons why individual companies could not approach the HMRC for a bespoke rate, and why working on receipts is not possible. In these circumstances it was agreed that unless a company had an individual bespoke exemption that the following would apply:

UK Theatre touring allowance rates would serve as a cap on the total amount of expenses which may be claimed per week. Performers would be able to receive a payment of up to £25 for meals plus £5 for incidentals as a daily subsistence which would not require receipts. Overnight accommodation would require receipts and would be paid up to the cap which is the amount remaining of the touring allowance after the daily subsistence had been subtracted. Weeks would not be looked at in isolation. Across the declared period the total expense payments should not exceed the HMRC daily subsistence scale rate plus receipted accommodation. Companies would do a checking system as they thought fit to check that employees had in fact incurred the expenses claimed.

English National Opera

a) Chorus

The beginning of 2016 saw Equity launch a major campaign to save the ENO, in reaction to the Management's plans to make the Chorus part time and only produce Opera in two seasons with a maximum of 8 Opera productions in total and the Coliseum being used for musicals and for hire during the summer season. Equity argued that London a world class cultural capital should be able to support a minimum of two opera Houses, and that the ENO producing operas in English and engaging home grown and home trained principal singers should be preserved. Despite much support from within the industry, Management proceeded with their plans and the Chorus were asked to go onto part time contracts worth 75% of their annual salary with a reduction in numbers, a longer working week, the calculation of overtime from weekly to four weekly and other detrimental changes. The campaign was launched at an official press conference with the Chorus singing at both the Arts Council and Parliament, campaign materials including postcards for audience members and other events.

At the same time, Equity registered a trade dispute and commenced a legal ballot for a mandate for industrial action, with the Chorus unanimously voting to undertake strike action should this be necessary and should negotiations fail. In an intense negotiating and campaigning period, the Chorus reluctantly agreed to a reduction in their guaranteed pay package to £35,000, some 85.5% of their full time salary from August 2017, which included basic holiday pay pension contribution, and a vocal maintenance allowance. They also agreed to some changes to overtime arrangements and up to four voluntary redundancies. In return the ENO have undertaken to work with the Chorus and Equity to maximise opportunities for additional work during the summer when no Opera is being produced at the Coliseum. This extra work will provide additional income for Chorus members and make ENO more accessible to audiences. These negotiations around the key elements of a new agreement ensured that the strike and other industrial action was called off, and a further period of negotiations concerning a new Chorus Agreement commenced. A new Agreement was finalised to be used for the new season from 10th October 2016.

Many thanks are recorded to all members of the ENO Chorus and the General Secretary paid tribute to the dignity with which the Chorus members conducted themselves, remarking that "They are an astonishing group of people". Special thanks are recorded to the Chorus Committee and in particular the Equity Deputies, David

Campbell, Debra Davison and Andrew Tinkler who shouldered the burden of the difficult negotiations both during the trade dispute and the settlement period with the Equity Official.

CHORUS PAY FROM 1 AUGUST 2016

Salary	£32,955.43
Vocal Maintenance	£ 2,468.04
Pension	£ 5,490.64
Total Remuneration	£40, 914.11
Overtime	
Single time rate per hour	£22.95
T ½ per hour	£34.42

Rehearsal Part Fees

Principal/Chorus	£61.74 (2/3 £41.16)
Sunday Performance Fee	£60.50

Extra Chorus

The rate remained frozen at £97.66 plus holiday pay.

Stage Management

New Deputies were elected for the Stage Management team, Rosie Davies and Adam Trapp. A proposal by Management was put forward that only one full time Stage Manager would be retained and that all the rest would be issued with short term contracts for the Autumn and Spring seasons, with the new proposal to commence April 2017. Negotiations commenced during 2016. An agreement was made that one full time team should be retained of 4 posts, with the other Stage Managers moving to seasonal contracts of 10 months duration within which they would take holiday. There was one agreed redundancy. Pay rates remain frozen until April 2018 as follows with those on seasonal contracts receiving 10 months pro-rated from April 2017:

Stage Manager:	£44,278.72
Deputy Stage Manager	£40,612.66
Assistant Stage Manager	£32,344.30

Actors/Dancers

Minimum rates of pay, in line with all other groups of Equity members have remained frozen at August 2015.

Actors and Dancers £350.00

Dancers also receive a performance supplement of not less than £30 if engaged in substantial choreography.

Holiday pay is paid additionally as a separate item.

If a recording takes place for broadcast in line with the media deal for the Chorus and Stage management a further payment is made equal to 1.25 times the basic salary.

There were no recordings for cinema release during 2016.

Glyndebourne

a) Chorus

The Deputies met with Management twice during the Glyndebourne season. A pay increase of 2% was agreed bringing the salary to £479 together with £136 travel/subsistence money. Other issues were the changes to the payments for the touring allowances due to the requirements of the HMRC and holiday between the season and the tour. Issues discussed by the Chorus at meetings to be taken forward during 2017 were N/A's and notice periods.

Special thanks are recorded to the Deputies Jonas Craddock, Andrew Davies and Michael Wallace who were elected Deputies and took part in all the negotiations and who recruited many of the new members to the Chorus into Equity membership.

Extra Chorus

The session rate was increased to £90.37.

b) Stage Management

A new settlement took place for Stage Management to increase their hourly rate by including the travel payments into their basic salary which in turn increased the overtime rate. The hourly rate for a DSM was increased to £13.04 and for the ASM £11.35 resulting in new weekly salaries of

Deputy Stage Manager £521.60

Assistant Stage Manager £454

Stage Management Dress £ 15.37

Appearance in costume rate was agreed for £25.38 per performance and £38.83 for Directed Appearances.

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

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

Actors and Dancers

Rates were increased by 2.0%

Actor rate - £350

The Dancers rate - £443

Opera North

Chorus and stage management pay had been frozen in three of the last six years as a result of arts funding cuts. The implementation date of an agreed pay increase had also been deferred twice owing to in-year cuts to funding. Members of the Chorus were mindful of the significant restraint on pay they had demonstrated over recent years and were conscious of Arts Council England's 7% increase to Opera North's NPO funding for 2015-2018.

The outcome of pay negotiations was a two-year deal free of contractual conditions. Both the Chorus and stage management secured a pay increase of 2% for 2015 and of 2% for 2016. The Chorus agreed to enter into discussions on a new media agreement and Opera North confirmed its commitment to restoring the Chorus to a full-time permanent ensemble of 36 choristers from August 2016. Significant increases to peripheral payments were also secured.

The pay settlement achieved was in no small part due to the work of the Equity Deputies, Jeremy Peaker and Sarah Estill who also managed to maintain membership levels at very close to 100% among the permanent Chorus. Towards the end of the year Sarah Estill resigned as Equity Deputy.

Basic annual Chorus Salary including vocal maintenance for 2015/16:

Level 1 £24,358

Level 2 £26,586

Level 3 £29,095

Stage Management Salaries for 2015/16:

Stage Manager £30,372

Senior Deputy Stage Manager £27,878

Deputy Stage Manager £26,462

Assistant Stage Manager £25,045

Temporary Stage Manager £28,804

Temporary Deputy Stage Manager £26,107

Temporary Assistant Stage Manager £22,649

Royal Opera House

(ii) Royal Opera House

a) General

The ROH has not yet completed a major rebuilding project intended to open up the space to be more accessible to the public and audiences.

Chorus

The Chorus size remains at 48 and is working well. A pay claim of 3% has been submitted but at the time of writing this report the Management have made offers which have not been accepted, with the final offer of 1.5% rejected. No changes to terms and conditions have been sought.

In line with the agreement for the renewal of the current media agreement £150 was added to the annual media fee.

Changes to key personnel occurred during 2016 with both the Chorus Manager and the Chorus Director leaving their posts and a new Chorus Manager and a new Chorus Director are now in post.

There were a number of issues arising during the year that were dealt with by the Equity Deputy and the Chorus Committee.

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

The annual salary for the Chorus up until September 2016 is £40,875.96 plus £4,416.00 media supplement.

Extra Chorus

Negotiations were concluded concerning the slight expansion of the media agreement which increased the percentage uplift that applies to all of the session rates from 12.5% to 13%. Discussions took place to ensure that contracts were issued sooner rather than there just being exchanges of e-mails which were not contractually clear. Extra Choristers engaged in Die Meistersinger were engaged as Guest Artists rather than on the Extra Chorus.

Rates to September 2016 are as follows:

Rehearsal Session	£122.95
Opera Performance Session	£147.53
1st Night Performance	£172.12
Concert rates are as follows:	
Concert day payment	£163.92
Rehearsal rate	£81.96

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

b) Stage Management

In line with the Chorus and Ballet the Stage Managers have claimed a further 3% from September 2016. Rates until that date are as follows:

Senior Stage Manager	£53,339.40
Stage Manager	£48,845.52
Deputy Stage Manager	£42,156.84
Assistant Stage Manager	£35,591.88
Junior ASM	£29,026.90

Adam Lawley remained as Deputy to the Stage Managers and thanks are recorded. There were no issues raised during 2016 for the Stage Managers.

c) Actors and Dancers

A meeting was held with the ROH Management to request that the Dancers Agreement be separated from the Actors Agreement as it was not working well and dancers were reluctant to be engaged due to the low minimum's and the lack of guarantees surrounding the performance payments. Although attempts were made to arrive at a formula that would fix the size of the performance fee it was quickly recognised that there were too many variables and therefore it would be better just to increase the minimum fee to a level that made it more usual and acceptable to dancers. A general claim has not yet been submitted for the Actors from September 2016.

The current minimum are as follows:

£380.58 (inclusive of holiday pay)
Minimum dance fee £26.49
TV fee per recording £494.42

As the Actors in the Ballet are on a separate contract to the Actors in the Opera and are engaged on a session basis a further 2% increase was agreed from September 2015

Rehearsal	£64.46 per three hour session
Performance	£64.46

Separate Agreements apply for the recording for television or DVD purposes and a payment of £604.72 applies.

Welsh National Opera

a) Chorus

During 2016 the full time quota of the chorus returned to 36 after a successful round of auditions for various positions. Whilst the Chorus size remains officially at 40 there continues to be some disquiet because of the desire by WNO,

because of repertoire requirements, to keep the full time chorus at 36. Equity continues to seek reassurances from WNO Management about returning to 40 but financially there was no argument for doing so whilst the repertoire doesn't require it.

Negotiations for the 2016/17 contract year were, again, incredibly brief. The chorus were offered a 'cost of living' pay increase of 1.2% without any negotiation. Neither side put any changes in terms and conditions into a claim due to the uncertainty about the performance pattern from 2018 onwards – the company promised to table a discussion document about substantial changes to the House Agreement but this document never arrived. The company have already announced that there will be no Summer Season from 2018 onwards and we await further information on the structure being proposed.

The payment of Subsistence in line with the Equity/TMA Opera and Ballet rates continues to be an issue and took up a lot of time discussing how the company would respond to this. A new system of 'vouching' for expenses for the whole touring company came into effect from the Autumn season, with a small percentage of the touring company doing a full sampling exercise in the same period.

The rates from September 2016 to August 2017 are:-

Grade 1 – up to 2 years with WNO:	£26,610.03
Grade 2 – 2 – 4 years with WNO:	£27,251.74
Grade 3 – 4 – 8 years with WNO:	£27,572.29
Grade 4 – 8 – 10 years with WNO:	£27,892.27
Grade 5 – 10-15 years with WNO:	£28,213.43
Grade 6 – over 15 years with WNO:	£28,533.97

b) Extra Chorus

As in previous years there continues to be no progress made on an Extra Chorus deal and the rates remained unchanged. As previously many were employed on short-term contracts in line with the Full Time Chorus for some of 2016 due to the show and rehearsal pattern. Membership remains poor amongst the extra chorus, something the full time chorus are now engaged on and seeking to improve.

c) Stage Management

The Stage Management team were offered the 'cost of living' increase of 1.2% in September along with the rest of the company. This offer was made despite a claim made by the department earlier in the year for a much bigger increase and a change in conditions. With the uncertainty over the future touring pattern the company had not engaged on the changes.

The team continued for much of the year to be running at only 3 full time members of staff (1 Stage Manager and 2 DSM's), with the remaining positions being filled by short term contracts on a season by season basis. At the end of 2016 a full time ASM contract was offered and accepted bringing the team up to 4 full time members of staff. This still continued to be a challenge with 3 shows in each season in rep and the reliance during rehearsals on short term contracts.

Stage Management rates from September 2016 were:-

DSM 6	£28,625.68
DSM 5	£28,063.41
DSM 4	£27,361.48
DSM 3	£26,659.54
DSM 2	£26,215.70
DSM 1	£25,506.81
ASM 5	£24,727.25
ASM 4	£24,108.91
ASM 3	£23,490.57
ASM 2	£22,872.22
ASM 1	£22,254.97

H SINGERS

The following rate Classical Public Concert Rates from January 2017.

The following rates are inclusive of a three-hour rehearsal on the same day.

For choruses of:

(a) 25+	£140.00
(b) 17 to 24	£145.00
(c) 11 to 16	£156.00
(d) small groups	£193.00

Overtime (per 15 minutes or part thereof) £20

Extra rehearsals (per 3 hour session or part thereof) £75.50

I BALLET AND DANCE

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

The minimum weekly rate was increased by 1% to £367 from April 2016.

(i) Dancer's Pension Scheme

The Equity Trustees for 2016 were Bennet Gartside from the Royal Ballet, Daniel Jones from English National Ballet and Jonathan Goddard. Hilary Hadley Head of the Live Performance Department continued to attend as an Observer. Steve Carrodus was appointed as the new Chair. The Scheme Administrators are Xafinity. The Statement of Investment Principals was revised during the year and the details posted on the Xafinity website where members can log into all the pension documentation. During 2016 there were a total of 995 members comprising 247 contributing members, 580 deferred members and 168 drawdown members.

(ii) Dancers Career Development

Dancer's Career Development consists of the Dance Companies Resettlement Fund and the Dancer's Trust. The Dance Companies provide the Fund with its resources through their Arts Council Grant by each contributing an annual sum equivalent to 2.5% per cent of their annual dancer's 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.

The Head of the Live Performance Department remained on the Board with Mickael Riviere from the Equity Council was nominated onto the Grants Committee. The Chair remained Zoe Van Zwanenberg. The organisation is staffed by an Executive Director, Grants and Career Officer, a part time Administrator and a part time Communications Officer. DCD continues to thrive and evolve for the benefit of all dancers. Following the reduction in Company contribution from 5% to 2.5% DCD is currently using its reserves to maintain the grants to the dancers which is unsustainable long term. A new partnership with the Royal Opera House Benevolent Fund helped to provide the Coaching and EVOLVE Workshops for independent dancers. Visits were made to the dancers in all of the contributing companies.

English National Ballet

a) Dancers

Tamara Rojo continued both as a dancer of the Company and as Artistic Director.

The Dancers elected James Forbat, Barry Drummond and Fernanda Oliveira as Equity Deputies.

Thanks are recorded to all the Deputies and Committee members who worked hard for all the Dancers throughout the year. Quarterly meetings were held with the English National Ballet Management and the Dancers Committee where there were regular business updates and various issues were raised including rehearsals, recordings, health and safety. Salaries were increased as follows by 2% from April 2016:

Principal	£47,685.73 (variable by negotiation)
First Soloist	£42,008.61
Soloist	£36,962.86
Junior Soloist	£33,481.61
First Artist	£32,912.59
Artist Yr 8	£31,045.03
Artist Yr 7	£30,737.07
Artist Yr 6	£30,452.85
Artist Yr 5	£30,214.44

Artist Yr 4	£28,887.15
Artist Yr 3	£27,606.79
Artist Yr 2	£26,650.38
Artist Yr 1	£25,004.79

b) Stage Management

Salaries increased by 2% from April:

Stage Manager	£38,270.89
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Birmingham Royal Ballet

The Birmingham Royal Ballet continues to produce high quality productions, performing at the company's base the Birmingham Hippodrome as well as touring within the UK.

Two Equity Deputies were appointed and the membership density was increased during 2016.

At the time of writing this report the BRB are evaluating how to react to a decision taken by the Birmingham City Council to reduce its funding of the company, this has delayed the implementation of the pay review. With the current rates of pay being,

1st & 2nd year corps -	£22,478.75
3rd year corps -	£24,332.94
4th year corps -	£25,925.85
5th year corps -	£27,778.92
First Artist -	£30,440.27
Soloist -	£36,260.51
First Soloist -	£43,679.99
Principal -	£47,654.00

Northern Ballet Theatre

NorthernNorthern Ballet

Throughout the year Northern Ballet continued to develop its prolific touring programme which includes mid-scale and full-scale touring productions, as well as children's ballets. Northern Ballet tours extensively in terms of both the number of productions and the number of venues visited across the length and breadth of the UK and 2016 saw an increase in the number of its touring weeks in the UK. Northern Ballet's children's ballets are now an established feature of its touring programme and this looks set to continue with Arts Council England Strategic Touring funds having been secured for its children's ballets.

During the year Northern Ballet's new production of 1984 was broadcast on BBC4. This was Northern Ballet's first full-length ballet to be televised in over 20 years. The production of 1984 was also live streamed on the BBC Arts website and on The Space and made available on the BBC iPlayer. Appropriate fees were negotiated for the dancers and stage managers for this online usage.

Once again Equity membership stood at close to 100% of the Northern Ballet dancers and this was maintained in no small part due to the work of the Equity Deputies, Ashley Dixon and Hannah Bateman.

Discussions began on renegotiating Northern Ballet's House Agreement and a renegotiated agreement should be agreed in early 2017.

A 2% pay increase for the dancers and stage management was negotiated for 2016-2017 which secured the following levels of pay:

Dancers	
Premier	£38,454
Leading Soloist Level 2	£36,300
Leading Soloist Level 1	£34,387
First Soloist	£33,639
Soloist	£31,741
Junior Soloist	£30,233
Coryphee	£29,394
Corps 5	£27,046
Corps 4	£25,907
Corps 3	£24,326

Corps 2	£22,881
Corps 1	£20,973

Stage Management

Stage Manager	£32,252
Deputy Stage Manager	£27,602
Assistant Stage Manager	£22,000

Scottish Ballet

The 2016/17 salaries (inclusive of the 0.5% pay rise) are:

Principal	£37,736
Soloist	£33,128
Coryphée	£29,091
Artist	£27,796

Stage Manager £29,956

Deputy Stage Manager £25,136

Rambert Dance Company

Pierre Tappon and Carolyn Bolton

A 2% financial increase was accepted by the dancers from April 2016

Apprentice 1	£20,486.86
Apprentice 2	£21,400.14
Dancer 1	£28,591.56
Dancer 2	£32,244.70

Meetings were held during the year to discuss changes to normal working hours during rehearsal periods at the London base, the designation of dress rehearsal and its meaningful application at Rambert together with a new clause concerning the provision of optimum working temperatures. The company were involved in live recordings which were transmitted on the BBC Arts Space. Thanks are recorded to Pierre and Carolyn for all their work on behalf of the Rambert dancers.

(ix) Royal Ballet

Romany Pajdak and James Hay were elected Deputies for the Royal Ballet company for the 2016/17 season. The dancers submitted a 3% claim and have been offered 1.5% which has been rejected. Discussions are taking place to formalise the custom and practices surrounding the summer tour to incorporate them into the Agreement.

Thanks are extended to the Deputies and the Committee members who helped with negotiations throughout the year.

Current rates up to 1st September 2016 are as follows:

Principals	NA	
Char Principal	£52,423.92	£4,368.66
1st Soloist	£52,423.92	£4,368.66
Soloist 9+ years	£48,888.24	£4,074.02
Soloist	£43,686.36	£3,640.53
1st Art 10+	£38,376.36	£3,198.03
1st Art 9th	£37,906.80	£3,158.90
1st Art 8th	£37,435.08	£3,119.64
1st Artist	£36,964.92	£3,080.41
8th Year	£34,612.44	£2,884.37
7th Year	£34,276.80	£2,856.40
6th Year	£33,951.96	£2,829.33
5th Year	£33,628.56	£2,802.38
4th Year	£32,329.08	£2,694.09
3rd Year	£31,031.16	£2,585.93
2nd Year	£29,731.56	£2,477.63
1st Year	£27,783.72	£2,315.31

The media payment increased to ££4,416.00

New Adventures/Equity Agreement for Performers and Stage Managers

2016 was the last year of a three year Agreement that commenced October 2014. The Company produced *Sleeping Beauty* and a new production *The Red Shoes* under the Agreement.

Salary rates are as follows:

Rehearsal salary	£436.23
Performance salary for first contract	£511.34
Performance salary for dancers previously Employed but new to production	£550.42
For those returning to Production	£565.24
Performance fee (principal)	£44.95
Performance fee (sub)	£33.82
UK touring allowance	£235

Dance Passport

In 2016 Equity were invited to take part in a Steering Group as part of a project initiated by the International Federation of Actors (FIA) to relaunch the Dance Passport in the form of a smart phone app. FIA have successfully applied for funding for the project from the European Commission. More Steering Group meetings will be held throughout 2017 and 2018, with the launch of the app scheduled for September 2018.

Before the launch of the app, members are still able to apply for the Dance Passport through contacting Equity Head Office.

Fit to Dance Space Charter

The Stage Committee's 2015 ARC Motion called on Equity's Freelance Dance Network and Dance Committee to highlight the special requirements of dance rehearsal spaces and consider how best to ensure that dancers and employers know what is needed. In response, Equity teamed up with One Dance UK to develop the 'Fit to Dance Space Charter', a 10 point code for dance audition and rehearsal spaces. Venues which have signed up to be identified as a Fit to Dance Space demonstrate a commitment to environmental conditions which are suitable for dance work. Those who adopt the Charter recognise that adhering to certain standards of safety in these spaces is vital for the long term health and safety of dancers. The Charter points are designed to be achievable by the largest and smallest dance rehearsal venues. 47 venues have so far signed up to the Charter, including large spaces such as Jerwood Space, Sadlers Wells and Royal Conservatoire of Scotland, plus smaller spaces such as Clarence Mews in London and Hype Dance Academy in Sheffield .

DanceEast Agreement on Choreographic Commissions

A policy on Choreographic Commissions was agreed between DanceEast and Equity to tackle low pay and poor conditions in commissioned dance work. The policy applies to all commissions awarded by DanceEast from 1st January 2017. The policy includes an obligation on choreographers receiving commissions to pay rates which are at least those agreed between Equity and the Independent Theatre Council in the Ethical Manager Agreement. The policy allows time for choreographers to apply to additional funding sources when a commission does not cover the cost of producing professional dance work. The policy also extends DanceEast's equal opportunities policies to all work produced through commissions and guarantees the provision of high quality dance facilities when rehearsal space is provided, in line with Equity's Fit to Dance Space Charter.

Dancers' Skillshare Workshops

In 2016 Equity's Freelance Dance Network launched an initiative to engage dancers and choreographers in discussions about rights, union activism, industry minimum standards, collective agreements and professional skills.

4 sessions were held in 2016, with more planned for 2017. The workshops, called 'Skillshare', focus on training and development, alongside presentations and talks from Network members and guest speakers.

Dance Passport and receive one in a digital format.

J. VARIETY, CIRCUS AND ENTERTAINERS

General

The The Live Entertainment Works campaign continued into 2016 with support from many venues around the UK who were contacted by branch members. The names of these venues were displayed on Equity's website. Activity on this campaign was gradually curtailed during the year and a working party from the Variety, Circus

and Entertainers Committee commenced work on a new campaign. The priority area identified was that many members working in variety, mainly on one-off bookings, were failing to obtain sufficient information from the bookers. This was making it very difficult to take up the matter formally if something went wrong. A campaign to raise awareness and provide guidance in making contracts was formulated and will proceed into 2017. The working party will also be working on an event for 2017 to mark the 50th anniversary of the Variety Artistes' Federation (VAF) being incorporated into Equity and the 110th anniversary of the formation of the VAF. Communications between staff, committees and members in the sector is being improved through the use of networks. The Equity Comedians' Network, which was launched in 2015, continued to develop further in 2016 with regular meetings of the working group and two open meetings, one in London and one in Edinburgh. Equity also launched another network in 2016, for Puppeteers. This covers puppeteers in theatre and recorded media as well as variety and held two meetings before the end of the year.

London variety members welcomed the London Mayor's appointment of a Night Czar, Amy Lamé, whom they hope will be able to address some of their concerns about closure of entertainment venues.

Members who had been involved with entertaining the military again represented Equity at the Remembrance Sunday Parade at the Cenotaph in November with the contingent organised and led by Susan Paule.

Membership

New membership in the variety and circus sector showed a healthy increase on the previous year, the main increase coming from circus and variety performers with a slight drop in variety singers and dancers.

When performing 'Act as Known' whether in private or public venues or spaces, it is often required that performers hold public liability insurance. The cost of Equity membership, which includes this and many other benefits such as: Accident and Backstage Cover insurance; legal services; tax advice and the network of branches makes membership attractive to performers working in this field.

There are some fixed workplaces in this field, mainly seasonal, which engage performers on longer term contracts. These include theme parks, visitor attractions, holiday parks and circuses and the main ones will be visited by Equity's Industrial, Regional and National Organisers and Recruitment Organisers. Predominantly, however, members are engaged on single-date or short term contracts to perform their own act. In order to meet those performers Equity's Organisers and / or activists will do so by attending specialist events which they attend or through open meetings. In 2015 Equity had a presence at the following: the Blackpool Magicians' Club Convention, the Leicester Comedy Festival, Brighton and Edinburgh Festivals and the Comedy International Conference for comedy; the May Fayre in Covent Garden for Punch and Judy; Kidology in Wolverhampton and Clowns International in Bognor Regis for children's entertainers; the Winchester Hat Fair, Busk in London events and the Brighton, Glastonbury and Edinburgh Festivals for street arts, comedy and circus; Keeping it Live! in Northampton and Blackpool for cabaret acts, principally singers; the Blackpool Museum Project for variety and the Move It! dance event in London. In addition to these events and the fixed workplace Equity Organisers also speak to students at full time vocational education courses such as circus schools. Equity's Variety Branch officers also assist with such activities as well as organising their own attendance at local events.

Branches

Equity has 16 Variety Branches covering most areas of the UK including Scotland and Northern Ireland which hold meetings for their members. Branches meet at least four times a year including an Annual General Meeting although most meet more regularly than this, often using a regular pattern such as the second Monday of the month. Variety Branches are a resource for members to find out what is going on in the industry and within the union and to seek relevant advice from their fellow professionals and staff and can also get involved in local or wider union campaigns.

Branches receive funding from the union centrally, depending on the numbers on their register, and this is to be used specifically for campaigning, organising and educational purposes. This can include organising showcases or workshops for members and some have had their own banners made for campaigning activity. Branches also raise their own funds for social or benevolent purposes.

Typically branches will arrange talks and presentations by relevant industry guest speakers and social events as part of their programme. Branches also form a central part of the democratic structure of the union with each branch being entitled to put a motion and an amendment to the Annual Representative Conference and to send representatives.

Branches can communicate with their members via electronic newsletters, websites, by post and via the Equity Magazine, all provided by the union. Many branches also use their own social media such as Facebook and Twitter.

Some Branch Secretaries are able to provide contractual advice and assistance to members when Equity staff may be unavailable and may also receive job information from local employers which they can advertise to members. Variety Branch Secretaries met as a group with staff and also with the Variety, Circus and Entertainers Committee and further with the General Branch Secretaries.

Variety Branch Secretaries were saddened by the loss of Mandelea, Branch Secretary of the Birmingham Variety Branch, in November.

A list of Variety Branch Chairs and Branch Secretaries and the members of the Variety, Circus and Entertainers Committee can be found in the Appendix.

Variety and Light Entertainment Council

This body comprises Equity, the Musicians' Union, the Agents' Association and representatives of management bodies. The other member organisations are: Association of Circus Proprietors, Institute for Sport, Parks and Leisure, Licensees Unite, Society of London Theatre and the UK Theatre Association and the Institute of Entertainment and Arts Management (IEAM).

The Joint Secretaries of the VLEC are Kenneth Earle of the Agents' Association and Christine Payne of Equity. They are responsible for the general administration of the Council and the day-to-day running of the organisation. Meetings rotate between the offices of Equity, the Musicians' Union, the Agents' Association and UK Theatre with the chairmanship alternating between the Joint Secretaries. Equity is represented at meetings by its elected Variety, Circus and Entertainment councillors along with chair and vice chair of the VLEC.

The principal function of the VLEC is to ensure good practice in the variety and light entertainment industry, to ensure the appropriate contract is used for every engagement and to assist in the resolution of disputes either formally or informally. There were no formal dispute hearings in 2016.

During 2016 the VLEC made some further amendments to its 'Act as Known' contract and worked on producing an electronic version which would be usable on computers, tablets and smartphones. Some amendments to the Circus contract were also endorsed. The VLEC also amended its constitution such that it no longer handles finance and therefore does not need to maintain accounts and pay for an annual audit. The remaining funds of the body are held in contingency for historic deposits which it might be required to return.

The VLEC met three times during 2016 and discussed changes to Agency Regulations, cancellation clauses in agents' contracts, barring clauses in contracts, ticketing legislation, consumer protection legislation, HMRC digital tax consultation, Class 2 National Insurance abolition, stage hypnotist licensing fees, Lords' Committee on licensing and photo copyright.

VLEC Contracts

There were minor changes made to the VLEC 'Act as Known' contract, the Circus Contract and the rates on the Floorshow and Choreographers contracts were revised as detailed below.

(a) VLEC Act As Known Contract

This contract is still considered to be the benchmark for booking acts particularly for one-off performances or short runs. The contracts are available in both printed duplicate form and in electronic format. Further progress was made in making the electronic format more compatible with modern devices and improving the layout. Work on this will continue.

(b) VLEC Floorshow Contract

This year, an increase to the rates of 3% was agreed on all financial items except the subsistence and touring allowance, which increased in line with UK Theatre theatrical contracts.

These rates are in place from 1st November 2016 to 31st October 2017. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£454.00 per week
Twice Nightly (up to 12 performances a week)	£488.00 per week
Subsistence (first 10 weeks)	£130.00 per week
Touring Allowance	£235.00 per week
Understudy Payment (per week)	£42.40
Understudy Payment Lead Role (per performance)	£51.80
Understudy Payment Other Role (per performance)	£30.60

Understudy Payment Ceiling	£98.30
Photocalls	£31.20
Public Holiday Performances	£76.50
Illness Payment Ceiling	£76.50

(c) Choreographers' Contract

The Choreographers' Contract is in place until January 2019. The contract is for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows and Trade Shows. The agreement allows for the rates to increase by RPI + 1% in January each year. RPI for December 2016 was 2.5% so a rate increase of 3.5% was implemented.

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

	2016	From 2nd January 2017
Cruise Ship	£3,427	£3,547
Holiday Camp / Theme Park	£2,568	£2,658
Floorshow	£2,568	£2,658

For any work in excess of the 3 weeks an additional fee of not less than £855 (£885 from 2nd January 2017) per week or part thereof will be paid.

Daily Rate £260 (£269 from 2nd January 2017)

(d) 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 has a disputes procedure similar to the other VLEC contracts. The Association of Circus Proprietors appointed a new Secretary during 2016 so proposed amendments to update the contract were approved. The amendments were mainly to take into account changes to work permits for non EU performers, the Low Emission Zone in London and to tax legislation. There were no formal disputes on this contract in 2016.

Legal Claims

A key service provided to members is the handling of legal claims and this is a major benefit of membership for those working in the variety and circus sector. This is because a majority of their work consists of one-off bookings made by a wide range of bookers from corporations through to members of the public rather than through regular employers. Although there are standard contracts available for members to use for bookings such as the National Standard Contract or the Variety and Light Entertainment Council 'Act as Known' contract these are not always convenient. Members' bookings often come via electronic means such as email, websites, text message and social networking such as Facebook or just over the phone verbally and can be at short notice. Such agreements are binding but care needs to be exercised to ensure that all the booker's details are fully recorded including a postal address should there be any problems further down the line. A campaign aimed at providing support and advice for members on this was developed during 2016 for rollout in 2017 to address problems that have arisen. Bookings can also be made by or through agents either working in the capacity of employment agencies where they take a percentage commission of the artist's fee or employment businesses where a net fee is agreed between the agent and artist.

A majority of these legal claims arise from breaches of contract, usually in the form of cancellations or non-payments for entertainment work. When disputes arise and are referred to Equity they are handled by the Regional, National or Specialist Organiser which covers the geographical area where the booker is based. Should an amicable solution not be found by negotiation with the booker most can be resolved using the County Court. If appropriate, claims can be referred for mediation through the County Court and this has been successful with some cases. Most claims will be allocated to the Small Claims Track as they will be below the £10,000 limit. In the case of late payments, charges are normally applied in accordance with the Late Payment of Commercial Debts (Interest) Act 1998 if the matter goes to court.

In small claims cases the court fees are outlaid by Equity and will be recovered from the other party if the case is

successful. Once a judgment has been secured Equity will also instruct on enforcement proceedings. This is done through a variety of means including the use of High Court Enforcement Officers if the judgment debt is at least £600.

Equity supported a member in a high profile High Court claim in 2016 against an injunction being applied against him based on a barring clause in a contract with a previous employer. This clause prevented the member appearing within a wide geographical radius for a year. Equity was successful in defeating the injunction although this was due to the applicant's time delay in applying for the injunction rather than because the clause in the contract was unfair. Equity will therefore ensure that members are advised to read such clauses carefully before signing such contracts.

Equity is frequently consulted by members on copyright, trademark and other intellectual property issues, mainly to do with act names, photographs and video online. Although Equity can't take up these cases formally advice has been given on how to resolve disputes using amicable means or ultimately refer cases to the Intellectual Property Enterprise Court for resolution.

For members engaged on longer term employment type contracts such as those with holiday camps, visitor attractions and theme parks disputes would normally be dealt with differently using workplace procedures such as disciplinary and grievance. Members may request being accompanied to hearings for these, or there may be a dispute may be about holiday pay, the national minimum wage, unfair dismissal or discrimination. If unresolved through negotiation they may need to be pursued through the Employment Tribunal starting, with ACAS Early Conciliation, with the fees being outlaid by Equity.

The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £120,842 on behalf of members in 2016 representing something like 206 individual claims. A further amount was recovered via our network of regional solicitors on behalf of members. This does not include personal injury claims which are dealt with via our specialist solicitors.

Children's Entertainers

There are currently over 2200 children's entertainers registered with Equity, an increase of over 200 during the year. Children's entertainers use a variety of different skills such as juggling, unicycling, magic, face-painting, clowning and circus skill workshops and work in private homes, pubs and clubs and local authority venues such as schools and libraries. Equity's National Standard Contract is available and ideal for members to use for some bookings.

An open meeting of children's entertainers was held in London in October 2016, a regular and well attended annual event, with constructive discussions on relevant industry topics. Once such topic was the 'creepy clown' craze stories that had been appearing in the press and were having a negative effect on some people's work. Equity needed to intervene on a number of occasions where the press used images of Equity members who were clowns to illustrate these stories.

Equity also made representations to Barry Town Council regarding their ban of Punch and Judy performances as they were said to promote domestic violence. This matter was still unresolved at the end of 2016.

Children's entertainers get involved within the democratic structure of the union being represented on the Equity Council, the Variety, Circus and Entertainers Committee and on variety branch committees.

Circus Artists

The key employers in the commercial sector of circus use the VLEC Circus Contract negotiated between Equity and the Association of Circus Proprietors (ACP) for their touring tented seasons. This contract, which is for 'Act as Known' bookings and does not include minimum rates, was updated by the VLEC in 2016.

The first steps were made towards the setting up of a circus network to connect practitioners in the industry as artists find it difficult to attend meetings during the circus season. This is being co-ordinated by two members of the Variety, Circus and Entertainers Committee who work in circus along with a working party they have put together. An initial meeting took place at the end of the year and another is scheduled for early in 2017.

Equity is on the board and a trustee of the Circus Development Agency (CDA), formerly Circus Arts Forum, which is a registered charity. The aim of the body is to provide an information support network and advocacy body for the circus industry, largely through its website and occasional conferences and meetings.

Comedians

The Equity Comedians' Network, launched in 2015, continued to grow and develop in 2016 and there are around 350 members registered with the network Facebook group or emailing list. The standard contract was taken up by more promoters and venues during the year and continued to gain support. The steering group for

the Network also arranged for two open meetings to discuss the issue of low or no pay gigs which were held in Edinburgh during the festival and later in the year in London. The overwhelming feeling was that while it could be acceptable to be paid a low fee or perform for free when trying new material or to gain experience this should not become the norm. The steering group agreed to work on a policy to tackle the issue as a priority for 2017.

Puppeteers

There are over 800 members who are registered as puppeteers with Equity and their work will span all genres with some also working as designers and makers of puppets. Following consultation with some members in the sector Equity set up a Puppeteers Network. An initial open meeting was held in September at Guild House and was oversubscribed and laid some of the groundwork for what the Network could aim to achieve. A second meeting held in November discussed in more detail the issues in theatre, live performance and recorded media and set a work programme for 2017.

Stage Hypnotists

Equity continues to make available a reasonably priced public liability insurance policy for stage hypnotists through insurance providers to Hiscox. This has been taken up by a number of stage hypnotists. Those wishing to take out the insurance have to be endorsed by a joint industry panel through the Variety and Light Entertainment Council and agree to abide by a code of conduct.

Equity also assisted some members with licensing issues where the fees set by licensing authorities were unfairly high.

Street Performers

Equity continued to liaise with Busk in London and hosted open meetings for performers working in London and attended meetings at City Hall. More new pitches for performers were introduced around the West End and in several other inner London boroughs as well as some terminus train stations. Elsewhere there were problems in Durham and Whitby with systems being introduced by councils making it more difficult for buskers to work. These were addressed through Equity's regional officials and branch members working with the authorities. At the end of 2016 another issue arose at Windsor and Eton which was still ongoing at the end of the year.

The top up fire public liability insurance policy was being used by around 475 members and is considered to be very good value.

Equity has maintained links with Independent Street Arts Network (ISAN) and National Association of Street Artists (NASA).

Social, Working Men's and Other Clubs

Clubs remain a major source of work in some areas, mainly for vocalists and comedians, with the highest level of activity concentrated in the North East including Humberside, the North West particularly Blackpool and parts of the Midlands. In those areas particularly Variety Branches regularly meet with local concert secretaries' federations.

There is a contract drawn up between Equity and Committee of Registered Clubs Association (CORCA) which is available to be used by the constituent bodies of CORCA for artists who perform in their clubs. CORCA is administrated by the Working Men's Club Institute Union (WMCIU) and also comprises the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs.

Holiday Centres, Theme Parks and Visitor Attractions

The larger holiday parks traditionally employ a range of performers to provide evening and daytime entertainment for guests and it is a thriving scene. The evening entertainment is usually cabaret style provided by both resident and guest entertainers and the daytime activities are more often aimed at children with puppet shows, costume characters, circus skills workshops and other forms of children's entertainment. Equity officials visit the main sites and maintain positive relationships with the managements.

Theme parks and visitor attractions also use actors and entertainers either in costume character roles, in 'scare' installations or in shows. Heritage sites also regularly use actors and other performers in period costumes either performing roles or as tour guides to animate the sites. Equity has recognition with some employers in this field.

Overseas and Cruise

Work is in progress to establish an international cruise agreement for entertainers through the International Transport Federation (ITF). Actors' Equity (USA) are in the advanced stages of discussion with employers based in the USA and this activity is supported by Equity along with the Canadian and Australian performers' unions. The ITF approved the model clauses for entertainers that were drafted by Equity and Actors' Equity and the next step is for employers to adopt these. This work will continue in 2017.

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

EuroFIA, the European group of the International Federation of Actors promulgates Equity's model clauses for overseas dance work for other European unions and employers to use in their contracts for dance. These clauses are also available on Equity's website as guidance for members working overseas.

Contact details of overseas performing unions is also made available to performers working on overseas contracts through the Dance Passport so that they are able to get assistance overseas in an emergency and know what other facilities may be available to them.

Disclosure and Barring Service

Equity produced an introductory sheet to the Disclosure and Barring Service (DBS) aimed at employers to try to reduce the misunderstandings that existed as to when a DBS check is legally required. Members can send this sheet to an employer if they are wrongly being asked for a check. Equity's Job Information Service is also ensuring that only those jobs that actually require a DBS check are advertised as such. The open meeting of children's entertainers towards the end of 2016 seemed to indicate that the situation had improved but it will continue to be monitored.

K. LOW PAY NO PAY

2016 was the second year of the union-wide low pay no pay campaign - Professionally Made Professionally Paid. The campaign seeks to tackle low and no pay in all areas of work where these are issues for members.

Live Performance

Following its update in 2015, the Equity Fringe Agreement was promoted to unfunded fringe employers, and adopted by a significant number of producers in the sector.

During 2016 over 100 productions used the Agreement as the basis of their contracts. 7 producing venues and 14 production companies committed to using the agreement on an ongoing basis, as well as 60 productions which used the agreement on a trial basis. Since the launch of Professionally Made Professionally Paid over 1000 artists have been engaged on the Agreement, bringing over £1.5million in wages into the sector.

Recorded media

Unpaid work on student and independent films continue to be a serious source of concern to many Equity members. An agreement was signed with the London Film School, ensuring the use of the Equity Student Film Contract for all engagement of performers by LFS students producing graduating films.

National Minimum Wage enforcement

Equity continues to engage with representatives of agencies responsible for national minimum wage compliance. The Low Pay No Pay Organiser attends quarterly meetings of the TUC NMW enforcement group, and along with sister entertainment unions continues to press for sector specific guidance and enforcement.

CHAPTER 4:

RECORDED MEDIA

GENERAL

2016 like the previous years was extremely busy for the Equity staff in the Recorded Media department with the Specialist Industrial Organisers in near constant negotiations with the BBC, ITV, PACT, BSKYB, C4 and S4C. All parts of the audio visual industries continue to face the challenges of technological advances and real financial constraints on broadcasters and producers. The fragmentation of the industry into different means of delivery of members work continues apace. Performances by our members in TV and Film are available to the consumer via our primary channels, catch-up services (such as the BBC iPlayer, 4oD, ITV.com, SKY Anytime and 5 on-demand), use on the broadcasters family of channels (such as BBC3/4, E4/More 4, ITV2/3/4 etc), download to own services (such as Apples iTunes), overseas sales, video/DVD, Subscription video on demand (SVoD) and back again through a process of repeats. Equity has had to adapt and develop its response to these new and changing means of delivery and has deployed residual, royalty and collective licence structures to ensure remuneration to members for the exploitation their performance.

The primary broadcasters catch up services have maintained their popularity and reach to the consumers across platform delivery systems such as smart TV's, PC's, smart phones, tablets, broadband, freesat, freeview and games consoles etc during 2015 an extension to the Equity/ITV catch up service was agreed for a two year period and 2015 will see negotiations commence to extend the BBC iPlayer service and 4oD/4Seven agreements. The agreement with BSKYB covering their own catch up service SKY Anytime and SKY Go was agreed. Equity continues to negotiate complex agreements with the broadcasters to ensure that members whose work appears on these platforms receive payment.

2015 saw the conclusion of a 12 month agreement with PACT for TV productions which included pre purchase arrangements for SVoD, DTO/EST, introduction of licence periods for productions made for the UK secondary market and an 8% increase in fees, and 2016 saw the commencement of discussions with PACT for the revision of the agreement (a report on this is elsewhere in the Annual report) The staff has been extremely fastidious in dealing with the new areas of exploitation such as SVoD to ensure that when the royalty is applied to sales to these SVoD providers such as Netflix, Hulu and Amazon the royalty is applied at the correct point in the revenue stream and that any deductions are transparent, appropriate and proportionate. During the year the staff negotiators and Screen & New Media Committee successfully negotiated four agreements with independent producers commissioned by Netflix for first use on Netflix, Equity is the first Union outside of the US to reach such agreements and we continue to talk directly with Netflix with a view to reach an agreement directly with them. Productions continue to be commissioned in the UK for not only Netflix but also Amazon and other free VoD platforms in the US.

2016 will see further and more substantive negotiations with the BBC to revise the agreement and in addition exploratory meetings have taken place with the BBC around the industrial issues of the launch of BBC Studios who will be able to compete for commissions from the BBC in addition to commissions for any other TV or new media platform. Clearly this will prove a challenge for the Union terms of negotiating new agreements.

The video/DVD market continues to decline and morph into a Christmas box set market with sales outside of the Christmas period dwindling. The cost incurred by the manufacture and distribution of box sets has increased but the volume sales are higher as if the cost per unit which should me relatively healthy returns to members within the context of a declining market. Download to Own (DTO) continues to make small inroads into the wider home entertainment market with Apple/iTunes taking the lions share. Where productions are sold via DTO the Union has in place the royalty based on the download price with an agreed level of deductions. Even this new platform is subject to change and the taste of consumers. Historically DTO of a film or TV programme could only really be done by way of saving it, once downloaded, on an individual's PC. With the migration of use from PC's to smart phones/tablets and other mobile devices DTO suffered because of restrictions of storage capacity but the consumer can now store their purchase via the cloud or other similar systems and the consumer can then streaming the programme/film to their preferred device. The DTO market still remains small but increasing but isn't of the same size as subscription based services. The complex financial arrangements on any TV production and diminution of traditional sources of finance ie broadcasters means that additional production investment is sought from those platforms operating a DTO service or those companies wishing to pre-purchase such rights

The level of TV production remains healthy and 2016 saw an increase of overseas investment and producers in the UK, the majority of who are from the USA who have been encouraged to come to the UK because of the tax breaks available on high end television, defined as in excess of £1m per episode. US companies are investing in productions in exchange for rights and we are seeing an increase in productions in the UK but for primary transmission in the US and elsewhere. The complexities of business models whereby rights in productions are acquired present the negotiators with challenges as most of the additional rights packages are detailed with special stipulations attached to contracts which are lengthy and require a level of scrutiny from our agent colleagues and staff in Recorded Media department.

New record for inward investment to the UK from film and TV in 2016: inward investment film production reaches £1.35 billion, a 18% increase on 2015; inward investment high-end TV reaches highest level ever at £478 million (Source BFI)

Whilst 2015 also saw the introduction of a games tax break 2016 was a little disappointing with the closure of Guerrilla Studios and the rumoured close of Lionhead. Equity continues to lobby various trade associations and government agencies on the lack of collectively bargained agreements for our members working as voice over's and/or providing performance capture work. The Recorded Media department has developed a Games Industry strategy and is working with members, agents and the producing community to address model contracts.

The Recorded Media staff and the Cinema Films Working Group successfully negotiated a revised Cinema Films Agreement, details of which are covered elsewhere in this Annual Report and the year saw the conclusion of after 4 years of the audit of various US studios and after an even longer period of negotiations with PACT and the AMPTP an agreement was concluded to introduce a payment for older films, since 1981, made under a union agreement being made available on new media platforms. Again all of this is covered elsewhere in the Annual report.

2015 saw for the first time agreements negotiated covering voice over engagements for independent radio commercials, this is the very first time such agreements have been reached with Global, Bauer and 2016 saw two more agreements with the Wireless Group and KMFm. The departmental staff and the incredibly helpful, hardworking and knowledgeable Radio Commercials Working Party are looking at alternative methods of calculating fees and uses.

The Screen & New Media Committee has identified as a priority to seek to progress discussions for a new TV Commercials Agreement during 2016/2017 and whilst the discussions are very slow meetings are scheduled for early March.

Initial discussions took place in 2016 with the broadcasters and producers around a template agreement for the engagement of children ion film and TV productions. Further discussions will take place during 2017 will see those discussions intensify.

The Recorded Media Department continues to undertake studio, set and location visits across the UK. During 2016 we continued the drive to reach members directly in their workplace and during 2016 we launched a films recruitment campaign on the back of the successful concluded films negotiations. The Recorded Media dept continues to work very hard in recruitment and retention through its own dedicated Recruitment and Retention Organiser and who in conjunction with Equity's R&R Team launched a 100% campaign whereby we hope to push membership in the standing TV continuing dramas as close to 100% as possible and during the course of 2016 we saw real statistical improvements in membership density across TV and film casts.

With the industry now moving towards a truly global business Equity and the Recorded Media department has played its part on the international stage by working closely with our sister Unions SAG-AFTRA, ACTRA, MEAA and SAGA as the only realistic response to the global nature of the industry is a global organised Union response.

The Recorded Media Department, the Personal Managers Association (PMA) and the Co-operative Personal Managers Association continue to enjoy a fruitful relationship all issues pertinent to the industry and members of both agents' organisations continue to play their specific and valuable role in the process of negotiations.

Recruitment and Retention Organiser- Recorded Media

Over the course of 2016, an average of three to four visits were undertaken per week on Recorded Media contracts nationally. The number of individual productions visited was 173, with many of these productions being

visited multiple times.

The 100% Campaign in long running drama's (Eastenders, Coronation Street, Holby City, Emmerdale, Dr who, Pobol Y Cwm, Doctors, Hollyoaks, River City) has been continuing with success, the largest increase being in Hollyoaks, where membership has increased from 37% in 2015 to 64% in 2016. This can be put down to more frequent cast visits, and increased company morale due to industrial work undertaken by organisers in the region. Eastenders has also seen a 9% increase in membership, and has for the first time started an Equity Cast Forum, where the Equity Dep Adam Woodyatt, along with Equity's BBC Organiser and Recruitment and Retention Organiser, meet with the production team to raise and resolve any ongoing company issues. Holby City also uses this format which has been running successfully with a very engaged Equity Dep.

A new scheme involving Recruitment and Retention in the area of Audio work has been ongoing. A specialist roving Equity Deputy for Audio has been Elected – David John – who has been successfully recruiting new Equity members who work in Audio. A number of studio days also took place where Equity would be based at recording studios to access members working in that field that we would not normally have access to. This has been particularly successful at the Soundhouse Recording studio.

Recruitment in Cinema Film in 2016 was high, and increased by 95% on 2015. This was driven by a recruitment campaign on the back of the new Cinema Films agreement, where non-members of the union were informed of the achievements of the union and encouraged to join. Three studio days were also undertaken in film studios including Pinewood, Shepperton and also an open day at the Actors Centre.

A. CINEMA FILMS

On 4th January 2016 the renegotiated Cinema Films Agreement ("CFA") came into effect. This introduced significant improvements including an overall increase of 8% on all fees in 2016 alone. Other noteworthy changes included:

1. Enhanced escrow caps increased from £7,000 per artist to £10,000 per artist meaning increased protection if there are issues of non-payment.
2. Improved working conditions clauses and new provisions defining minimum rest periods and penalty payments where these are curtailed.
3. A breakthrough in the form of a new Appendix setting out minimum terms for performance capture work thereby formally recognising a previously overlooked area of performance.
4. A review of the late payment penalty clauses (the cap for penalties on engagement fees has risen from £100 to £1,000 and secondary payments are now also subject to interest on late payment).
5. The introduction of a "New Use" and "New Right" Royalty provision to be triggered automatically in the eventuality that a new right is enacted or a new platform arises through which to exploit a film.
6. Improvements to the pre-existing "Option B" Royalty structure and the introduction of an alternative "Option C" which provides enhancements to the "Option B" Royalty structure (including for the very first time a Royalty on US television uses) in exchange for the clearance of ancillary rights such as merchandising.
7. The realisation of a long-term ambition that producers pay an administration fee to cover the union's costs in relation to the processing and distribution of Net Profit / Royalty payments.

These new terms appear to have been operating very well to date.

Film production in the UK, as reported by a number of industry sources, looks to be at a record high. Broadly defined, so as to include inward investment, UK feature film production spend in 2016 is up 13% on 2015 (statistics provided by the BFI). Interestingly, this percentage increase mirrors that of the number of film productions utilising the CFA in 2016 - a total of 110 films registered, up on 97 in 2015.

It is worth noting the continuing influx of Hollywood features to the UK. Disney and Warner Brothers, in particular, made numerous films here last year; perhaps not surprising given that both have invested in studio space / stages in the UK for the long-term. 2016 saw the introduction of the new Option C royalty structure (as above), elected by five studio films. Alongside the 31 Option B studio films registered last year this presents a 33.5% increase on films budgeted in excess of £20 million when compared with 2015. Also of interest is the registration of a couple of animation feature films under the CFA, something that we have not seen for a while.

In the independent sector (Option A films) the volume of Equity production is also up on 2015, albeit that this growth is outpaced by inward investment. 2016 saw 74 Option A films register, an increase of 5.75% on 2015.

Low Budget film production is up slightly, showing a good spread of employment for Equity members.

Equally encouraging, membership levels are broadly reflective of the increase in production. 2016 saw the launch of a Films Campaign targeting performers who have worked on Equity Film productions. This included a round of "studio days" where Equity staff temporarily based themselves in key film production hubs in and around London as well as a mass mail out. The value of this exercise was borne out by eighty-eight new members / re-joins to the union.

In terms of production, uptake of the CFA can be split out as follows:

Full Budget (£3 million or over)	79
Low Budget (£1 million - £3 million)	14
Very Low Budget (under £1 million)	17
Total – 110	
Option A (Net profit share participation)	74
Option B (Royalty payments)	31
Option C (Enhanced Royalty payments)	5
Total – 110	

Of these 110 productions, 99 registered with PACT while 11 registered direct with Equity thereby generating an additional source of income for the union in 2016 by way of facilitation charges of £22,750 plus VAT.

Minimum feature film rates and key terms effective up to and including 5th April 2017 are show below:

Actors, dancers and now including eligible capture performances

	Daily Basic	Daily inc use fees
Full Budget (£3 million or over)	£132	£501.60
Low Budget (£1 million - £3 million)	£132	£231
Very Low Budget (under £1 million)	£132	£198
	Weekly Basic	Weekly inc use fees
Full Budget (£3 million or over)	£528	£2,006.40
Low Budget (£1 million - £3 million)	£528	£924
Very Low Budget (under £1 million)	£528	£792

Stunts

Stunt performer daily	£553 inc use fees
Stunt performer weekly	£2,212 inc use fees
Stunt co-ordinator daily	£702 inc use fees
Stunt co-ordinator weekly	£2,808 inc use fees

Stunt insurance daily	£17
Stunt insurance weekly	£34
Voices (per 4 hour session)	

ADR session rate £288.50 inc use fees

ADR session rate

(Low Budget / Very Low Budget) £94 exc use fees (+75% for Low Budget films and +50% for Very Low Budget films)

Revoicing / Commentary £98.50 exc use fees (+280% full budget / 75% for Low Budget films and +50% for Very Low Budget films)

Session Singers

Scale 1

1-36 hours £126 per hour
(£252 per 2hr session)

Scale 2

37-350 hours £93 per hour

(£186 per 2hr session)

Scale 3

351-800 hours £ 84 per hour

(£252 per 3hr session)

Scale 4

801 hours and over £62 per hour

(£186 per 3hr session)

Holiday pay

Payable on all attendances, daily £15

Daily Late Payment Penalty £10 per day subject to a maximum of £1,000

Penalty for broken Daily/Weekly

rest periods Overtime payment for those hours by which rest period is curtailed

Escrow Cap of £5,000 per week, max of two weeks

Terms of engagement

- Working day/night - 10 hours including 1 hour for lunch
- Continuous working day - 8 hrs between 7am & 7pm, which must include a running buffet for the artists
- Time spent in makeup, hairdressing and wardrobe is included as part of the working day
- Payment is on a weekly basis and is due by Friday of the week following that in which the work is done
- Nightwork - basic fee + 50% daily fee
- Work on Sixth day - additional daily fee
- Work on Seventh day and declared holiday - basic fee + 50% daily fee
- Daily rest period – normally 12 consecutive hours between calls but can be reduced to a minimum of 11 consecutive hours as a result of production demands
- Weekly rest period – normally 24 consecutive hours during a 7 day period but can be reduced to a minimum of either 2 rest periods of 24 consecutive hours each during a 14 day period or 1 rest period of 48 consecutive hours during a 14 day period
- Rest break – uninterrupted rest break of 20 minutes no later than 6 hours from call time (including hair/make up etc) or six hours from last rest break

Student / Non-commercial Film Agreements

Both the Equity Student Film Contract and the Equity Non-Commercial Film Contract have continued to grow in popularity with members and producers alike. The minimum rate under the Non-Commercial Film Contract has been raised to £132 and Holiday Pay to £15 in line with the basic rate under the CFA. The template contracts can be accessed from the Equity website and are free to use.

B. TELEVISION

Independent Television Production

Agreement for Main, Walk-on and Background Artists

2016 saw exploratory meetings take place with PACT officials and producers to agree provisions within the 2015 agreement which we believe need to be revised. It has been agreed that initial discussions will look at revise the percentages attached to the SVoD pre-purchases, increasing the licence periods with accompanying percentage increases, overhaul SVoD 2nd window provisions to make it more reflective of the industry, look again at the value of the 35% pre-purchase and insert pre-existing SVoD original production provisions into the main agreement. Equity has worked closely with the Screen and New Media Committee and the Personal Managers Association (PMA) who have been invaluable to the Equity to the Equity negotiators. The Screen & New Media Committee has established a Television Working Party comprised of members of the committee, representatives from the agent community and staff members to progress the negotiations. In addition to the initial areas of negotiations, detailed above, complex issues will be addressed including but not limited to; increase in fees, UK terrestrial (primary channel) repeats, US TV percentages along with over the top (OTT) requirements, video/DVD, enhanced audit provisions, assumption provisions, casting, equal opportunities, diversity and not forgetting the tidying up of many other provisions.

Like 2015, 2016 was a very busy year in terms of the volume of production with a marked increase in the number

of productions commissioned by US broadcasters and/or receiving funding from US financiers in exchange for rights acquisition. Tax breaks/relief on offer for high end TV has certainly played a large part in attracting overseas investment in the UK TV industry, primarily from the US. The UK broadcasters continue to commission work from the independent sector, particularly SKY along with BBC, ITV and C4 although most of the UK broadcasters recognise that the industry continues to change particularly with the impact of subscription video on demand (SVoD) platforms such as Netflix and Amazon, both platforms commission original work, invest in UK TV production and acquire existing product.

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

ITV

Negotiations with ITV for a new ITV Agreement continue apace with fixed and regular meetings now in place for the entire year. Although a conclusion to the negotiations may not be imminent they are progressing beyond that of previous attempts. Currently the ITV/Equity agreement applies only to the continuing dramas, Coronation Street and Emmerdale with all other commissioned content adhering to the Equity/PACT Agreement. The negotiations have demonstrated that ITV have a desire to collate a brand new agreement based upon the existing ITV and PACT agreements which would cover both continuing drama and all other commissioned content. With the basic premise having been agreed, this year will see a real drive to flesh out such proposals and get them ensconced within a readable format.

Further to a new ITV contract, Equity's negotiations with ITV resulted in a 2% increase in all fees as of December 2016. This actually resulted in a 4% increase in the minimum episode fee as a result of a 2% increase on that fee alone in February 2016.

Day to day issues which arise on ITV productions continue to be dealt with on an ongoing basis. Staff from the Manchester office in conjunction with London based staff have built up and maintained fruitful relationships with cast members and deps on Coronation Street and Emmerdale with regular forum meetings occurring throughout the year. Negotiations are continuing to attempt to resolve an issue with maternity pay on these productions. Equity successfully negotiated a relaxing of the rules relating to the calibre and amount of voice over work cast members of the productions can undertake, the news of which was very well received by the cast.

Since 2007 Equity has negotiated an agreement with ITV for the use of content made and commissioned by ITV on the ITV Player video on demand/catch up service currently entitled ITV Hub. A two year deal was agreed upon the following figures and Equity engaged the services of BECS to distribute the monies arising from this agreement. Negotiations will commence in early 2017 for an extension to the agreement for 2017/2018.

With Equity now undertaking distribution payments negotiations have now resumed with ITV to reach another two year deal in relation to ITV Hub content.

BBC

Television Agreement

Equity and the BBC met throughout the year to deal with ongoing production issues, compliance of the agreement and dealt with circumstances where further rights were required. The Agreement was reviewed during the year to ensure there was clarity on certain terms and to include all side deals previously agreed. An updated version was published in June and included the terms agreed for BBC Three online.

BBC Three Online

In February BBC Three moved online and an agreement was made for the engagement of artists on a non-precedential basis for a trial period of 2 years. The terms agreed are:

ORIGINATIONS – LONG FORM

An engagement fee of 165% to apply to both in-house and independently produced programmes on a non-precedential basis for a trial period of 2 years.

The fee acquires:

- 27 months use online within a period of 5 years and 3 months
- 1 transmission on either BBC-1 or BBC-2 after 2200
- For independently produced programmes the fee includes a payment of 35% to cover the Rest of World pre-purchase (Clause T6.3. of the PACT/Equity Agreement)

NB: For programme transfers between channels - i.e. a BBC Three commission subsequently commissioned by BBC One or Two – BBC confirms that fee levels will be reviewed and an uplift, where appropriate, applied. Artists new to professional acting would not automatically receive an uplift where a fee at or close to the minimum would be reasonable regardless of the commissioning channel - nor artists at the top end receiving their going rate. It is anticipated, however, that these two scenarios are likely to be the exceptions rather than the rule.

ORIGINATIONS – SHORT FORM

Engagement fee allows for 5 years use online. These are the current terms for ‘new media’ originations.

ARCHIVE

The usual royalty to apply to the BBC Three price matrix for programme repeats for a term of 2 years.

The initial feedback from agents and members is that they believe the terms agreed are very beneficial and favourable for artists working on BBC Three online productions. Equity will continue to monitor this over the next year.

BBC Store

The BBC Store was launched in November 2015. The Store allows users to buy new programmes and a selection of content from the BBC archives, on a download-to-own (DTO) basis. Equity is still in discussion with the BBC over the discrepancy in royalty payments for the independently produced titles sold on the Store. For BBC in-house productions artists receive a 17% royalty share of 70% of the download price. There is an accepted agreed 30% deduction from the download price for platform costs. However for independent productions commissioned by the BBC, artists only receive a 17% royalty of 30% of the download price. The reason being that Pact and the BBC agreed that the additional 40% should be deducted to compensate for the costs incurred building the Store. Equity has argued that we do not believe this discrepancy in payments between in-house and independent productions is fair and artists should not have to pay towards the cost of building the Store. Recent indications from the reporting of sales on Store have shown that it is not performing well at all and is not generating much income. We are continuing to monitor this and trying to resolve the issues we have with both BBC and PACT.

BBC Studios

From April 2017 BBC Studios will act as an independent production company and will be able to make programmes for any broadcaster or any of the SVOD platforms. Equity has been in discussion throughout the year with the BBC trying to get clarification about how Studios will operate and what Agreement they will be using when making programmes for other broadcasters and platforms. BBC have made it clear that they will not be using the Pact Agreement and for political reasons will not be joining Pact to become Pact members. Equity has confirmed in all discussions that we will be looking to negotiate a Pact-like Agreement with the aim that the BBC Agreement will be fit for purpose and allow flexibility, whether making programmes in house for the BBC or for other broadcasters or SVOD platforms. Certain types of programmes such as the continuous dramas and children’s production will be ring fenced. Equity is still waiting for a proposal from the BBC. Part of the requirement under the new BBC Studios structure, is for the BBC to put their titles up for tender and independent production companies can bid to produce these titles. The first drama title that has been put to tender is ‘Holby City’. Equity has been working with the cast and the BBC to ensure that the casts’ concerns throughout the process are dealt with.

Backing the BBC Campaign and the BBC Charter

At the beginning of the year Equity alongside the other entertainment unions, have worked together on ‘Backing the BBC Campaign / Love It or Lose It campaign’. The unions campaigned the Government to ensure that the BBC’s funding, core mission and independence are secured in the new Charter. The Charter was published in December and it was disappointing to see that it was agreed that the BBC are required to publish the earnings of performers above £150k. The BBC will have to do so in their next Annual report in April 2017, despite Equity, the BBC and the agent community appealing to the government that this will be meaningless and will have detrimental repercussions for performers. BBC Studios will be exempt from having to do this so the information will in essence only be published for one year. Equity did seek legal advice on any action that could be taken to fight against this but unfortunately various legal avenues we hoped would be fruitful are not viable options. Equity will continue to remind the BBC the damage this will cause in the relationships built with them, the members and the agent community.

Collective Licences with the BBC

Equity renewed the collective licence with the BBC for use of programmes on the iPlayer. This was renewed on the 1st of April for one year and there was a RPI increase of 1.6% on the amount. The online clip licence was renewed for a further two years with BBC Worldwide. Equity has been in negotiations with the BBC to finalise a

distribution agreement between Equity and the BBC Group covering the various collective licences we have with the BBC and BBC Worldwide.

Organising and Recruitment

During 2016 the vast majority of BBC in-house dramas/comedies and also those productions commissioned to be made by independent production companies for the BBC received at least one Equity cast visit and in some cases follow up visits were also undertaken by Equity staff members, based in Guild House and also the Regions/Nations. As well as giving members the opportunity to engage with Equity in studios and on location, these cast visits also played a vital role in terms of the retention of current members and the recruitment of new members into the Union. Cast forum structures have been set up on both 'Eastenders' and 'Holby City' which is facilitating better communication and relations between cast and production. There was a successful outcome on 'Eastenders' where the cast came to Equity about them working numerous Saturdays and this was affecting the morale of the cast and was causing various difficulties. Equity intervened and with the help of the deps, we managed to get an agreement from production to look at their working practices and the Saturdays have radically diminished.

Walk-On & Supporting Artists

During 2016 the BBC expenditure on Walk-On and Supporting Artists totalled £5,987,000.

Expenditure on Artists

During 2016 the totals expenditure paid to all main artists by the BBC was £33,800,000

Year	Expenditure on Artists
2016	£33,800,000
2015	£30,000,000
2014	£30,000,000
2013	£44,100,000
2012	£31,200,000
2011	£35,500,000

The Repeat Fees paid for BBC 1 and BBC 2 was £6,500,000 and the Repeat Fees for BBC 3, BBC 4, CBBC, Cbeebies and BBC Alba was £1,100,000 making a total of £7,600,000.

Year	Expenditure on repeat Fees
2016	£7,600,000
2015	£9,200,000
2014	£15,170,000
2013	£15,100,000
2012	£13,100,000
2011	£14,100,000

C. TV AND NEW MEDIA COMMERCIALS

Over the last year, Equity has liaised with the IPA on a variety of issues concerning TV commercials, including pushing the IPA to encourage its members to use the agreed Artists' Declaration Form (ADF) instead of their own version of this document and expressing concerns about the, in our view, frequent misuse of penciling-in at auditions. We have also spent a great deal of effort ensuring our members get paid on time, a significant difficulty with the large advertising agencies.

The talks with the IPA scheduled to begin 2016 were delayed due to the complexity of the IPA's consultations with its members and getting a consensus amongst them. However, we have been assured that substantive talks will begin in 2017.

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

Featured Artists.

Visual - £300 - £500.

Voice-Over - £200 (one hour session).

Out-of-vision Singer - £225 for 90 minute session, £180 for a 60 minute session. Any extension of the session shall be paid at 50% of the session fee, (clause 11.2.5).

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

clause 12.4.1).
Stunt Performer - £550.

Other minimum payments potentially due.

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

Recall (clause 5.7.5) - £50.

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

Voice-overs.

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

Test Commercials (clause 10.3.4) – Normal Session fee for one hour recording (£200).

Important Reminder.

Your BSF should not include holiday pay (a UK statutory requirement) as this must be shown separately. In addition, your BSF should not include expenses or overtime.

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

Walk-on and Background Artists.

Walk-on artists - £220 - £300, plus statutory holiday pay. No usage due.

Background artists - £125 - £200, plus statutory holiday pay. No usage due.

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

Recall (clause 4.2) - £50.

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

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

Recommended meal and mileage allowances for all artists.

Meal Allowances.

Breakfast - £4.41.

Lunch - £7.34.

Dinner - £10.30.

Mileage Allowances.

Cars – 45p per mile.

Motorcycles – 24p per mile.

Ancillary Usage.

Cinema – 500% of BSF for one year.

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

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

Post Office DRTV – 100% for five weeks' usage. (This rate applies for use in shops.)

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

Virals – 600% of BSF for one year.

Stills/Print Usage.

Point of Sale (POS) - £1500.

Print - £1500.

Poster/Billboards - £1500.

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

All Print Media - £5000.

Press Packaging - £600.

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

Stills usage on website - £1000.

Commercials made to be shown outside the UK.

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

Commercials to be shown in other countries will be paid via a yearly buyout. Details of these buyouts can be found on www.usefee.tv.

D. CONTRACT ENFORCEMENT

There have been a number of milestones reached in 2016:

1. The conclusion of two major Hollywood Studio audits – Sony and Paramount. As with the other audits, the process has been incredibly informative as well as financially rewarding for Equity artists.
2. Payments totalling nearly £1 million linked to the UK and international (excluding US and Canada) exploitation of a catalogue of 90's/early 2000's Hallmark TV titles have been sent to performers pursuant to an Agreement with rights holder Crown Media. NBC Universal has since taken over most of the rights and has committed to provide regular reporting to Equity. In addition, as with the audits, the union secured an additional payment covering our ancillary costs in pursuing this matter.
3. The culmination of our discussions with Pact and the AMPTP on the "making available" right in the form of a fully executed agreement between these parties marking new royalty arrangements for new media uses of films made between 1981 and 2002 (and in some cases up to 2010). Next we shall turn to the implementation of the agreement and preliminary steps have already been taken to ensure that the agreed terms take effect. In September 2016 John Barclay and Laura Messenger presented a seminar on the making available agreement to a delegation of Studio representatives including personnel from Labor Relations, Legal and Business Affairs and Residuals. The seminar was hosted by the AMPTP and was a great success, with various legal and practical issues covered. Separate discussions are ongoing with Pact and with film production companies in the UK to facilitate uptake and compliance.

Alongside these landmark agreements, Equity has been steadily busy enforcing, collecting, scrutinising and processing film and TV secondary payments due under Equity collective agreements. Over the course of 2016, Equity has processed £5.5 million to artists who have worked on Equity contracts – very similar to the 2015 figure. Most of this represents feature film royalty payments from studios including Warner Bros., Universal, MGM, Sony, and Paramount. Across the board, UK independent films continue to come into profit triggering payments to Equity artists for titles such as *The Imitation Game*, *Philomena*, *Blitz*, and *The Iron Lady*. This figure further includes significant sums from HBO shows *Band of Brothers*, *Game of Thrones* and *Rome*.

Lastly, during 2016 we have started to look at compliance with our Television Production Agreement; specifically the payment of royalties after the expiration of contractual pre-purchases and the manner in which these are being calculated. We commissioned an audit of Shed Media focussing on two of their key titles *New Tricks* and *Waterloo Road*. Non-payment and methodology issues have been flagged and discussions are continuing, with the expectation being that payments shall start to flow in the near future.

E. AUDIO, RADIO & RECORDING

BBC Audio Agreement

The BBC Audio Agreement is updated annually on the 1st of August. Negotiations were held with the BBC and Equity, in consultation with the Audio Committee. These negotiations were difficult due to the cuts across the BBC and the constraints on the budgets. We are also forced to wait until the staff unions have concluded their pay negotiations, which did delay the agreement being updated. The Committee agreed to accept a 2% increase on the minimum fees and a 1% increase on those above the minimum. It was also agreed that the Agreement will run until the 31st of October to give enough time in the future to conduct our negotiations after the staff unions have concluded theirs, which should be done by August.

The Audio Committee managed to secure a meeting with Tony Hall to talk about our concerns for radio drama within the BBC. Sheila Mitchell, Chair of the Audio Committee, wrote to Tony Hall

expressing concerns about the potential plans to subsume radio drama into a wider overall department of Educate, Inform and Entertain. Tony Hall wrote back promptly agreeing to a meeting which took place on the 23rd of September. The discussion was wide-ranging, including budgets, the licence fee, the implications for radio of "Compete or Compare", the radio drama commissioning process, the reduction in the number of short story slots and meeting the needs of older and younger audiences. There was a positive exchange about how Equity and the BBC could work together to raise the profile of radio drama and it was agreed we would continue talking. It was a very positive meeting and Tony Hall emphasised that radio is phenomenally important and it was a good opportunity to talk about the lack of budgets in this area, which he did acknowledge as an issue. The Audio Committee have been working on ideas to take forward to continue the campaign to raise the profile of radio drama.

There was a 'Save BBC Radio Event' in Parliament on the 16th November. This was a meeting organised by the FEU to protest about the rush to increase the amount of radio output subject to competitive tender to 60%. Equity was represented on the panel by David John (Audio Councillor) along with representatives from the BBC, BECTU, the NUJ and Radio listeners. The current situation is that the BBC has a voluntary commitment to commission a guaranteed 10% of national radio output from entities independent of the BBC and to commission a further 10% of national radio output through competitive tendering (the so-called Window of Creative Competition (WoCC)). Percentages are measured by hours. The BBC has consistently exceeded these voluntary commitments. About 20% of BBC national radio (c. 9,000 hours) is produced by independent entities. There is a real concern that an increase to 60% is far too much too soon and there could be a decline in standards, particularly employment standards in an area where production margins are already tight and funding cuts have had an impact on content production in spoken word programming. The tendering process will create a burdensome additional administrative element for radio production and will be an extra cost for the BBC. This could negatively impact on radio budgets. David John spoke about defending our members' rates that we have agreed in our Industrial Agreement with the BBC. As things stand the independent producers do not have to honour these

rates and we have no collective agreement in place with RIG (Radio Independents Group). Unfortunately they are not set up to collectively bargain on behalf of their members. The BBC representative was asked whether the BBC would ensure that the Independent producers honour the agreed rates but they could not confirm this. It was agreed they would look into this and this is being followed up by the BBC Organiser. It is vital that Equity continues to monitor the impact of this decision and ensure that radio drama is protected and members working for the BBC, whether engaged by the BBC or by an independent producer, are protected and receive the best possible terms and conditions.

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. There has been continuous liaison between Equity and the Radio Independents Group to ensure good communication between the two organisations. It has become apparent that the licences paid by the BBC to the independent producers have remained stagnant for some time and it is becoming increasingly difficult for independent producers to meet the budgets. This concern has been expressed to the BBC at every opportunity. We are also in talks with them to ensure they continue to adhere to the terms as laid out in the BBC Agreement, in light of them being able to compete for 60% of the radio output.

BBC Singers

It has been a difficult few years for the singers and the group have faced cuts and threats of redundancies. The group are now a core group of 18 singers. The group received a pay increase of 1% in line with the rest of the staff, with a commitment to look at travel and expenses arrangements over the next year. There was an agreement to increase the fees paid to ad hoc singers working with the group and these were increased by 3.75%.

Spoken Voice Devices – Language and Educational Use

Equity consulted with the educational language publishers regarding an increase to the rates for 2016 and a 1% increase on the minimum rates was agreed.

Audiobooks

The Audiobook Working Party continued their work throughout the year to promote and represent members working in this area. The members of Audiobook Working Party are – Sean Barrett, Laurence Bouvard, Sheila Mitchell, Liza Ross, David Thorpe and David John. Their work and support in this area has been invaluable and of great benefit to all members who record audiobooks. It was decided to conduct a survey of audiobook readers to seek their views of various issues in the industry and be given the opportunity to provide feedback to the Union. This was done in October and we received 162 responses and received extremely valuable feedback of the issues affecting members. The main concern is regarding rates of pay and how we can fight collectively to increase the rates and stamp out any low pay. Talks are continuing with Audible with the aim of getting an agreement in place with them as one of the leading players in the field. There have been difficult problems regarding very late payers and we have managed to improve these practices. The Working Party have been focussing on organising another event for audiobook readers which is hoped will be an industry networking event.

Independent Local Radio Commercials

Commercials Produced by ILR Stations

Since the last annual report, Equity has renewed its agreements with the Global Radio Group and Bauer Media. The agreements we had with UTV and Orion ended when the former became the Wireless Group and Orion was absorbed into Bauer Media. We have made new agreements with the Wireless Group, UKRD and KMFM station groups. The Radio Commercials Working Party made up of working members have played a vital role and provided invaluable experience and knowledge to assist the staff in negotiations. A rate-card of the fees and radio stations covered by these agreements has been distributed to members and is available from Tim Gale or John Sailing at Equity.

CHAPTER 5:

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

US to UK Exchanges

1st Date	Status	Show	Actor(s)
TBD	Upcoming	The Glass Menagerie	Michael Esper, Brian Smith
1/30/2017	Upcoming	Book of Mormon	Cody Jamison
2/17/2017	Upcoming	Bat Out of Hell	Andrew Polec
11/19/2016	Upcoming	Dreamgirls	Liisi LaFontaine
10/6/2016	Current	The Red Barn	Hope Davis
4/4/2016	Current	Les Miserables	Eva Noblezada
6/2/2016	Completed	The Spoils	Annapurna Sriram
3/16/2016	Current	Showboat	Chris Peluso
7/11/2016	Completed	Groundhog Day	Andy Karl
1/17/2016	Completed	The End of Longing	Jennifer Mudge
3/21/2016	Completed	The Flick	Louisa Krause, Clifton Moten, Matthew Maher
3/4/2017	Completed	An American in Paris	Robert Fairchild
2/1/2016	Current	The Book of Mormon	Alexandra N'Cube
2/1/2016	Completed	The Book of Mormon	Asmeret Ghebremichael
2/1/2016	Current	The Book of Mormon	KJ Hippensteel
1/4/2016	Completed	Motown	Charl Brown

UK to US Exchanges

1st Date	Status	Show	Actor(s)
3/1/2017	Upcoming	Miss Saigon	Allistair Brammer
10/11/2016	Current	Book of Mormon	Dom Simpson
9/27/2016	Current	Hamilton	Holly James
10/8/2016	Upcoming	Les Liaisons Dangereuses	Birgitte Sorensen
12/5/2016	Upcoming	Kinky Boots	Killian Donnelly
8/9/2016	Cancelled	American in Paris	Elsa Godard
2/22/2016	Completed	Les Miserables	John Owen Jones
3/24/2016	Completed	American Psycho	Holly James

CHAPTER 6:

INTERNATIONAL FEDERATION OF ACTORS

A. EUROFIA

Two meetings of the European Group of the International Federation of Actors took place during 2016. The first meeting of the EuroFIA group took place on 23rd and 24th November in Lisbon, Portugal and was preceded by a joint meeting with European collecting societies on 22nd June. Christine Payne, Stephen Spence and Louise McMullan attended for Equity. Unfortunately none of Equity's Officers, aside from the General Secretary, were available to attend this meeting.

The EuroFIA meeting received updates on recent European policy developments, the state of play regarding international trade deals and the work of the European Social Dialogue Committees. There was a fulsome discussion on the joint FIA, FIM (International Federation of Musicians), UNI MEI (representing technicians and media workers) and IFJ (International Federation of Journalists) project on Atypical Workers which started in early 2015 and will conclude with a conference in Brussels in September 2016.

The meeting also discussed arrangements for the upcoming FIA Congress in Brazil, progress towards ratification of the WIPO Audiovisual Performances Treaty, the FIA LGBT survey and the future of the Dancers Passport/Transition schemes – with the idea being that the Dance Passport could move to a digital version.

Prior to the EuroFIA meeting, a joint meeting was held with a number of European Collecting Societies on 22nd June. Christine Payne, Stephen Spence and Louise McMullan attended from Equity and BECS was represented by Peter Barnes and Andy Prodder. This meeting took the form of a series of panel discussions.

Christine Payne moderated a panel which discussed recent national efforts to tackle piracy and gave a brief update on UK level developments.

Two other panel sessions raised significant issues. The first was the panel examining the current state of play and future of private copying levies. In the face of attacks on private copying levies in a number of European states, CMOs and unions have been negotiating with Governments to modify and modernize their levy systems. In countries such as France and Finland this process of modernization and reform has secured levies for the time being however in Spain following interventions by the European Court of Justice and their national Government, the fair compensation fund has been reduced from over EUR110m to just EUR5m. Following a recent favorable judgement, the Spanish CMO is hoping to renegotiate with their Government to increase this amount. Concerns were also raised during the final panel of the day which looked at international copyright developments. Panelists reported on the representations being made by the Brazilian Government and others related to the implementation of Article 12 (3) of the WIPO Audiovisual Performances Treaty which was agreed in Beijing in 2012. This Article deals with the transfer of rights and in its current form states that, independent of a transfer of exclusive rights, "national laws or individual, collective or other agreements may provide the performer with the right to receive royalties or equitable remuneration for any use of the performance, as provided for under this Treaty...". It is understood that modifications have been suggested to this article which could undermine the continuance of royalty systems. EuroFIA unions agreed to follow up this point at a separate meeting of its Intellectual Property Group in Copenhagen during August

B. FIA PRESIDUM, EXECUTIVE AND ENGLISH SPEAKING GROUP

See Section C FIA Congress

C. FIA CONGRESS

The The 21st FIA Congress took place in São Paulo, Brazil from 19th - 25th September 2016

Delegation

Christine Payne, General Secretary

Ian Barritt, Vice President

Stephen Spence, Deputy for the General Secretary

The delegation arrived in São Paulo after an overnight flight on Sunday 18th September 2016 and commenced with a bi-lateral meeting over dinner with US Equity. Subsequent meetings and conference sessions are detailed below:

Intellectual Property Working Group 19th September 2016

Beijing Treaty

The FIA General Secretary Dominic Luquer outlined the current stagnation of the Treaty, with a debate over the signing position for EU States. 'Nothing is moving for the moment' Dominic reported. Equity indicated that ratification of the Treaty would be a priority for our Parliamentary Reception in December.

GRULAC

Discussion occurred around the Brazilian paper to WIPO regarding the exclusive right and equitable remuneration. Unions were clear that there could be no trading of the exclusive right for equitable remuneration.

Copyright Reform in the EU

It was reported that there was a perceived lack of support from the EU Commission for a supplementary equitable remuneration in addition to the exclusive right.

LGBT Working Group

19th September 2016

Ian Barritt attended this working group for Equity

EuroFIA

20th September 2016

Recent Developments at EU Level and WIPO

Dominic outlined current regulations and directives currently under discussion in particular the satellite and cable directive. Simultaneous Cable Retransmission clearing of rights method is being contemplated for other forms of delivery.

Broadcasting is being looked at on a country of origin basis. There is a concern that on-line content being addressed in this way. It could lead to buyout contracts.

Fair Remuneration

There is a very disappointing proposal in relation to fair remuneration being proposed at EU level that mostly relates to transparency of who is being rewarded rather improvements to performers incomes. The debate on this item outlined again the importance of collective bargaining and equitable remuneration both being pursued by EuroFIA.

Atypical Workers

FIA Deputy General Secretary Dearbhal Murphy reported on the Atypical Workers project and presented the final report.

Irish Equity outlined that progress is being made in Ireland getting legislation to enable collective bargaining for workers who are affected by competition law, which is often what stops Atypical Workers gaining agreements.

Repertory Theatre

A panel from Equity, TF and ZASP discussed repertory theatre in the UK, Sweden and Poland as repertory has a strong tradition in Europe. It allows for the exploration of a broad range of work and artistic ambition in programming. It has furthermore been a source of stable and quality employment for performers. It is increasingly under attack however. What strategies can be adopted to promote and defend repertory theatre at a time of cuts. What future can it have in Europe.

FIA North America/English Speaking Group

20th September

The meeting received reports from the Diveristy, LGBT, International Production, Collective Management, Commercials and Performance Capture Working Groups. In the Live Performance section of its agenda discussed

Fair pay, Development of new work including fringe theatre, cruise ships and immersive productions. Recorded media issues discussed included organising stunt performers and coordinators, health and safety and intellectual property rights

FIA Executive
21st September 2016

The Executive Committee reviewed the minutes of the last meeting and dealt with the Financial Report that Christine as Treasurer presented. Membership of a new affiliate Cine & Television Actors Association (CINTAA) from Mumbai in India was approved and the Union was in attendance in São Paulo. This is a very important and strategic new affiliation.

The FIA/FIM Status of the Artist document was endorsed by the Executive.

A new FIA Regional Group for the Caucasus/East Europe/Central Asia (CEECA) was established.

WIPO GRULAC Paper

The Executive endorsed Motion 5 to the Congress from the Intellectual Property Working Group Unions that Equity UK had endorsed.

FIA Congress Agenda

The Executive reviewed the agenda for the Congress and the Executive Committee determined to endorse Motions 1,2 and 3 in addition to Motion 5 and explained the various processes and procedures.

FIA Congress

Day 1

22nd September 2016

The Congress was opened by Fern Downey, FIA President Ligia de Sousa, President of SATED/SP the Brazilian host Union and representatives of the broader Brazilian trade union movement.

Following the adoption of the procedures that enabled the Congress to function the General Secretary, Dominic Luquer addressed the gathering outlining the work of FIA over the last four years.

Reports were heard from the Regional and National Groups Euro-FIA, Nordic, North America and English Speaking, Latin America and Spanish Speaking, Afro-FIA, French Speaking, and German Speaking.

John Smith, General Secretary of the Musicians Union and President of the International Federation of Musicians gave the Congress solidarity greetings.

Panel 1: Diversity and Inclusion

Moderator: Simon Burke, Actor, FIA Vice President, Australia.

Duncan Crabtree-Ireland, General Counsel, SAG-AFTRA, US

Jack Devnarain, President, SAGA, South Africa

Katjja Holm, President, DSF, Denmark

Arden Ryshpan, National Executive Director, CAEA, Canada

Lisa Crazy, Transgender performers, São Paulo, Brazil

The panel discussed the survey undertaken by the LGBT Working Group highlighting the discrimination still being practiced worldwide.

The motions on diversity and inclusion 1, 2, and 3 were presented and canvassed by the Congress.

Beijing Treaty

The Congress was addressed by Michele Woods, Director of the Copyright Law Division, WIPO, Switzerland.

Thirteen countries have signed and a fourteenth is expected to be achieved shortly. She outlined the obstacles faced in countries where Governments have changed, where the Treaty is regarded as too technical, where other domestic priorities have prevailed, where there is hesitancy because collective management infrastructure does not exist and where there is outright opposition to the Treaty on the grounds that only rich countries will benefit from it.

Panel 2: Promoting the WIPO Beijing Treaty Ratification
Moderator: Dominic Luquer, General Secretary, FIA.

Victor Drummond, General Manager, Inter Artis, Brazil
David White, National Executive Director, SAG-AFTRA, US
Andrea Gutierrez, President, SIDARTE, Chile
Bjorn Hoberg-Petersen, Legal Counsel to DSF, Denmark

The panel discussed what the Treaty is about, which is getting rights for performers who, organised through their Unions, can achieve the ability to earn additional income each time their performance is used. Engagers will resist that, which is why it is proving hard to get signatories.

The motions relating to intellectual property 4, 5, 6 and 7, 8 and 9 were presented to and canvassed by the Congress.

Christine spoke to motion 5 establishing the EuroFIA policy supporting exclusive rights and equitable remuneration as global FIA policy.

Fundamental IP Challenges to the European Audiovisual Landscape
Philippe Hardouin, Head of CSPH International, France addressed the Congress.

New Health and Safety Challenges for Performers
Mary McColl, National Executive Director, AEA, US addressed the Congress.
Motions 10, 11 and 12 were presented to and canvassed by the Congress.

The Challenges to Cultural Diversity in the Digital Environment
Mane Nett, President, International Federation of Coalition for Cultural Diversity, Chile addressed the Congress.

Motions 13, 14 and Equity's Motion 15 Repertory Theatre and Funding were presented and canvassed by the Congress.

Stephen moved Equity's motion on funding for Repertory Theatre.

In the evening a bi-lateral was held with SAG-AFTRA over dinner.

FIA Congress
Day 2
Friday 23rd September 2016

The day opened with presentations from Alfredo Manvey, Director of SPCine Brazil on Inclusion and Diversity in the Brazilian audiovisual industry and Michihiro Ikemizu, Actor and Managing Director, JAU, Japan on the Precarious Status of Performers in Japan.

Panel 3
Employment Status and Effective Exercise of Core Labour Rights

Moderator: Dearbhal Murphy, Deputy General Secretary of FIA, Belgium

Panellists

Benoit Machuel, General Secretary, FIM, France
 Alejandra Rincon, Union Secretary of AAA, Argentina
 Caspar de Kieft, General Secretary of Kunstenbond, Netherlands
 Karan O'Loughlin, Arts and Culture Sector Organiser, Irish Equity/SIPTU, Ireland
 Oliver Liang, Education, Culture & Media Sector Specialist at ILO, Switzerland

Karan from Ireland and Caspar from the Netherlands outlined their efforts to limit the operation of competition law on the ability of trade unions to collectively bargain.

Alejandra from the Argentinian Union outlined the situation in that country. Benoit of FIM and Olivier of the ILO outlined difficulties in relation to the status of artists as workers and circumstances where successful claims against engagers have been taken establishing the workers status, freedom of association and collective bargaining.

Motions 16, 17, 18, 19, 20, 21 and 22 were presented and canvassed.

Philip Jennings, the General Secretary of UNI global Union, Switzerland addressed the Congress about solidarity between trade unions of the global trade union movement of 200 million members and outlined the situation in Brazil where collective bargaining is under threat. It is time to finish the great unfinished business of globalisation, the globalisation of business respect for human rights, including a global social dialogue.

Panel 4 Tackling Double Standards for Performers in International Production
 Moderator: Steve Waddell, National Executive Director of ACTRA, Canada

Panellists

Amit Behl, Joint Secretary of CINTAA, India.
 Carolyn De Wal--Smit, Guild Secretary, of SAGA, South Africa
 Birman Hafstein, Presodent of FIL, Iceland
 Johanne Studinger, Head of Uni Mei, Belgium
 Gabrielle Carteris, President of SAG-AFTRA, US

The panel discussed the challenges facing Unions in international productions and presented and canvassed motions 23, 24 and 25

Panel 5 Building the Capacity of Performers' Unions
 Moderator: Mikael Waldorff, Vice President of FIA, Denmark

Panellists

Vladimir Kamen, General Secretary of CCCWU, Russia
 Katalin Raksi, General Secretary of SDS, Hungary
 Messaoud Bouhcine, President of SMPT, Morocco
 Stephen Spence, Deputy for the General Secretary, Equity UK

The panel outlined the various capacity building projects undertaken across countries and presented and canvassed motions 26 and 27.

The second day finished with a presentation on Acting for Diversity from a performer's perspective by Sergio Mamberti an actor and SATED/SP member from Brazil.

Saturday was a free day and the Equity delegation joined a trip to the seaport city of Santos visiting Mont Serrat, the Coffee Museum and the Aquarium.

FIA Congress
 Day 3

Sunday 25th September 2016

Abel Martin Villarejo, Director General of AISGE, Spain gave his greetings to the Congress.

David White and Rebecca of SAG-AFTRA announced that Governor Brown of California has signed a law banning the age of an actor from websites such as IMDB.

Christine Payne gave the financial report as Chair of the Finance Commission which was adopted by the Congress:

REPORT FROM THE FINANCE COMMISSION TO THE 2016 FIA CONGRESS: 25TH SEPTEMBER 2016

Under FIA's constitution the role of the Finance Commission is to examine the accounts of the Federation as endorsed by the Executive Committee, to consider the financial situation of the Federation and to make any recommendations which appear appropriate, in particular with respect to the structure and level of subscriptions for the next 4 years.

The members of the Finance Commission are: Mika Romanus from Sweden, Vladimir Kamen from Russia and me, Christine Payne from the UK.

The Finance Commission met 3 times during Congress and has received support and information from the General Secretary.

Generally FIA's finances appear to be very well kept and administered.

Given the challenges being faced by all unions around the world the Finance Commission believes that the decision of the Executive Committee has been of enormous benefit to all members and the Finance Commission hopes that it will be possible to continue to apply an increase of only 1% to subscriptions in the coming years.

The Finance Commission also noted the decision made by the 2012 Congress to switch all subscriptions fees from the Pound Sterling to the Euro. We understand that the impact of this decision has been very positive and has allowed better budgeting of income and expenditure given that all core costs are in Euros.

The Congress voted on the motions as previously canvassed and amended and approved them.

The Emergency Motions were tabled and Ian Barritt spoke to Emergency Motion 1 on performer and activist Silvanos Mudzvova from Zimbabwe who was abducted and brutally tortured by unknown attackers. The Emergency Motions were adopted.

The Equity delegation had to leave for the airport before the elections were completed however Christine Payne was re-elected to the Presidium. Equity had supported Hungary remaining on the Executive following an Election Commission recommendation favouring Croatia instead, however the Election Commission recommendations were successful.

CHAPTER 7:

RELATIONSHIPS WITH OUTSIDE BODIES

A. AMNESTY

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

B. BRITISH COPYRIGHT COUNCIL

Equity was a member of the BCC during 2016 but opted to discontinue membership at the end of the year.

C. BRITISH EQUITY COLLECTING SOCIETY (BECS)

BECS Operated as the distribution agent for Equity. In the financial year 2015/16, BECS managed payments of the following amounts in this capacity:

SCR	£
BBC 2013	3,774,114
ITV 2013	204,520
	3,978,634
Contractual	
BBC 4 Extra	586,566
4 Seven + 4oD	500,000
ITV player	288,302
BBC iPlayer and Stacking	365,630
	1,740,498
Cast Albums and Films	2,986,548
TOTAL	8,705,681

Equity nominated directors of BECS board in 2016:

Ian Barritt
 Maureen Beattie
 Bryn Evans
 Nick Fletcher
 Andrew Macbean
 Louis Rolston

D. ONCE DANCE UK (FORMERLY DANCE UK)

Dance UK merged with other Arts Council funded organisations ADAD, YDE and the NDTA to form One Dance UK, which Equity continues to support. Andrew Hurst was appointed as Chief Executive and the new fully merged organisation has continued with the work of Dance UK and in particular the Healthier Dancer Programme.

E. EQUITY CHARITABLE TRUST (FORMERLY EQUITY TRUST FUND)

The Equity Charitable Trust is an independent charity, founded in 1989, with the purpose of helping performers and industry professionals in their times of need by providing Welfare and Education Grants.

The Trust assists professional actors and other performers who are experiencing financial hardship with one-off Welfare Grants. The Trust also provides Educational Bursaries to actors and performers with a minimum of ten-years professional adult experience who wish to retrain, develop new skills and obtain valuable new qualifications. Please note that the Trust is unable to help musicians, drama students or amateur performers.

In 2016, the Trust awarded 108 Welfare Grants totalling £101,842; 12 Christmas gifts totalling £2400; 48 Education grants totalling £100,402 which included a £40,000 institutional grant to the Dancers Career

Development; spent £5000 launching a career coaching scheme in conjunction with the Dancers Career Development and the Royal Ballet Benevolent Fund for multiple participants and 4 theatrical grant totalling £20,210. Each case is considered on its merits and are proportional to the individual need. We also have a Welfare Officer who gives advice on Benefits that one might be eligible for. The Trust also looks after two special trust funds, The John Fernald Award for assistant theatre directors and The Evelyn Norris Trust, for convalescence and respite breaks for members and ex-members of the concert and theatrical professions.

The registered offices are Plouviez House, 19 – 20 Hatton Place, London EC1N 8RU. Telephone Number: 0207 831 1926; Facsimile: 020 7242 799. Secretary: Kaethe Cherney; Debt/Welfare Advisor: Rosalind Ambrose
Equity is entitled to nominate five Council representatives to the Trust's Board and following an election the following members of the Equity Council were elected by and from the Council to serve on the Board for the current term of the Council (2016-2018): Ian Barritt, Adam Burns, Di Christian, Bryn Evans and Mary Lane.

F. THE EVELYN NORRIS TRUST

In 2016, the Evelyn Norris Trust awarded 39 grants totalling £30,995 to members and ex-members of the concert and theatrical profession. These grants were awarded for convalescent and respite holidays following illness or injury. Further grants of £2000 were awarded to Brinsworth House and to Denville Hall

G. EDUCATIONAL RECORDING AGENCY (ERA)

The ERA Licensing Scheme permits staff at educational establishments to record, for non-commercial educational purposes, radio and television 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 use for the general benefit of the members. Equity is represented on the Board of ERA by Christine Payne.

The members of ERA are:

560 Media Ltd
 Authors' Licensing and Collecting Society Limited
 Association De Gestion Internationale Collective Des Oeuvres Audiovisuelles
 BBC Worldwide Limited
 BPI (British Recorded Music Industry) Limited
 Channel Four Television Corporation
 Channel 5 Broadcasting Limited
 Compact Collections Limited
 Design and Artists Copyright Society Limited
 Directors UK Limited
 Equity
 FOCAL International Limited
 The Incorporated Society of Musicians
 ITV Network Limited
 Mechanical Copyright Protection Society
 Musicians' Union
 Open University
 The Performing Right Society Limited
 Phonographic Performance Limited
 Radio Independents Group
 S4C

H. FEU (FEDERATION OF ENTERTAINMENT UNIONS)

The member unions of the FEU (BECTU, Equity, Musicians' Union, NUJ, PFA, Writers Guild of Great Britain and Unite) held 4 plenary meetings during 2016.

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

BBC: The FEU continued to organise activity in support of the BBC: Love it or Lose it Campaign during 2016.

Campaign activity included distributing custom made postcards to audience members attending the filming of the Strictly Come Dancing semi final and final at Elstree Studios. The campaign also produced an Alternative White paper on the future of the BBC which was launched at a packed meeting in parliament. The FEU also had a presence at an event featuring BBC Director General Tony Hall hosted by Lord Puttnam at BAFTA on 5th April. To coincide with the event, members of FEU unions including Equity also took part in a series of actions on social media calling on Tony Hall to protect the independence of the BBC and to renegotiate the deal to provide free licences to the over 75s. On the parliamentary side, the FEU joined forces with the all party Great BBC Campaign and took part in a joint press conference in May in support of our common aims. The FEU also monitored developments related to the creation of BBC Studios.

Industrial issues: Several unions in the FEU were engaged in disputes and negotiations throughout 2016 in workplaces including the English National Opera. Unions continued to share information regarding new agreements with employers including UK Theatre, the BBC and PACT.

Equality and Diversity: The FEU's Equality and Diversity work expanded during 2016. Regular meetings of the Equality Committee took place during the year and issues on the agenda included the exclusion of a BAME candidate from appointment to the Channel 4 Board and Project Diamond.

Training: Despite a difficult funding environment and the continuing uncertainty around the future of the Union Learning Fund, FEU Training successfully won another year's grant for its work.

TUC: The FEU unions worked together to support each other's motions and raise the profile of the issues effecting entertainment industry workers at the 2016 TUC Congress and four TUC equality conferences.

Other issues: The FEU continued to liaise closely with the TUC on issues including the Trade Union Act, joined together to produce briefing material for parliamentarians on Brexit, organised a successful conference on bullying and harassment in the entertainment industry (Creating Without Conflict) and towards the end of the year welcomed a new affiliate into the FEU: the Artists Union of England.

I. THE INTERNATIONAL PERFORMERS AID TRUST (IPAT)

Report from Michael Branwell, Chairman:

I begin this, my eleventh annual report, with a quote from young American author, Tahereh Mafi: "The darkness is like a black canvas punctured by a blunt knife, with beams of candle-light peeking through." There is darkness in the world, more today than seventeen years ago when IPAT was founded. For these seventeen years, we have been successful in helping artistes all over the world to receive these beams of light in some of the darkest parts. Our contribution is modest, but it is one of which we can be very proud.

I must begin by paying tribute and offering my most sincere and heartfelt thanks to our late President, Alan Rickman, who died on January 14th 2016. Alan was more - much more - than a mere figurehead. He worked with me, he worked with Elisabeth Pfeuti, our former Executive Secretary and he believed deeply in what IPAT stands for. He dedicated the collection from his memorial service at St. Paul's, Covent Garden, to IPAT and some £8,000 was raised. Alan will be very much missed.

I am, however, delighted to say that David Suchet and Celia Imrie have agreed to be our new Joint Presidents. Thank you both. The Trust has been extremely lucky in securing the services of Kaethe Cherney to help, advise and guide the charity.

I am very proud of IPAT and all we have achieved. There are certainly five, and maybe more, performers who would by now be dead if it were not for us. A far greater number would have been unable to pursue their lives as actors, dancers and musicians without our help. It is a great record indeed.

There is no doubt that this a very difficult time for IPAT, as we have been through internal turmoil, with the loss of Alan and the resignation of our former CEO, Elisabeth Pfeuti, at a time when financial problems threaten the very existence of some small Charitable Trusts, but I believe that we are able to look to the future with some optimism. As long as I stay in the Chair, I intend, as I said in the opening of this report, that we shall continue to bring "beams of candle light and hope" to all the needy parts the world, bringing light into darkness, enabling, as it says in our Mission Statement, "... performers to continue to develop and nurture the imaginative faculty which is the heart of drama, music and artistic performance", and to alleviate the suffering of those in need and, indeed, in some cases, save their lives.

Among the companies we have helped are:

The 5Cs Theatre Company in Nairobi, Kenya

The Open Space Theatre Company in Santiago de Chile

Music For Hope, El Salvador

Music For Africa, South Africa

Pa Bobo Jobateh, The Gambia

Artistes affected by the conflict in and around Syria

Mike Wamaya, dancing and teaching in the slums of Kibera in Kenya

All of these activities fall within our Mission Statement.

The Trust is very grateful to the Combined Theatrical Charities who continue to support us and I have represented us on the Board of the CTC during the year.

We are moving forward. The trustees can be rightly very proud of what the Trust has achieved in seventeen years and long may we continue to bring candles of hope into some of the darkest places in the world.

J. LIBERTY

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

K. PERFORMERS' ALLIANCE

During 2016 Equity, the Musicians' Union and the Writers Guild of Great Britain continued to meet quarterly and coordinate joint work on matters of common interest. The Alliance also liaised closely with the Federation of Entertainment Unions and the TUC.

Performers Alliance All Party-Parliamentary Group (APPG) was active during 2016, with members raising the unions' views during parliamentary debates and Departmental Questions on issues including the dispute at the English National Opera, BBC Charter Renewal and Brexit.

Christine Payne, Ian Barritt, Maureen Beattie and Louise McMullan attended the AGM of the Parliamentary Group on 12th October. The following were elected Officers of the Group:

Chair – Alison McGovern MP

Vice Chairs – Kerry McCarthy MP, Ed Vaizey MP (Conservative former arts Minister), Damian Collins MP (Conservative Chair of the Culture, Media and Sport Select Committee), Lord (Tim) Clement Jones (Lib Dems), Pete Wishart MP (SNP), Earl (Nick) Clancarty, Thangam Debbonaire (Labour, former Shadow Arts Minister)

We agreed that in the coming year priorities for the Group will be:

- Equality and diversity in the arts and culture including further work to support portrayal including Nations and Regions. We will also monitor the work of Project Diamond.
- Brexit – monitoring the situation and looking to get meetings with Keir Starmer and relevant civil servants
- Channel 4 – monitoring this situation
- Making Tax Digital – following the consultation MPs in the Group will look to place any friendly amendments needed to the Finance Bill in 2017
- Digital Economy Bill – raising the issue of the over 75s BBC licence fee concession

L. PPL

PPL issues licences to hundreds of thousands of businesses and organisations from all sectors across the UK playing recorded music and/or music videos in public. These can range from bars, nightclubs, shops and hotels to offices, factories, gyms, schools, universities and local authorities. PPL also licenses music suppliers to copy recorded music for services such as in-store music systems, jukeboxes, compilations for exercise classes and in-flight entertainment systems.

PPL also licenses TV and radio broadcasters to play recorded music as part of their programming, from the BBC, ITV, Channel 4, Five and Sky to commercial radio networks such as Capital, Heart and Absolute Radio, as well as online services.

PPL does not retain a profit for its services. Revenue collected, after administration costs, is passed onto its registered members: thousands of performers and record companies who receive the royalties they deserve for their recorded music.

PPL members range from session musicians and emerging artists to major record labels and globally successful performers – all of whom are entitled to be fairly paid for the use of their recorded music. Through agreements with over 50 music licensing companies around the world, PPL is also able to collect royalties for its members globally.

PPL is one of several collection societies in the UK that manage the rights and licence different types of copyrighted material. PPL licenses the use of recorded music while others exist to manage rights in musical compositions, newspaper extracts, etc. Each of these organisations enable the user of these materials to obtain a licence, so both users and copyright owners can benefit from increased efficiency.

During 2016 the General Secretary has continued to represent Equity on the PPL Board and Performer Board.

M. SECTOR SKILLS COUNCIL

i. Creative Skillset (www.creativeskillset.org)

Creative 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.

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

ii. Cultural & Creative Skills – CC Skills (www.ccskills.org.uk)

Creative & Cultural skills is the industry body which supports skills and training for people and businesses in the advertising, craft, cultural heritage, design, literature, music, performing and visual arts industry sectors.

The Federation of Entertainment Unions nominated BECTU to represent the unions' interests on the Board.

N. TRADES UNION CONGRESS

The The 2016 TUC Congress took place in Brighton from 11th to 14th September in Brighton. The delegation comprised: Christine Payne (General Secretary), Ian Barritt (Vice President), Stephen Spence (Assistant General Secretary), Nicola Hawkins, Adam Burns, Tanya Moodie and Louise McMullan. Martin Brown also attended on 13th September.

MOTIONS: The delegation spoke as follows:

- Ian proposed Equity's motion on Channel 4 (seconded by the National Union of Journalists).
- Stephen proposed Equity's motion Atypical Workers which was composited with a similar motion on Freelance Workers from the NUJ and incorporated an amendment from construction workers' union UCATT.
- Christine seconded BECTU's motion on Transparency and Accountability of Broadcasters on Diversity. Tanya had been due to give this speech but was called away for work on the Tuesday afternoon.
- Adam seconded the Musicians' Union motion on Performers and Mental Health.

Nicola Hawkins represented Equity in a special section of the Congress agenda Reaching out to Young Workers which followed the address from the TUC General Secretary on Monday 12th September. Nicola spoke from the platform about her own trade union activism and about Equity's Professionally Made, Professionally Paid campaign. She appeared alongside young workers from the GMB and Unite and following the presentation gave an interview to BBC 5 Live.

Equity had also indicated an interest in speaking in support of motions from the National Union of Teachers (Schools are not exam factories), Accord (Digital Campaigning and Organising) and the Chartered Society of Chiropractors and Podiatrists (Appropriate Footwear in the Workplace) however due to time constraints no additional speakers were taken on these motions. The speeches prepared for these motions are also attached to this report.

Other motions passed by Congress covered a range of issues including Brexit, attacks on migrant workers, the Steel industry, the living wage and fair pay for young workers. Several composite motions on industrial strategy, productivity and mental health were also included in the agenda. A number of Emergency motion were also passed on Colombia, the current situation in Turkey/solidarity with the Kurdish population, the Health and Safety Executive, Selection in Education, Support for the BMA and junior doctors and London Underground ticket office closures were also agreed, as was the TUC Campaign Plan 2016/17 which will focus on Brexit and the impact of the Trade Union Act.

The most contentious motion on the Congress agenda was Motion 11: After Paris: climate change, just transition and climate jobs, which had been submitted by the Transport Salaried Staff Association, with an amendment proposed and then withdrawn by BALPA (the Airline Pilots Association). The motion called for an end to airport expansion and a reduction in short haul flights, which conflicts both with other unions' interest in protecting jobs in the airline industry and established TUC policy on climate change. Equity voted with the recommendation from the TUC General Council to oppose the motion and it fell.

On Monday 12th Frances O'Grady, TUC General Secretary addressed Congress. The speech was well received by the press following the challenges Frances put to the new Prime Minister.

TUC GENERAL COUNCIL elections: The following were elected to the General Council from Section C (unions with fewer than 30,000 members): Manuel Cortes (TSSA), Mark Dickinson (Nautilus International), Ged Nichols (Accord), Dave Penman (FDA), Nick Cusack (PFA) Eddie Saville (Hospital Consultants and Specialists Association) and Simon Weller (ASLEF). Christine Payne continues to be automatically elected to the GC as Equity has over 30,000 members.

NEW TUC PRESIDENT – Mary Bousted (Association of Teachers and Lecturers)

SPEAKERS – TUC President Liz Snap, Angela Rayner MP (Shadow Education Secretary), ETUC General Secretary Luca Visentini and Paddy Lillis, Fraternal Delegate from the Labour Party all addressed Congress.

MORNING STAR – An article in Christine's name appeared in the 13th September edition of the Morning Star. The article focused on Equity's motion on atypical workers and the Government's Making Tax Digital project which will compel our members to make up to four tax returns per year. A copy of the article is attached to this report.

GENERAL COUNCIL DINNER – Christine and Ian attended from Equity and had a conversation with Labour Party leader Jeremy Corbyn about arts and culture policy.

Equity's Motions:

Channel 4

Congress commends the TUC and the Federation of Entertainment Unions in their campaigning efforts to protect the BBC but is alarmed about speculation concerning the future of Channel 4.

As a publicly owned broadcaster freed from shareholder pressures, Channel 4 commissions a range of original drama, comedy and entertainment and has specific responsibilities to nurture new talent, to reflect cultural diversity, to show alternative viewpoints and to invest in film.

The privatisation or part-privatisation of Channel 4 could lead to an erosion of Channel 4's remit, leading to a reduction in content for diverse audiences. Any reduction in such programming could affect the employment opportunities available to performers and other creative workers, particularly those from underrepresented backgrounds.

After privatisation, or part-privatisation, there is also a risk that Channel 4's budgets could be cut and schedules would feature much more bought-in content and repeats. This would not be in the interest of UK audiences and would have an adverse effect on the independent production sector.

Congress agrees that the TUC will:

- i publicly state the importance of Channel 4 to the UK's audiovisual industries
- ii campaign to resist the privatisation or part privatisation of Channel 4.

Moved by Equity

Composite Motion: C18 Rights for freelance and atypical workers

Congress notes that atypical working continues to increase across the economy and that the number of self-employed and freelance workers is rising year on year.

Congress notes that self-employed workers comprise more than 15 per cent of the UK's labour force – the greatest number since records began. Average self-employed earnings fell by 22 per cent in the six years to 2014, and freelancers have often been the first casualty of cuts.

Congress recognises that self-employed workers are critical to the creative industries. It further notes that many companies, particularly in the media industry, have increased casualisation of work at the same time as cutting numbers of staff.

Congress calls on the General Council to raise awareness among affiliates about the needs of freelance workers, particularly creating rights to: collective bargaining; fair contracts; intellectual property; and access to the benefits system.

As part of its Making Tax Digital Roadmap, published in 2015, the government has proposed that all self-employed workers should submit a quarterly report in an approved format to HMRC. These reforms, which will be included

in the 2017 Finance Bill, will increase administrative burdens on self-employed workers who have irregular working patterns, frequently travel for work or may be digitally excluded.

A greater frequency in errors could also arise from quarterly reporting which in turn would result in an increase in the penalties levied on self-employed workers. There are also concerns that, over time, quarterly reporting could also lead to a requirement on self-employed workers to pay tax quarterly.

In sectors such as construction where false self-employment is endemic, assignments are temporary and there is frequent movement between PAYE and self-employment, workers will be especially vulnerable to errors and missed deadlines.

Congress resolves to:

- i support campaigning and lobbying undertaken by unions to ensure that self-employed workers are given a choice about which methods they use to comply with their taxation obligations
- ii campaign for proposals to be delayed until false self-employment is eradicated.

Congress further resolves to:

- a call for the reform of HMRC rules that threaten self-employed workers' tax status if they accept employer-funded training
- b assess and monitor the impact of digital taxation on self-employed workers
- c lobby the International Labour Organisation to adopt a Convention on atypical workers that encompasses the above principles
- d support the efforts of unions to organise and represent atypical workers.

Mover: Equity

Seconder: National Union of Journalists

Supporter: Union of Construction, Allied Trades and Technicians

O. BAPAM

(www.bapam.org.uk)

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

The union's representative on the Board is Xander Black (Equity Councillor).

P. CDET

Equity continued to support the work of the CDET which is continuing to flourish under the new Director Glydwr Jones. Hilary Hadley, Head of the Live Performance Department is the Equity representative on the Board. CDET continued the work of accrediting vocational dance and musical theatre schools and attracted new schools, towards the end of the year following the demise of Drama UK. CDET is now extending the offer to drama schools as well as dance schools and is becoming the Council for Dance and Drama Training. During 2016 CDET membership comprises 25 Accredited schools, 15 Validated awarding organisations, and 9 Affiliates. CDET's Career Conference was held at the Urdang Academy in November followed by a showcase performance of CDET Accredited schools at the Shaw Theatre. CDET continues to administer the steering group for the Dance and Drama Awards and have strengthened lines of negotiation with the Department of Education about the Scheme's future.

Q. DRAMA UK

Following the withdrawal of four major schools from membership of Drama UK, the organisation was greatly weakened and it became clear that the drama schools no longer shared a common purpose and that there is little that unites them in supporting the continuation of accreditation through Drama UK. In these circumstances it was agreed by the Board that Drama UK would proceed to wind up.

One Dance UK

Dance UK merged with other Arts Council funded organisations ADAD, YDE and the NDTA to form One Dance UK, which Equity continues to support. Andrew Hurst was appointed as Chief Executive and the new fully merged



organisation has continued with the work of Dance UK and in particular the Healthier Dancer Programme.

R. JUSTICE FOR COLOMBIA

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



CHAPTER 8:

COUNCIL

A. MEETINGS

The Equity Council met 10 times between 1st January and 31st December 2016.

CHAPTER 9:

APPEALS AND STANDING ORDERS COMMITTEES

The following members were elected in July 2016 to serve as members of the Appeals Committee for two years: Anthony Blakesley, John Carnegie, Chris Cotton, Graham Padden, and Geremy Phillips. The newly-elected Appeals Committee did not meet during 2016. The elected Chair is Graham Padden and Vice Chair is Chris Cotton.

The following members were elected in July 2016 by the membership to serve on the Standing Orders Committee for two years: Anthony Blakesley, John Carnegie, Chris Cotton, Geremy Phillips and Terry Victor. The following members were elected by the Council to serve on the Standing Orders Committee: Adam Burns, Di Christian, Stephen McGuire and Julia Carson Sims. Julia Carson Sims was elected Chair and John Carnegie Vice-Chair for the period 2016-2018.

CHAPTER 10:

NATIONAL, AREA, INDUSTRIAL & SPECIALIST COMMITTEES

A. NATIONAL COMMITTEES

i. Northern Ireland

CHAIRMAN'S REMARKS

It may well be me but I'm beginning to think we are in a perpetual state of Elections in Northern Ireland! In May we had the elections for the Assembly at Stormont and in June we had the vote to elect whether we stay within Europe and currently we are in the process of electing yet another Assembly due to the recent collapse of the Power Sharing Executive at Stormont. The latter due to the furore surrounding the catastrophe that is the multimillion Renewable Heating Incentive scheme which was pushed through Stormont by the then DUP MLA and Minister for Enterprise, Trade and Investment; Arlene Foster. This fiasco will cost the people of Northern Ireland millions of lost revenue which in these times of austerity is the last thing we need. I say fiasco but really there are undertones of malpractice, complacency and corruption all of which has led for the calling of the First Minister Arlene Foster to resign. Of course denials are abounding and there is no resignation tendered and the result of that was Sinn Fein walking away from the executive. The collapse has led to the election on March 2nd with all the additional costs that will also bring. Meanwhile our Industry has seen cut after cut in the Arts budget which is stretching budgets to the limit in some organisations whilst others are no longer employing our members in the way that they use to. This can't go on and we would urge you all during this election campaign to call for a reinstatement of the savage cuts to the Arts and remind the politicians that the Arts mean Jobs.

On a more personal note I want to take a wee bit of a liberty and praise the work of our Secretary, Drew McFarlane. He is retiring in April after 25 years and without doubt has been a doughty fighter for us as a membership in Northern Ireland and will be sorely missed. He has ensured that Equity has a voice across the Industry and in Government and played a part in the burgeoning Film and Television sector. He is also a friend to many and along with me I'm sure you will wish him well in his retirement and hopefully it won't be too long before we see him in back in Belfast. In ending I want to thank you all and the Branch and the Northern Ireland Committee for all the support and effort you have put in over the last year. This year is the election of Committees year and I hope that some of you will put your names forward not just to the NI Committee but the other Committees as well. A Union needs its activists and we need a strong member led Union.

STAFF REPORT

We were at a loss to understand why Stormont changed its Ministerial Portfolios and subsumed the Ministry of Culture Arts and Leisure into a Mega Ministry of Communities. The bold statement of having Culture at the centre has government in Northern Ireland it has resulted in the Arts becoming the soft target for cuts and the Minister responsible is no friend. Paul Givan DUP MLA has been appointed the Minister and immediately showed his lack of understanding by taking a further £500,000 from the Arts Budget following on from the 11% cut to the Arts Council in April. He also immediately showed his true colours by giving £200,000 of funding for new musical instruments which are largely taken up by "marching bands". The latter is a reversal from the previous Minister who said that it couldn't be justified in terms of the then cuts to the overall Arts budget! So a new term but the same old sectarian politics whilst the Arts is used as a "valve" to shoulder the overall new departments cuts. We wrote to him as did the wider Arts Community to no avail other than the oft played out rhetorical response of "I see participation in Sports and the Arts as a way healing divided communities". He has more recently compounded that act in a new funding row over giving out 1.9 million in "Community Hall" Grants scheme when the budget was supposed to be 500,000. He has since said that the programme was overly subscribed! We have written to him seeking a meeting about the cuts to the arts and to date there is no invitation? Here's hoping the election will give us a better deal and a more proactive Arts advocate. In terms of our own democracy the General Branch has continued to have quorate meetings and in October we had the General Manager from Bruiser Theatre Company in talking about the Bruiser Academy at which Drew McFarlane spoke at. We also had a successful Biennial General Meeting recently which we elected a new Committee of nine with Vicky Blades continuing as Secretary. The Dockers Club also hosted the Equity Variety Branch Christmas social which was packed to the gunnels although in the Year of Variety we need to campaign for our members working in the Club and Cabaret Sector as it has been badly hit over the years. However Circus Acts and Comedy is gaining new ground and we spoke at the Belfast Comedy Festival. The Northern Ireland Committee recommended that we take in Dramaturgs into membership and we

welcomed Hanna Slatne into membership as our first Dramaturg. This coincided with Hanna receiving the Kenneth Tynan award in London for her work with Tinderbox. The Committee has also been campaigning through its Face book page against Bullying and Harassment and the office has been meeting with Northern Ireland Screen and the Department responsible for regulating Agents over these issues and a joint statement between Equity and Northern Ireland Screen was put out on NIS Webpage. Equity continues to play its part within the Irish Congress of Trade Unions and we were out on Mayday and during the anti-austerity marches. We also had our motion passed unanimously calling on UTV (now that it's part of ITV) to start producing here and to redress the years in which it did nothing for our members in terms of Television production.

We have also continued our work with Students with meetings at Queens University and in October we were one of the speakers at The Maghee University Campus in Derry.

Sadly we lost one of the Unions main stalwarts here for many years in the form of George Shane. George will be known to many as an actor but he loved his Union and donated his expenses as a treasurer to the General Branch and left the Branch 500 pounds in his will. We also lost Gordon Fulton and Tom Dart earlier last year and more recently Patrick Sanders. All of them in their own way activists and good Union supporters who will be sorely missed by many.

INDUSTRIAL REPORT

The draconian cuts to professional Theatre all of the companies that either were severely cut or received no funding have continued to produce and employ our members. I met with Tinderbox recently to discuss a joint contract with them and Equity incorporating the T&C of the ITC Agreement and met with the Cast of "What We're Made Of". The company are now operating on part time staff and gave up their ITC membership. Similarly Kabosh have continued with their ground-breaking work and have seen them work with Theatre companies in Nigeria whilst more at home they have produced "Green and Blue" and "Those you pass on the Street". At the same time they continue with their regular Belfast Street tour of Belfast Bred. Meanwhile Martin Lynch's Greenshoot productions are continuing and produced a Professional/ Community production of 1932-The People of Gallagher Street. This says much for the temerity of Northern Ireland Theatre and particularly the three mentioned who were at the sharpest end of the cuts last year. During the year we agreed with the Lyric new rates of Pay in April with the Stage Management team, who are all members of Equity, and are in the process of negotiations over the recent rises and changes to the Sub Rep Agreement. Again the Lyric has been prolific in its productions and have introduced more co-productions into the theatre, partly due to funding. We have met with casts of St Joan, Three Sisters, The Nest, Smiley and Educating Rita and both the Christmas shows to name but a few. We also met regularly with Bruiser, GBL Productions and others. We were also called in to negotiate issues with Replay Theatre Company and issues over contracting and copyright with Young at Art. The latter now will meet with us over future contracting of Artists. There still is an issue over some Companies not paying holiday pay which is a workers entitlement and all companies in receipt of funding should be paying it. We will defend anyone who wishes to take a company to task over this and we have through the Arts Council and Theatre NI sent out a letter to all companies to remind them of their legal obligations.

Currently Film and Television production continues to be a success story and we visited the sets of My Mother and other Strangers, Line of Duty and The Fall. We also have a date in March to visit The Woman in White which is a new BBC Commission. Game of Thrones is now in its penultimate series and again our local casting Director won an Emmy for her casting where we see more of our indigenous talent being cast. This world phenomenon production has not only invested £166 million in the local Economy but has spawned the Game of Throne tours which is now part of the fabric of the Tourist Industry and has given Northern Ireland a reputation far bigger than its size. Who says Investment in the Arts Industries doesn't pay? The legacy of GOT cannot be underestimated with a high skill base of production staff and Locations base which will only attract more to Northern Ireland but has led to the creation of three Sound Studios and Northern Ireland Screen's aim is for NI to be the biggest production base outside of London. Northern Ireland Screen has to be credited alongside the Current BBCNI Staff for the growth over the years and their emphasis on added value to Northern Ireland is inspiring. Again we meet and work with them on a regular basis. All of us share concerns over the implications of the Brexit vote as we don't want to see a return to the days where little or no productions happen here but we remain optimistic.

The First Minister and the Deputy First Minister have been making the case for the ties with Europe to remain and for the freedom of movement across the Irish border to continue as it will not only economically damage the Northern Ireland Economy but would leave the "Good Friday" agreement in tatters. However the Brexit vote does pose many questions not least the amount of money that came from Brussels to the Northern Ireland Economy as part of the peace process and more importantly for us; as the inevitability of more cuts are imposed by Westminster, what will be the effects on the budget for Stormont for Northern Ireland. Similarly given that the incentives to the Film and Television Industry were in

part Pan European, the question begs will there be a shift to other parts of Europe?

MEMBERS OF THE NORTHERN IRELAND COMMITTEE

Al Logan – Chair

Christina Nelson- Vice Chair

Sheelagh O’Kane

Alan McKee

B J Hogg

Stephen Beggs

Gerard McCabe

Noleen Stevenson

Vicky Blades

Roxanne

Louis Rolston – NI Councillor

ii. Scotland

STAFF REPORT

POLITICAL ISSUES

One The Scottish Parliamentary Elections and the European referendum have been the two dominant events in the field of politics in the last year. In the Parliamentary elections, the SNP won the most seats but just lost its overall majority. Labour imploded to third place with the Conservatives coming second. Of the 129 seats, the SNP won 63, Conservatives 31, Labour 23, Greens 6 and Lib Dems 5 (the Presiding Officer was Labour but has no formal part allegiance).

In Governmental terms it seems business as usual. One noticeable aspect of SNP rule has been the relatively light legislative workload and that seems to be continuing. It was encouraging to see the extract below in the SNP manifesto

A Creative Scotland

Culture is important and getting involved in it is a force for good for people and society.

Our culture and heritage changes the way we think about our nation and the world. It makes us question, challenge and see the world in different ways and to learn about ours and other people’s experiences.

We will continue to help the cultural sector to develop and be successful and for our artists to be supported in their work.

We want to have a Scotland where people are confident to express their creativity, and a nation that is confident in getting involved on the world stage.

There have been changes in the Government personnel but Fiona Hyslop continues as the Cabinet Secretary for Culture and External affairs but has been given the added responsibility of Tourism. Unlike the Labour years when the Culture minister was lucky if he or she lasted a year, we now have a Cabinet Secretary who has been in place for significantly longer than her civil servants. However given the European Referendum result, the External Affairs part of her portfolio is already taking up a lot more of her time than previously.

The European Referendum has revived the Independence argument earlier than anybody expected. Irrespective of your political opinion, the idea of Brexit and the possibility of a second independence referendum as a result or consequence, is dominating political life in Scotland to the near exclusion of everything else. Culture Counts, of which Equity has been a founding member, produced a document looking at the Brexit implications for our sector. This is attached below.

However, change is happening in Scotland that is differentiating life from the rest of the UK. The Scottish rate of income tax has been set and came into force on 6th April 2016. The Scottish Government consultation on changes to the benefits system for Scotland closed to submissions on 14th October (https://consult.scotland.gov.uk/social-security/social-security-in-scotland/consult_view). This looks more positive than the Westminster agenda. The approach seems to be ‘rights based’. Proposals include greater flexibility on Universal Credit payments including the possibility of twice monthly payments and paying the rent element direct to social landlords- ideas which could make a big difference operationally. Also, there is recognition in this consultation, that the ‘advice sector’

has shrunk and the Scottish Government are looking at how to address that – on going disenfranchisement in terms of legal advice has been striking over past two decades but that never seems to make it far up the political agenda.

The Scottish Government draft budget for next year has not yet been set- as a minority government, the SNP administration has needed to secure support from one of the other parties. A deal has been struck with the Greens to support all stages of the budget bill. The draft budget can be seen at <http://www.gov.scot/Publications/2016/12/6610/15>

Plans at the moment show continued support for Creative Scotland. The decrease for the National Performing Companies can be explained by the end of capital funding for various projects together with Government efficiency drives.

More Detailed Spending Plans (Level 3)

Budget £m

	2016-17 Draft budget	2016-17 Budget	2017-18 Draft Budget
Creative Scotland and Other Arts	52.6	45.7	52.1
Cultural Collections	78.6	80.6	77.0
National Performing Companies	22.9	27.9	22.9
Tourism	49.1*	46.1	43.9
Major Events	2.4	12.6	30.3
Total	205.6	212.9	226.2

Creative Scotland is about to announce their second round of 3 year RFOs (Regularly Funded Organisations.) Last time, although the overall drama budget went up slightly, there were some theatres who suffered big losses in funding.

Creative Scotland have started to acknowledge the need to be seen to be proactive on diversity issues after much lobbying. In Scotland, gender is the dominant issue as it affects more people. We have been lobbying under the WITS (Women in Theatre in Scotland) umbrella and had some success with the Screen Department of Creative Scotland. It has taken the Theatre department much longer to respond but they are now copying the Screen department. Both departments have now commissioned diversity surveys- unfortunately they will produce the definitive 'start point' data we have been looking for because they are voluntary and public (ie anybody can complete the survey or not). They are however useful to help in raising awareness of the issues of diversity, and especially imbalance of opportunity for all those with protected characteristics.

The film studio debacle continues- another year and no closer to a resolution. It is beginning to look like Scotland is going to miss that particular boat. It is incomprehensible to the layman but blame appears to lie at the feet of Scottish Enterprise.

River City seems secure for the foreseeable future. Outlander continues to provide a number of jobs. There has been an increase in independent television production in Scotland which is encouraging. ITV has hopes for Loch Ness as new Broadchurch type drama.

Culture Counts campaign

Lorne Boswell is due to come off the Culture Counts steering group and co-chairs Anne Bonnar and Jon Morgan are both moving on for different reasons. Culture Counts will continue and we will continue to support it.

What the budget does

STUC

Motions to this year's STUC:

Radio drama at BBC Scotland

The BBC Charter renewal process has raised a number of serious challenges for those who work for the BBC.

Current proposals to open up 60% of BBC Radio production to competition could have a far reaching impact. At the moment BBC Scotland makes approximately 60 hours of network radio drama for UK national broadcast Radio 3 and 4. The concern is that this work, if put out to 'the market', will cease to be available in Scotland.

This motions calls on the STUC to seek support from MPs and MSPs to ensure that BBC Scotland commits

to a proportionate share of production to be made in Scotland and further to seek guarantees from the UK Government and from the management at the BBC that the current levels of network radio drama work will stay in Scotland post Charter renewal.

SCOTTISH BALLET

The 2016/17 salaries (inclusive of the 0.5% pay rise) are:

Principal £37,736

Soloist £33,128

Coryphée £29,091

Artist £27,796

Stage Manager £29,956

Deputy Stage Manager £25,136

NATIONAL THEATRE OF SCOTLAND

Minimum rates of pay are as follows

Minimum Performers Salary	£562.92
Stage Management Minimum Salaries	
Stage Manager / Company Stage Manager	£562.92
Deputy Stage Manager	£506.63
Assistant Stage Manager	£450.34
NTS Development rate (Performers and Stage Managers)	£440
Walking Understudies' Salary (to be raised to the Performer's Minimum in any week they perform)	£450.34
Understudy Obligation (Minimum per week)	£31.31
Performance payment (per show) for performer with understudy obligation	£31.31
Relocation / Commuting Allowance: to cover 7 days of transport costs / travel time/ meals/ accommodation to relocate or commute from home to company base during rehearsals if company base is further than 25 miles from home address. Also to cover 7 days of transport costs / travel time/ meals to commute from home to performance venue further than 25 miles from home address , if choosing to make own way to venue, and not required to stay over night.	£156.05 or pro rata daily payment of £22.30
Touring Allowance: to cover 7 days of meals and accommodation, if required to stay overnight whilst on tour, and if making own arrangements	£278 or pro rata daily payment of £39.72
Away from base Allowance: to cover meals if the Artist (not in receipt of subsistence) is required to perform / rehearse at a place of work more than 50 miles from designated company base but is not required to stay overnight	£16.65 per day
Daily Meal Allowance if tour accommodation provided by NTS	
Where full catering facilities provided	£11.60 per day
If Catering facilities are not available:	
Breakfast provided	£16.65 per day
Breakfast not provided	£23.05 per day
Push / Pull (per week) – unless agreed at contract stage	£15.15
Flying pre contractual consent (per week)	£37.37
Head Girl/Boy responsibilities (per week)	£31.31
SM in costume (per performance)	£5.70
SM prompt copy for other management (minimum)	£95.55
Supernumeraries (per hour)	£6.57

Scottish Committee
Andrew Brodie-Frew
Morna Burdon
George Drennan
Tom Freeman
Natasha Gerson
Clunie Mackenzie (Chair)
Kate McCall
Kirstin McLean
Sheena Penson
William Riddoch
Pab Roberts (Vice Chair)
John A Sampson

III. WALES GENERAL

The Annual General Meeting of members was held at Chapter Arts Centre in February and attended by 27 members. It was also attended by General Secretary Christine Payne who spoke about the changes to the Annual Accounts due to the change in Accounting Standards FRS102. She talked about the targets for 2016 of 41,000 Members and 5,000 Student Members, and keeping expenditure down. She spoke about the uncertainty with BECTU's planned merger with Prospect and the redundancies at the MU. She spoke about the possible effect of BBC Studios and the Alternative White Paper being released on the BBC Charter. Further topics included English National Opera (ENO), the Equity Council Elections and the EU Referendum. There was a lively debate on all of the issues. One motion was approved by the meeting to go to Council which was a message of support for the ENO Chorus.

During the course of 2016 there were four newsletters, produced from the office. A new initiative for 2016 was the provision of a fully bilingual newsletter which is the start, hopefully, of being able to provide more Equity materials bilingually. As in previous years the continued ability to email members throughout the year using the membership database system has meant that more targeted mailings continued to be sent out and news can instantly be disseminated to members without the need to wait for a newsletter, this has been very useful for the branches, and for CULT Cymru and associated training opportunities.

Membership figures for the whole of Equity have continued to show growth during 2016 and it is encouraging that membership figures in Wales have matched that growth. In all there are a total of 1,512 members in Wales, rising by 30 from 2015, representing a 3.61% share of the total membership of Equity. We cannot, however, rest on our laurels and Recruitment and Retention must continue to be one of our main priorities for 2017.

Julia Carson Sims was re-elected to serve as the Councillor for Wales on The Equity Council.

LIVE PERFORMANCE

As in previous years the effects of the investment review and the shrinking of budgets from the Arts Council of Wales continue to challenge companies throughout Wales, however despite these financial challenges they continue to put on challenging and exciting work. There was some better news in November 2016 in that the budget of Arts Council Wales will show a 3.5% increase in 2017/18 but that merely reverses the cut for 2016/17 announced the previous year.

Decisions about the running of the New Theatre and St David's Hall in Cardiff are still outstanding and there is no clearer news from Cardiff Council as to the future of these venues.

National Theatre Wales Kully Thiarai started as Artistic Director in the latter part of 2016 and we await full details of her first productions. During 2016 NTW produced a work about Dementia and Singing entitled Before I Leave, it collaborated with Gagglegabble on a Roald Dahl inspired show Wonderman which played the Edinburgh Fringe during August before returning to Cardiff in September and December. The Company led on a massive Roald Dahl celebration across Cardiff entitled 'City of the

Unexpected in conjunction with the Wales Millennium Centre and Cardiff Council. It contained a huge community involvement alongside a large number of professional performers who were employed for the weekend spectacular.

The Wales Millennium Centre produced its first full scale production in the main house in 2016. A new musical *Only The Brave* produced in conjunction with London's Soho Theatre played at the Centre over Easter 2016. During the Centre's Festival of Voice in June they produced *The Last Mermaid* with a cast led by Charlotte Church. They have already announced another new musical entitled *Tiger Bay* for 2017. *Theatr Genedlaethol* produced four productions during the year starting with the postponed production of *Chwalfa* at the new venue in Bangor Pontio. This was followed by *Mrs Reynolds a'r Cena Bach*, *Nansi* and *Merch yr Eog*. The last play in the season was co-produced with a company from Brittany and performed in English, Welsh and Breton. Discussions started in the latter stages of 2016 as the company are doing a production of *Mabeth* in a Welsh Translation which will be performed at Caerphilly Castle. Alongside this event they intend to do a limited live relay to cinemas within Wales which will be the first ever Welsh Language Cinema relay.

Theatr Clwyd appointed Tamara Harvey to be their Artistic Director from August 2015 and she directed her first production 'Much Ado About Nothing' in 2016. For the first time in many years the theatre held open auditions for members living in the local area – something which they repeated for a Christmas show to be performed at the same time as their pantomime. Tamara is looking to increase productions at the theatre through the use of co-productions – they co-produced the 20th Anniversary production of the musical *Rent* for a UK Tour.

Welsh National Opera – Chorus and Stage Management The Company have paid a 1.2% rise from September 2016 without negotiation and are seemingly uninterested in any contractual changes. The impact of the new Managing Director has been widespread and mostly positive – a complete review and renegotiation of all house agreements will be undertaken in 2017 as the company look to change their performance and touring pattern.

The Other Room – at Porters, Cardiff – Awarded The Stage Fringe Venue of the year, the first time this award has been given to a company outside of London. They continue to balance a fully produced season in the Spring with a curated season in the Summer and Autumn. We continue to improve the terms and conditions on their house agreement under the Equity Fringe Agreement and in 2017 they will be co-producing with Theatre 503 and *Theatr Clwyd*.

Throughout the year the Cardiff Office dealt with claims for members and recovered a total of £5,970.55 as a result of settling 9 cases. 2016 has seen many key issues affecting members, but again venues going out of business with no possibility of recovery are high on the list. We have also seen a number of claims being paid over long periods with small monthly amounts being endorsed by the HMCTS.

RECORDED MEDIA

BBC

Pobol y Cwm: A relatively quiet year for the production after the changes of 2014 and 2015.

Casualty - access to this production continues to be in a regular pattern with little or no problems reported.

Doctor Who only started filming towards the latter part of 2016, but the Roath Lock studios have been busy with the new DW spin off *Class* which premiered online before moving to BBC One. We have had good access to both productions.

TAC:

Rownd a Rownd remains the only 'full time' commission in North Wales from S4C and recently started shooting on Series 22. The cast continue to work on a variation of the TAC agreement which grants a guaranteed level of earnings depending on the number of episodes.

Hinterland/Y Gwyll completed filming on Series 3 in the summer of 2016 and started transmission in late 2016. We understand that this will be the last series.

There has been another flurry of new drama commissions and re-commissions from S4C with filming taking place during the summer of 2016. These include *Gwaith Cartref*, *Ysbyty Hospital*, *Byw Celwydd*, *O*

Flaen Eu Gwell, Parch, Cariad Erin.

The law firm appointed by S4C to handle Industrial Relations between Equity and TAC have had their contract terminated. TAC will now be handling this direct. We will be making a claim for contract revisions in 2017.

S4C:

Having been told that their direct DCMS money would be cut to £5million the channel received news in early 2016 that this would in fact be maintained at £6.8million until the end of the 2016/17. The review would then decide on what level the additional DCMS money would be.

S4C received some positive news with the publication of the new BBC Charter in that their funding has been confirmed for 5 years at £74.5m a year. The funding for the remainder of the charter period will be decided after the upcoming S4C Review.

Other TV and Film:

Stella returned for another Christmas special for Sky, made by Ruth Jones' company Tidy Productions. We have seen a number of projects filming during 2016 – The White Princess for the American Starz network. The Collection for Amazon Prime and Will for Sky.

The Pinewood studios are up and running with a number of productions including Show Dogs.

WELSH ASSEMBLY GOVERNMENT / NATIONAL ASSEMBLY:

The Welsh Government published their draft budget for 2017-18 which identified an increase of £3 million in arts funding across the sector, which filters down to a 3.5% increase in the funding available to the Arts Council of Wales. Whilst this is positive news, and follows up the commitments made by the Labour administration when it took office, it is effectively only neutralising the cut from previous years. Following the May 2016 Welsh Assembly Elections Labour formed a minority government with the support of Plaid Cymru, but with no formal coalition. Carwyn Jones continued as First Minister. Ken Skates, previously Deputy Minister for Culture, Media and Sport, was promoted to Cabinet Secretary for Economy and Infrastructure but retained responsibility for Culture as part of his increased portfolio. Alun Davies, Minister for Lifelong Learning and Welsh Language, inherited the Broadcasting part of the Deputy Ministers previous portfolio.

In their programme for government the Labour administration announced the following initiatives which affect 'culture' in some way:-

- o A new Wales Wellbeing Bond, investing in activities that improve the physical and mental health of people. The Cabinet Secretary was very impressed with the ArtsMinds initiative that Equity has set up.
- o They intend developing a Social Prescription for preventing and treating illness through addressing their causes. For example, evidence shows that using cultural activity to tackle loneliness can help prevent mental illness and extend life expectancy.
- o Therefore, to enhance the Social Prescription and Wales Wellbeing Bond, they will develop a national strategy for loneliness and isolation. The arts will be crucially important in this.
- o They will create a new Challenge Fund for community arts groups to widen access, utilise online crowd funding and support new talent.
- o A new body, Creative Wales, will be formed specifically for the creative industries to grow from strength to strength and they will also create a National Music Endowment Fund for young people.
- o They will also continue the ground breaking Arts in Creative Learning programme for schools, based on the recommendations made by Professor Dai Smith (Past Chair of Arts Council Wales) Equity met with both Ken Skates and Alun Davies and got commitments to the involvement of unions in the upcoming review of S4C and also the new 'Media Forum' which will advise the Welsh Government on Broadcasting matters. Most importantly the direct contact with the Ministerial Support staff gives us immediate access rather than having to make formal appointments. This will be invaluable.

The National Organiser and Hamida Ali, Equity's Equalities Organiser, were part of a Welsh Government

consultation event run by Diverse Cymru on Diversity in Film and TV in Wales which is due to publish its report in early 2017

OUTSIDE BODIES:

CULT Cymru: Creative Unions Learning Together (Equity, The Musicians Union, BECTU and The Writers Guild) – The CULT Cymru training initiative is ongoing and was successful in securing another two years' worth of funding from the Welsh Union Learning Fund, albeit with a reduced budget. This does again include a specific 'Equity only' pot for targeted courses for members.

Wales TUC - The National Organiser was reselected to be a member of the Wales TUC General Council. At the May Bi-Annual Conference in Llandudno both the National Organiser and Assistant General Secretary Stephen Spence spoke to motions about Local Government Funding and the EU Referendum.

BRANCHES

The South Wales Variety Branch has continued to meet monthly in Baglan and attendance has been very consistent. They continue to raise the profile of Equity with their support of the Live Entertainment Works campaign.

Chair: Noel West

Branch Secretary: Shelli Dawn

Treasurer: Cei Phillips

The Cardiff and South Wales General Branch continued to engage members with a number of interesting meetings during 2016. They were delighted to welcome Sir Patrick Stewart to a special branch meeting in August whilst he was performing in Cardiff.

Chair: Richard McAndler

Vice-Chair: Jonathan Gilmore

Branch Secretary: Philip Rapier

Treasurer: Abbie Hirst

PRO: Caron Reidy

Committee Members: Nana St Bartholomew-Brown, Marie Westcott, Adrian Metcalfe and Conor Clarke-McGrath (co-opted).

The North Wales General Branch was relaunched in February 2016 with a well-attended meeting at Theatr Clwyd. It also sent representatives to the Equity Annual Representative Conference in May. In November it welcomed Theatr Clwyd Artistic Director Tamara Harvey to its meeting. It has already planned meetings in Caernarfon and Llandudno in the first part of 2017.

Chair: Doc O'Brien

Branch Secretary: Paul Penlington

Treasurer: Martin Gorst

WELSH NATIONAL COMMITTEE

The Committee for 2015-17 met eight times during 2016

The WNC have met regularly during the year and have responded on a number of consultations, most recently to the Arts Council of Wales Strategy on Equality and Diversity.

Cast in Wales – the campaign continues to be an objective of the Welsh National Committee and the WNC engaged on how best to take this forward. The Equity Oriel Database is being used by productions but it needs to be launched. The WNC looked into an event for Casting Directors but could not secure the necessary commitment to actually hold the event, it was decided that a brochure would be produced instead with an introduction letter to producers and casting directors. It is hoped to start this project in

early 2017.

The WNC motion to the ARC was:

This Annual Representative Conference believes that it is essential that the performing arts in particular, and the creative industries in general, are given serious consideration on the political agendas of the nations. Yet so often the arts are disregarded, overlooked or, if we are lucky, squeezed in as the also-ran question.

Conference asks the Equity Council to consider giving authority to National Committees and local branches to organise general hustings as a matter of course for all elections and in all parts of the nations: general hustings as opposed to hustings concerned exclusively with the arts as the latter may be seen as preaching to the choir and, as is the case in Cardiff recently, the choir might not bother to turn up. We need to reach ordinary voters and they need to hear the arts debated equally with other topics of importance to the nations' well-being. As a politically independent organisation, Equity is ideally placed to stand as a legitimate host or co-host of such events and in so-doing make our interests an unavoidable part of the agenda.

This was passed with an overwhelming majority.

The WNC for 2015 – 17 consists of:

Chris Batten - Chair

Abbie Hirst - Vice-Chair

Doc O'Brien

Cei Phillips

Terry Victor

Sean Carlsen

Tamsin Griffiths

Tom Powell

Steve Purbrick

Phillip Rapier

Nana St Bartholomew-Brown Morgan

Marie Westcott

The aims and objectives of the WNC are:-

- For the committee to continue to work with and support the National Organiser for Wales and Recruitment and Retention Organiser to serve and represent Equity members throughout Wales.
- Continue to monitor the output and provision of BBC Cymru Wales and S4C, in particular monitoring the new framework agreement between the two broadcasters and upcoming Charter renewal.
- To carry forward the Cast in Wales campaign pushing for a casting office in Roath Lock and more consideration of the local talent. The relaunch of the Oriel Database is a priority.
- To monitor the effectiveness of the recent updated TAC report and look to renegotiate this in January 2017. The WNC still believes they have a key role to play in advancing Equity policy on this issue in conjunction with the new Screen Committee,
- To work with the Student Coordinator and the National Organiser on a policy for engaging with students studying in Wales and also recent graduates entering into the profession.
- The members of the committee are well placed within the industry to be able to feedback concerns expressed by fellow members from workplaces and elsewhere about the operation of union agreements and guidelines.
- To continue its good working relationship with the three branches in Wales – the South Wales Variety Branch, the Cardiff and South Wales General Branch and also the North Wales General Branch.
- It is important to remember that the WNC serves the whole of Wales and through exploration of new technology and media needs to maintain contact with members through formal

branches and online branches.

- Interactions with other bodies in Wales occur through the National Organiser. The Committee forms a view and are happy for that to be represented by the Organiser to whomsoever is appropriate.
- To build upon its relationship with the Arts Council of Wales and to monitor the implementation of the Arts in Education provision going forward.
- The WNC enjoys a full and comprehensive report from the Welsh Councillor Julia Carson Sims and needs to represent the members through motions to the council, the new industrial committees and the Annual Representative Conference where appropriate.
- To liaise and consult with the Equity Industrial Committees and other Equity committees representing the Nations and Equality & Young Members.

B. REGIONAL

1. MIDLANDS AREA

Equity's Midlands Region extends across the English counties of, Derbyshire, Herefordshire, Leicestershire, Lincolnshire, Northamptonshire, Nottinghamshire, Shropshire, Staffordshire, Warwickshire, Worcestershire and the city of Birmingham.

Within the Midlands Region there are currently four branches, the Central England General Branch with Secretary Sunny Dhap, the branch meetings are held regularly in the centre of Birmingham. On the 27th May 2016 the branch hosted a Professional Development Day in Ludlow (Shropshire) which included both workshops and Q & A sessions, the event was well attended and the branch received lots of positive feedback. The membership growth across the branch during the year was a healthy 22.8%, this equated to 106 new members.

There are also three Variety Branches, the Birmingham Variety Branch with Secretary Alec Powell and the meetings are normally held on the last Wednesday of the month in Birmingham.

The branch invested in a banner and used it to take part in the Birmingham Pride Parade on the Saturday 28th May. The branch also organised a series of stimulating guest speakers.

It is with much sadness that this report contains the following section, the previous Secretary of the Branch Mandelea passed away on the 9th November 2016 at the age of 58 years. Mandelea served the Branch for many years which included regularly attending the Annual Representative Conferences and she will be greatly missed. The Chair of the Branch Conk the Clown, Sally Treble the Midlands Area Councillor, Bernie Kayla the Chair of the East Midlands Variety Branch, Ian Bayes the Midlands Organiser and Tim Johnson the previous Midlands Organiser represented Equity at Mandelea's funeral. This was held at the Bretby Crematorium near Burton-on-Trent on Friday 2nd December 2016.

The Coventry & Leicester Variety Branch with Secretary Sheila Payne and the meetings are normally held on the third Monday of the month in Coventry. The Branch is currently working on a development strategy aimed at increasing its profile. During 2016 the branch was the fastest growing Variety Branch in Equity with the membership increasing by 5.8%.

The East Midlands Variety Branch with Secretary Clive Bumstead who took over from Chris Shaw who resigned due to health reasons. The meetings are normally held on the first Tuesday of the month in Nottingham. The branch meetings now consist of two parts, firstly the formal business which is then followed by a social element normally based on a theme for example singers, whereby members of the branch volunteer to entertain/showcase themselves to the meeting. Thanks to the creativity of Jimmy Willen the Branch Webmaster via the branch Facebook group, attendances have increased to around 30 members per meeting.

The four branches all play an important role in bringing members together. The Branches regularly send out emails, newsletters and use Facebook to advertise forthcoming meetings and other events which update the members.

The Midlands Area held its Annual General Meeting at the Crescent Theatre Birmingham on Friday 26th February 2016. Those in attendance included Equity's General Secretary Christine Payne, the Honorary Treasurer Bryn Evans, the Midlands Area Councillor Sally Treble, the Midlands Organiser Ian Bayes, Stephen Duncan-Rice Equity Organiser and secretary to the Midlands Area Network.

Various reports were given to the meeting which highlighted the union's finances, the growth in membership, National & Regional issues including the work of the Equity Council, the work of the Stage Committee, the Screen & New Media Committee and the Variety Circus and Entertainers Committee (VCEC). The My Theatre Matters Campaign, the No Pay/Low Pay Campaign, The Keeping It Live Campaign and the Professionally Made

Professionally Pay Campaign.

Aimee Powell and Wezley Guren were elected to represent the Region at the Annual Representative Conference which was held in Bristol from the 21st to the 23rd May 2016.

Equity's Annual Representative Conference in May 2016 was held in Bristol and all of the Midlands Branches were represented.

The joint motion from the Birmingham and the East Midlands Variety Branches, called on the Council to hold a referendum to include a Walk-On and Supporting Artists Councillor on to the governing body of the union was defeated.

The motion (as amended) from the Central England General Branch which was carried unanimously called for Equity to raise awareness among managers of tour venues around the country to let them know of companies which use appropriate terms and conditions of employment. This motion is currently being put into action by the work of the Live Performance Department.

The Midlands Organiser assisted members who were seeking legal representation via a range of complaints, including cancellation of bookings, unpaid fees and claims to the Courts from with the majority originated from variety artists. During 2016 a total of 22 claims were progressed which recovered the sum of £16,767.41.

Student talks were held across the Midlands at various higher educational establishments in Birmingham, Derby, Nottingham, Stratford-on-Avon, Stamford, Kettering, Leicester, Coventry, Oxford and Northampton. These talks informed the students about the benefits of becoming a student member, pathways into pursuing a career in the industry together with time factored in to enable the students to ask questions.

The Birmingham Rep, the Curve Leicester, the Nottingham Playhouse, the Derby Theatre, the Royal Theatre Northampton and the Belgrade Theatre Coventry produced a wide range of new and revived productions throughout the year. The funding cuts have resulted in the growth of co-productions, with other Subsidised Repertory Theatres as well as commercial theatre producers. The theatres receive the bulk of their funding from the Arts Council as well as monies from local Councils and they all work very hard to offset their funding cuts.

The Birmingham Royal Ballet continues to produce high quality productions, performing at the company's base the Birmingham Hippodrome as well as touring within the UK. At the time of writing this report the BRB are evaluating how to react to a decision taken by the Birmingham City Council to reduce its funding of the company. Equity successful concluded extensive negotiations with Motionhouse a contemporary dance company who are based in Leamington Spa, this has resulted in the company using the Equity/ITC Agreement to engage its dancers. The popular BBC One daytime soap Doctors continues to be filmed in Birmingham and due to its five episodes per week (Monday to Friday afternoons) it engages a high volume of actors and supporting artists. The same BBC production team also produce the drama series Father Brown, which is filmed in Moreton-in-Marsh and various other locations in Cotswolds. The second series of the BBC's CBBC football based drama Jamie Johnson was also filmed in Nottingham.

The BBC also continues to record The Archers the world's longest running radio soap opera which is broadcast on Radio Four at the BBC's Mailbox studios in the centre of Birmingham.

In addition to a multitude of cast visits undertaken across the Midlands, other events/venues at which Equity was present to organise, recruit and retain members included the Leicester Comedy Festival, Butlin's in Skegness, the Keeping It Live Variety Showcase event, The Spark Festival and the East Midlands Gala Command Showcase. This profiling of Equity helped the membership of the union within the Midlands to increase by 4.9% during 2016.

2. NORTHERN

North East

Live Performance

The seven established building-based Subsidised Repertory theatres, Harrogate Theatre, Hull Truck, Northern Stage, Sheffield Crucible, Stephen Joseph Theatre (SJT), West Yorkshire Playhouse (WYP) and York Theatre Royal, produced successfully during 2016 on Subsidised Repertory terms. York Theatre Royal reopened in 2016 after its £6 million major redevelopment and since reopening has staged a mix of produced and received productions.

Live Theatre, NTC Touring Theatre, Open Clasp, Red Ladder Theatre Company, Theatre Company Blah, Blah, Blah, Theatre Hullaballo and Tutti Frutti Productions all produced in the region as ITC Ethical Managers.

A number of smaller scale theatre companies produced on either Equity's Fringe Agreement or negotiated House Agreements, including Esk Valley Theatre, Black Toffee and Community. House Agreements were also negotiated for work to be produced in 2017, including with Silent Uproar and Gary Clarke Company and discussions are

ongoing with a number of fringe venues to sign up as Professionally Made Professionally Paid venues in 2017. Halifax-based Northern Broadsides continued its prolific touring commitments and the Contemporary Dance world was represented by Phoenix Dance, Ballet Lorent and Dora Frankel Dance, while Northern Ballet maintained a classical presence in the region. Opera was represented by Opera North and the region has many theatres which have played host to opera, ballet and musical productions from outside the region.

To raise Equity's profile and the use of Equity contracts in dance, a week of intensive dance related activity took place in Leeds in April. Meetings were organized throughout the week with Yorkshire Dance, dance companies, dance students and a number of freelance dancers and choreographers. Work on this initiative is continuing and it will be rolled out to Newcastle in 2017.

During the year a meeting took place with Leeds City Council to discuss Equity's Professionally Made Professionally Paid campaign and how local authority arts funding should support companies that engage Artists on union agreements or at least industry standard terms.

Throughout the year cast visits were regularly undertaken in the Subsidised Repertory houses in the region. A large number of commercial tours and other smaller scale theatre companies were also visited.

Pantomimes and Christmas shows in the North East region were produced on a range of contracts including the Subsidised Repertory Agreement, the Commercial Theatre Agreement, the ITC Agreement and other non-Equity contracts. Staff visited as many pantomimes and Xmas shows in production as possible and visits included to the West Yorkshire Playhouse, Sheffield Crucible, Northern Stage, York Theatre Royal, Hull Truck, Stephen Joseph Theatre, Newcastle Theatre Royal, Wakefield Theatre Royal, Tyne Theatre and Opera House, Customs House South Shields, Sunderland Empire, Middlesbrough Theatre, Billingham Forum, Stanley Civic Hall and the Crowns Theatre in Hull.

As in other parts of the UK the notable increase in co-productions throughout the region continued in 2016.

During the year Equity met with an Executive Producer of Hull UK City of Culture 2017 to discuss how the union could have a visible presence at key points throughout the year. Opportunities were identified which included running a number of workshops and these will be delivered during in 2017.

Recorded media

Screen Yorkshire continued to champion film, TV, video games and the digital sectors in Yorkshire and Humber and manage the Yorkshire Content Fund. Screen Yorkshire also continued to manage the Church Fenton Yorkshire Studios which offers significant studio and production space at a former RAF site located half way between Leeds and York. The Church Fenton Yorkshire Studios is now an established part of the region's film and TV infrastructure.

Recorded media visits took place wherever possible and included to productions made under Equity's various recorded media agreements. Location visits included to *Wolfblood Series 5*; *Brief Encounters*; *Moorside*; *Vera*; *The Moonstone*; *Ghost Stories*; *God's Own Country*; *Journeyman*; *Pin Cushion* and *Dark River*.

A number of meetings were held throughout the year with the *Emmerdale* cast. Equity was ably assisted on *Emmerdale* by long-serving Deputy John Middleton together with Nicola Wheeler.

A meeting was also held with the Northern Film School to discuss Equity's Professionally Made Professionally Paid campaign and use of Equity's Student Films Contract.

Variety

The four variety branches in the region continued to hold regular meetings. At the North and West Yorkshire Variety Branch Valerie Jean Mann continues in the role of Secretary and meetings usually take place at the George IV pub in Birkenshaw. Meetings are followed by an open mike night and the branch organized a couple of socials throughout the year for members to get together outside of the formalities of a branch meeting. The Humberside Variety Branch continues under Secretary Christie Clifford to hold meetings in Hull, Scunthorpe and Scarborough. During the year the branch held its first meeting in a new venue in Cleethorpes. With the addition of Cleethorpes the branch has a presence at four regular venues across the region, improving access to meetings for variety branch members. Once again branch members raised money for local charities by taking part in LEAPS. The North East Variety Branch continued to meet at the Pelaw Social Club in Jarrow and Steve McGuire, as Secretary, worked tirelessly on behalf of the branch throughout the year. Steve McGuire worked closely with the Regional Organiser to defend the rights of buskers and other Equity members from the unreasonable exercise by 'authorised persons' of powers granted to them by the Anti-social Behaviour, Crime and Policing Act 2014. This involved making representations to Newcastle City Council to oppose its planned use of Public Space Protection Orders and meeting with Durham BID and the Police to negotiate a best practice Guide to Busking in Durham rather than a restrictive Code of Conduct for Buskers such as had been proposed by Durham BID. The South Yorkshire Variety

Branch met regularly throughout the year in Rotherham and Joy Palmer continues in her role as Secretary.

General Branches

The North East of England General Branch met regularly at Northern Stage over the course of the year and Steve McGuire was elected Branch Secretary at the AGM. Towards the end of the year attendance at meetings dropped off and this led to a consultation exercise with members to find out what members want to see most from their local branch and what would attract them to attend branch meetings. Plans were formulated to re-launch the branch in early 2017 and it is hoped that the branch will engage with more members and build a stronger presence in the region going forward.

The Yorkshire Ridings General Branch met regularly throughout the year and Anna Dawson, as PRO, utilised Facebook and Twitter to communicate with branch members across the region about the work of the branch. A number of guest speakers attended branch meetings including Katie Town, the new Executive Director of Theatre Royal Wakefield. Lee Toomes worked tirelessly as Chair and together with the new Committee sought to grow interest in the branch and raise its profile and relevance to branch members. On 1st August the branch meeting at the West Yorkshire Playhouse was transformed with bunting, flags and an array of baked goods for the first Yorkshire Day Bake Off which raised valuable funds for the branch. The branch continued to engage with trades councils and the regional Yorkshire and Humber TUC, sending representatives and motions to its regional conference.

The main issue for both General Branches continues to be the lack of casting opportunities for actors based outside of London and London's significant arts and cultural funding bias.

Students

Visits were arranged to drama, dance and stage management students across the region, including to Sunderland College; Renaissance Arts; the Northern School of Contemporary Dance and the Backstage Academy in Wakefield. A major presence was maintained at the National Student Drama Festival in Scarborough and at a number of careers fairs across the region.

Legal Claims

During the year £8,635 in damages for breach of contract claims was recovered for variety members and a number of employment related disputes were settled.

North West

Live Performance

Subsidised Repertory Theatre – The position of the subsidised theatre sector in the North West of England has remained relatively healthy, in the face of on-going cuts more widely in the sector, with each of the building based producing houses continue to maintain reasonable levels of output. There has been a continued growth in the number of co-productions, which has thrown up a number of issues, particularly when Sub-Rep producers have co-produced with commercial producers or when they have produced 'in association with' companies who do not use Equity contracts. In addition, there has been continued use of student, youth and community groups in professional productions and efforts have been made to ensure their appropriate usage in accordance with the guidelines set down by Equity Council.

Regular and routine cast visits have continued to take place throughout the year at all the producing theatres in the North West, with good returns in terms of recruitment and retention, along with the election and support of Equity Deputies. Throughout 2016 visits have largely focused on the renegotiation of the Equity Subsidised Agreement, although other notable topics of interest have included the work Equity has been doing around Making Tax Digital and the abolition of Class 2 National Insurance Contributions.

In terms of individual theatres, Theatre by the Lake, Keswick continued to produce a strong programme of work across its two performance spaces. It was the final summer season presented and produced under the leadership of Ian Forrest (Artistic Director) and Patric Gilchrist (Executive Director) who both retired from the theatre in December 2016. Having been at Theatre by the Lake since it opened in 1999 it is a significant change for the theatre and it will be interesting to watch what, if any, impact the change in leadership has on its almost unique model of production. The summer season Company engaged 14 actors and a team of 5 stage management, between April and November.

2016 saw both of the Liverpool Theatres, The Playhouse and The Everyman continue to present a broad programme of home produced, co-produced and visiting work. The most significant development was The

Everyman's announcement that in 2017 they would return to engaging a repertory Company for the first time in 25 years, presenting 5 plays across 6 months. Successful lobbying by the Liverpool and District General Branch saw particular efforts being put into casting performers from the Liverpool Area. The move will also see the model of production for The Playhouse shift towards working in partnership with other producers on longer term residencies and discussion have started to ensure that those working on those productions are contracted on Equity terms.

The New Victoria Theatre in, Newcastle under Lyme, continued to put their programme of home produced theatre at the heart of their work. Significantly, the management, working with Equity, agreed to a flexible return to work request from a member of stage management following a period of maternity leave. The arrangement sees the post of ASM being job shared and is thought to be the first known example of such an arrangement in the country. The theatre should be commended for its approach to the request and their preparedness to be flexible in reaching an agreement that would work for all parties.

Elizabeth Newman presented her first full season at The Bolton Octagon since being appointed the Artistic Director in 2015, which had a heavy focus on their home produced work. Actor weeks have been maintained and discussions have started to talk about what their programme will look like during the substantial redevelopment of the theatre due to take place in 2018. The theatre continues to maintain a strong relationship with Bolton University.

2016 saw the first full operational year for Manchester's newest theatre Home. The theatre's programming has involved the commissioning and hosting of productions, as well as some home produced work. Discussions have been ongoing to ensure that performers and stage management working at Home continue to benefit from being engaged on Equity terms. At the time of writing the Annual Report for 2015 a request had gone in to re-grade Home from an MRSL 3 to an MRSL 2 and this request received a positive response in the Spring of 2016. Elsewhere in Manchester, the Royal Exchange continued to produce a strong season of home produced work, with more actor weeks than any other theatre.

Chester Performs completed its sixth successful season of open air theatre in Grosvenor Park Chester and for the third season used the Equity/TMA Sub Rep Agreement. An acting company of 14 and stage management team of 3, worked on their season rehearsed and played over a 12 week period in the summer. The name of the new theatre, which Chester Performs will manage and produce from was announced in 2016 – The Storyhouse, which brings together the theatre, library and an arts' cinema. Plans for the first season include engaging two acting companies with 15 performers in each, which will each play two plays across the park and the theatre in an extended summer season.

The Dukes' Theatre in Lancaster continued to adjust to their new reduced funding settlement from the Arts Council and managed to maintain the number of their home produced productions. The theatre company has developed a relationship with Lancaster University, which has drawn a new funding stream and provided increased scope for partnership. 2016 saw the departure of Joe Sumsion as the Artistic Director after 9 years of leading the organisation.

Independent Theatre Sector - In the Small Scale Sector the M6 Theatre Company, Horse and Bamboo, Reveal Theatre Company and 20 Stories High still continue to actively produce and work using the ITC/Equity contract Equity has continued to have a presence at the various theatre festivals taking place in Manchester throughout 2016, including the Manchester Fringe Festival, which was well supported by members of the Greater Manchester and Region General Branch. Each of these has provided opportunities for members to work and seen the development of new writing and the emergence of a growing fringe theatre scene within Manchester. Significantly, the festivals provide alternative opportunities for Equity to campaign with its members on issues such as Theatre funding, but also raise awareness of statutory rights, including the National Minimum Wage, amongst members. The next steps for this work should see producers and venues signing up to the Professionally Made, Professionally Paid Campaign.

Two companies signed up to using The Fringe Agreement, as a result of the Professionally Made Professionally Paid Campaign – those being Off Book Theatre in Merseyside and Little Diamond Productions in Manchester. Two new fringe theatre venues have been established in Manchester, Hope Mill Theatre and 53Two. Both have been approached with a view to signing up to the Professionally Made Professionally Made Campaign.

Commercial Theatre - In the commercial sector throughout 2016 a number of cast visits took place with a number of companies visiting theatres in the North West, including; 'Mr Popper's Penguins, Dial M For Murder, The Girls, Last Night A DJ Saved My Life, Priscilla Queen Of The Desert, Cats Shrek, Goodnight Mr Tom, Mary Poppins, King Charles III, Chicago, Horrible Histories, American Idiot, Jackie The Musical, The Gruffalo's Child, Dirty Dancing, The

Shawshank Redemption, Chicago, Rehearsal for Murder, Relatively Speaking

Visits were undertaken to commercial tours playing venues in the North, including Nottingham Theatre Royal, Leeds City Varieties, West Yorkshire Playhouse, Bradford Alhambra, Customs House South Shields, Chesterfield Pomegranate, Mansfield Palace Theatre, Stockport Plaza, Ellesmere Port Civic Hall, Sunderland Empire, Whitley Bay Playhouse, Middlesbrough Theatre, Billingham Forum, Lowther Pavilion, Southport Theatre, New Brighton Floral Pavilion, Blackpool Grand Theatre, Liverpool Empire, Theatre Royal St Helens, Brindley Arts Centre, Liverpool Royal Court, Chesterfield Winding Wheel, Sheffield Lyceum, York Opera House, Manchester Palace Theatre, Southport Theatre, New Brighton Floral Pavilion, Manchester Opera House, Liverpool Empire, Bradford Alhambra, Chesterfield Pomegranate, Nottingham Theatre Royal, Blackpool Grand Theatre, Crewe Lyceum Theatre, Stafford Gatehouse Theatre, Hull New Theatre, Salford Lowry, Birmingham Hippodrome, Stoke Regent Theatre, The Pantaloons (Langley Priory/Arley Hall), The Handlebards (Rufford Old Hall), Oddsocks (Nottingham Castle), Heartbreak Productions (Fletcher Moss Botanical Gardens/Walton Hall Gardens), Salford Lowry, Buxton Opera House, Liverpool Royal Court, York Merchant Adventurer's Hall, Theatre Royal St Helens, Leeds Carriageworks, Blackpool Grand Theatre, CAST, Cannon Hill Park, Bridlington Spa, Bradford Hotel, Fylingdales Hall, New Brighton Floral Pavilion.

In Pantomime, 17 professional companies were visited. Non-compliance with the Equity/TMA Commercial Theatre Agreement is still prevalent in the North West of England, with 2 pantomimes using the Agreement.

Variety

All three variety branches continue prosper to varying degrees under the leadership and direction of their officers. The Manchester Variety Branch continues to be very active with good attendances at their monthly meetings, which provide a useful opportunity for members to discuss and debate the issues that are affecting them as performers. In addition to their annual outing to Blackpool, the branch also hosted a number of social evenings throughout the year. The branch has been represented at each of the Northern Area Network meetings which had taken place in 2016 and members of the branch continue to take an active role in other Equity committees. The Blackpool Variety Branch has continued to play an active role in all aspects of Equity's business raising the profile of Equity amongst members working and living in the Blackpool Area. The Branch supported Equity at the Keeping it Live Showcase in Blackpool in 2016 and joined in with the summers recruitment activities referred to as The Blackpool Blitz. They have actively pursued involvement in the Recruitment and Retention activities of the Union and they continue to work with the Recruitment Organiser in the North to encourage Hoteliers and Club Officials to engage Equity members on the back of the public liability cover our members carry. They have also produced a series of Variety shows, to fundraise for the branch and other local charities.

The Merseyside Branch has continued to make good progress under the leadership of their Chairman, Chris Dale, has seen a much more vibrant and healthy branch with increased participation and attendances at meetings, aided by their move to The Adelphi Hotel for their meetings. The also hosted a fundraising evening at the Adelphi in August raising money for the branch and other good causes.

Equity attended many events throughout 2016, aimed at organising and recruiting variety members; Keeping it Live National Variety Showcase, Blackpool Museum Celebration Showcase, Viva Showcase, Blackpool, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Agents Association Meeting, North West Burlesque Society.

Claims – 2015 saw work undertaken on 77 claims (59 arising from variety and 18 arising from general areas).

Out of these 45 have seen full recovery, totalling £39196.80 (£24196.43 Variety £15001.37 General) with work continuing on 13 more. One of these claims was referred to Equity's solicitors, relating to an enforcement action on a restrictive covenant clause within a contract. The remaining claims were all dealt with in house.

Recorded Media

Television Production continued to remain healthy in the North West in 2016, coinciding with the continued development of Media City UK in Salford. In addition two further studio spaces continue to develop in Manchester – The Sharp Project and The Space Project. Visits took place to the following productions;

Cold Feet, Boy Meets Girl, Mount Pleasant, Porridge, Moving On, Paranoid, Habit, In The Dark, Our Girl, Peter Kay's Car Share, The Evermoor Chronicles, The Worst Witch, Tina & Bobby, 4 O'Clock Club, No Offence, Witness For The Prosecution, Last Tango In Halifax, Citizen Khan, Little Boy Blue, Broken/St Nicks, The More You Ignore Me The Coronation Street forum has met three times this year covering a wide range of workplace issues. Two key industrial issues were addressed during the year – the first about lifting some of the restraints placed upon cast members when doing other work, in particular voiceover work. The second relates to ITV's decision to stop paying

members when they taking a period of maternity leave. Both issues were resolved to the satisfaction of the members on both productions. Membership levels remain strong on both Coronation Street and Hollyoaks, with the later showing particular gains thanks to the support given but the Recorded Media Recruitment Organiser and the ITV Organiser.

General Branches

The Greater Manchester and Region General Branch had a positive year, which has seen them continue to focus their efforts on reaching out to new members and building participation in the branch. Guest speakers included Darren Gordon from DNA, which led the branch to sending a motion to Council on professional training and education in the performing arts industry. The Branch committee supported Equity activities at the Surviving Actors Exhibition in Manchester in October.

The Liverpool and District General Branch has had another positive a successful year organising and campaigning in the Liverpool Area and they have settled into their new meeting space at The Everyman. They have had a number of guest speakers at their bi-monthly meetings, including Matthew Lindley, Artistic Director of The Unity Theatre, Hamida Ali, Equity's Equality Officer, and Lynda Rooke from Equity's Women's Committee. The branch committee also built relationships with the Local Authority Arts' Officers and consequently they've been plugged in to recent consultations on Arts and Culture in the City. They also offered a branch development workshop to new and existing activists, which was facilitated by the Area Organiser.

The North Lancs and Cumbria General Branch have had a difficult year having lost some key committee members to work and re-training. However the remaining officers have continued to work hard to maintain a viable branch and they have sustained a series of good meetings and events along with fully engaging with the wider democratic structures of the Union.

The Isle of Man General Branch has continued to enjoy positive attendances at meetings, under the leadership and direction of the branch officers. The branch has focused on improving relationships between Isle of Man Films and the branch, although the number of productions filmed on the Isle of Man has reduced significantly.

Student Visits – a number of student visits have taken place across the North West throughout 2016 raising awareness and recruitment to Equity's student membership scheme and also where appropriate informing graduates of the benefits of full Equity membership. Schools and colleges visited include, West Cheshire College, The Hammond School, Salford University, Shrewsbury College Manchester Met, ALRA North, The Arden, LIPA, Liverpool Theatre School, University of Cumbria, and Blackpool and The Fylde College South Staffordshire College, Doncaster University, Burnley College, Loughborough University, Manchester College, Preston College, Manchester College, Edge Hill University, Liverpool Media Academy, Blackpool & The Fylde College. Whenever possible the North West Regional Organiser and The Recruitment and Retention Organiser has been accompanied by and Equity member, particularly where the member is a graduate of a particular school. When requested, Specialist staff have accompanied to give in-depth details on issues as requested, for example on Tax, National Insurance and Benefits. It is hoped that this will not only encourage students to participate in the Equity student membership scheme, but also offer a way for Equity Student members to become more involved with Equity campaigns. Student showcases have been supported wherever possible as a more informal environment to engage with our student members shortly before they graduate.

Organising, Campaigning and Events

All of the above activities support our Organising and Campaigning activities in the North of England. Between the two industrial Organisers and the Recruitment and Retention Organiser 249 workplace visits took place across companies in both Live Performance and Recorded Media. This has contributed the recruitment and retention agenda of the Union, but also provided a useful opportunity to engage Equity members in our campaigns and activities.

Alongside the workplace visits, Equity has had an active role and presence at a number of industry events in the Northern Area, including the Keeping it Live Showcase in Blackpool, The Magicians' Convention in Blackpool, Surviving Actors Exhibition, The Take Off Theatre Festival in Darlington, West Yorkshire Theatre Network, Careers in the Arts in Hull, The National Student Drama Festival in Scarborough, North West Burlesque Society, Merseyside Dance Initiative, Blackpool Museum Variety Celebration Day, Burlesque Bazaar event (Hebden Bridge), Hull Comedy Festival, Grow Festival Hull, Manchester Magic Circle, Leaps variety Showcase (Hull and Bridlington), Scarborough Spa Summer Spectacular, Billy Smart's Circus, Circus Mondao, Variety Showcase Viva Blackpool. In November 2016, Equity hosted an open Young Members' event at 53Two in Manchester, which was attended by around 45 young members. It was a panel event with casting directors from theatre and television, alongside an agent and representation from Spotlight.

Ahead of the Metropolitan Mayoral elections in 2017 in Liverpool and Greater Manchester, meetings have taken place with candidates to lobby and discuss the priorities for Arts and Culture in the City Regions.

3. SOUTH EAST

Live Performance

The established subsidised theatres in the South East continued to produce a range of work throughout 2016. Chichester Festival Theatre completed its festival season as usual, under the final directorship of Jonathan Church who left in September. The new musical *Half A Sixpence* was extremely well received and transferred to the West End, as has the productions of *Loves Labours Lost* and *Much Ado About Nothing*. Daniel Evans and Rachel Tackley took over the reins in the Autumn and a good relationship with Equity has already been established. The Mercury Theatre in Colchester has received a significant amount of capital funding to rebuild its front of house and dressing rooms. The Nuffield Theatre in Southampton, rebranded as NS Theatres, has taken charge of a new venue in the City and will in late 2017 run as a joint venture – giving space for larger productions. December saw them launch a big co-production of *Fantastic Mr Fox* with the Lyric Hammersmith which is touring throughout the year. The Watermill, the New Wolsey and Watford Palace continue to produce work on their own and in co-production. There has been some new take-up of the Equity CTA, with the Mill at Sonning moving to use the agreement in full for all shows produced from the end of 2016 and Oxford Playhouse producing two productions including a production of *Peter Pan in Scarlet* in the Summer. The Theatre, Chipping Norton have also continued to use the agreement.

There has been some new take up of the ITC agreement, with HighTide producing its first festival on the full agreement in Summer 2016 which went well. There are still a number of ITC members that are not using the Ethical Manager agreement, and a focus of 2017 will be bringing more of them on board.

2016 also saw an expansion of the Professionally Made, Professionally Paid campaign with the first agreement signed with a company (13th Theatre Company) in the South East and two productions by other companies produced on the Fringe Agreement. Equity also had a presence at the Brighton Fringe Festival throughout May, speaking to producers about the Fringe agreement and visiting casts.

Cast visits has been undertaken across the South East in all productions on Equity contracts as well as some targeted companies that do not yet use an Equity Agreement. As always, this has proved an extremely fruitful way of communicating with members and non members.

In Dance, a new agreement has been reached with Dance East regarding their policy when awarding choreographic commissions. They have adopted a new policy on this which sets out the requirements for choreographers to ensure they pay Equity rates, among other things. It is hoped this can be rolled out across the South East and the rest of the country.

Ten holiday camps were visited on the Isle of Wight in the summer in an attempt to speak to Variety members working here about the union. We were able to engage with members that would not normally engage, and there are plans for similar activities in 2017. Variety members continue to face issues including receiving payment, and we continue to provide support for those members that need it in the South East.

Recorded Media

Due to the proximity to London, much of the work visiting films and television productions in the South East is completed by the Recorded Media Department, particularly those productions in the many film studios around London. Equity attended the first iteration of Film Expo South in Southampton in February, which was a good opportunity to meet those making film in the region.

Branches

The South East Area Network met twice in 2016, with one meeting chaired by former councillor Clare Wyatt and the second chaired by the new Area councillor Marilyn Cutts. Both meetings were a good opportunity for branch members to share ideas and learn from one another, and the process of each branch completing a branch development plan has begun.

The Brighton and Sussex Branch has been very active in 2016, including supporting Equity's presence at the Brighton Fringe Festival and supporting the Brighton Hippodrome campaign. The Oxford branch organised a casting day for local actors to be seen by directors representing five Oxford theatre companies, which was extremely successful. They continue to build strong relationships with members, performers and producers in Oxfordshire.

Kent, Essex and Home Counties West branches continued to have meetings and a range of speakers. Home

Counties West organised a couple of workshops for members which sadly had a poor take up, and have struggled to attract members to its committee.

The Hertfordshire Branch has been planning a revival for 2017, after holding two open meetings and attracting new and interested members to them.

The East Anglia Variety Branch continues to have a small but active committee. They have built relationships with the East Anglia Actors Network in recent times and are looking forward to

4. SOUTH WEST

The South West Annual Meeting was held in March with 13 members attending. It was attended by Christine Payne the General Secretary and Ian Barritt one of the Vice-Presidents. Christine Payne spoke about the growing solid financial base which the union now had. She also spoke about the £11 million which had been distributed to members because of the unions film agreements. She also spoke about the new members of staff recruited covering the important areas of Recruitment and Retention, Low Pay/No Pay, Equalities and Diversity and Students. There is a lot more still to be done, but the union is in very good shape with an increasing membership. During his speech Ian Barritt turned the tables somewhat in asking a number of questions of the meeting about what affects them as members in the South West. The subjects were Jobs, the new Equity structure, Equality and Equality Monitoring, Live Entertainment Works Campaign, Professionally Made/Professionally Paid and lack of work in the region. There was a lively debate on all of the issues.

Theatre in Bristol once again continues to flourish, despite difficult financial criteria. The work of the Tobacco Factory as both a host of, and producer of, successful productions is again worthy of mention, particularly the Shakespeare at the Tobacco Factory season which also toured. The focus of the Tobacco Factory is on nurturing local talent and many productions cast locally. The Bristol Old Vic produced a number of shows throughout the year and also transferred its very successful Peter Pan to the National Theatre in London. The Bristol Old Vic also started its major redevelopment of their Front of House areas and Studio Theatre which resulted in disruption to audience access.

Television and Film work in the region has been extensive through 2016. Filming in the region took place on Poldark (BBC), The Coroner (BBC), Broadchurch 3 (ITV), Will (Sky), Delicious (Sky) and a number of smaller projects. There were also a number of feature films made. As in previous years local casting continued to be an issue for members and another motion was sent to Council on this subject.

The Northcott Theatre in Exeter started 'in house' productions again with a play and Peter Pan. They have also re-joined UK Theatre and will be working again on Equity contracts.

The Salisbury Playhouse had another busy year of productions and they were all visited. A discussion was had with the artistic team about terms and conditions on co-productions.

The Everyman Theatre in Cheltenham produced a number of studio shows and their annual pantomime. The Arts Lab initiative continues to run engaging with local performers and writers throughout the year, they held a session with Paul Milton (Artistic Director Everyman Theatre) and the Equity Regional Organiser discussing employment and terms and conditions.

Throughout the year the Cardiff Office dealt with claims for members which recovered a total of £9,155.85 as a result of 10 cases. 2016 has seen many key issues affecting members, but again venues going out of business with no possibility of recovery are high on the list. We have also seen a number of claims being paid over long periods with small monthly amounts being endorsed by the HMCTS.

Membership figures for the region continue to be encouraging matching the growth in membership across the UK as a whole. There was a net gain of 101 members over the year which brings the total membership to 2,826 or 6.75% of the total number of Equity members in the UK.

SOUTH WEST AREA NETWORK

The South West Area network continued to meet in 2016 with a full complement of attendees, with both the 4 Branch Secretaries and another branch committee member present at the network to meet with the South West Councillor Xander Black.

Branch membership lists are circulated with ideas discussed with regards to Recruitment and Retention, and member involvement with their local branches.

Equity's main campaigns are a constant agenda item with the network. The main focus of the campaigns in the past year have included Live Entertainment Works, Low Pay No Pay, My Theatre Matters and local branch campaigns.

BRANCHES

Devon and Cornwall General Branch

The branch met regularly across both counties. The branch motion to the ARC concerned Local Representation on Trade Councils and was passed with an overwhelming majority at conference. Alongside the work that Equity staff would now do with broadcasters the branch was to also launch its own campaign to publicise the issue of regional casting.

Chair: David Richey

Branch Secretary: Nigel Howells

Treasurer: Wanda M. Blair

Dorset General Branch

Once again the youngest branch in the region continues to punch above its weight, including a major presence at the Tolpuddle Festival which included street theatre and the Branch Secretary giving the George Loveless speech to the whole festival. The Branch were also well represented at the Shaftesbury Fringe Festival.

Chair: Richard Harvey

Branch Secretary: Chris Gallarus

Treasurer: Owen Cash

Bristol and West General Branch

The branch started 2016 very much like 2015 with meetings cancelled and a number of resignations from the committee. However with the appointment of Joanna Courtney and latterly Eltjo De Vries as Branch Secretary and Acting Chair the branch finished the year with a lot more focus and forward momentum. They have already initiated a 'Players Company' scheme which is proving very popular and they are also exploring other workshop ideas. The news from Bristol City Council towards the end of 2016 means 2017 may well find the branch spearheading a campaign against the proposed cuts.

Acting Chair and Branch Secretary: Eltjo De Vries

Treasurer: Janet Adams

West of England Variety Branch:

2016 has been much more positive year for the branch and has resulted in some lively discussion and a couple of very interesting guest speakers. The ARC in Bristol was a focus, and a large number of branch members provided the backbone of the entertainment at the Sunday night event.

Chair: Pete Le Feet

Secretary: Mary Lane

Treasurer: Cliff Evans

C. INDUSTRIAL COMMITTEES

1. Screen and New Media Committee

The Screen Committee and New Media advises the Equity Council and takes appropriate action on any matters relevant to the professional employment of Equity members working in audio and recording and in all areas of audio-visual work to be shown on screen in television, film, games, internet, non-broadcast and TV commercials. The committee also has the power to submit industrial claims to an employer and to settle industrial claims. This committee is made up of representatives of actors, dancers, choreographers and walk-on artists all of whom have recent experience of working on screen. The committee comprises 15 elected members, plus the Chairs of the Stunt, Audio and Singer Specialist committees along with a Council Observer and towards the end of 2016 Council agreed that an observer drawn from the equalities committee could attend. The current members of the Screen Committee and New Media Committee elected during 2015 for a 2 year term are listed below. Two Equity officials staff the Committee-Drew McFarlane and John Barclay.

Christine Bucci

Cyril Nri

Henrietta Branwell

Jim Dowdall- Stunt Committee

Jo Cameron Brown-Vice Chair

Karina Cornell

Kobna Holdbrook-Smith

Lachele Carl
 Laurence Bouvard-Chair
 Lynda Rooke
 Martina Laird
 Nicholas Woodeson
 Paul Kirby
 Peggy Ann-Fraser
 Peter Barnes
 Sarah Crowden
 Sheila Mitchell-Audio Committee
 Dance Committee- currently vacant
 Tom Emlyn Williams-Singers Committee
 Tony Gardner

It is worth restating the committees agreed its aims and objectives for 2015-2017 as they have most certainly worked and strived diligently to achieve its objectives:

- To work with the Recorded Media Department Staff to progress to conclusion the negotiations to revise the BBC, ITV and PACT TV Main and Walk-on/background/supporting artists Agreements
- To continue the steady progress on the work of moving the Television Commercials Agreed document for the engagement of artists towards a more formal and collectively bargained agreement with the IPA through the creation of a Commercials Working Group comprised of members of the SNMC and staff. The WG will be empowered to invite other industry specialists and practitioners to join the WG
- To work closely with the Equalities & Diversity Organiser along with the Equalities committees to deliver industrially an Inclusive Casting Policy and to work with the industry to deliver in front of camera monitoring
- To work with the Love it or Lose it BBC campaign
- To continue the work on the audit of US studios to ensure that members receive the appropriate level of remuneration derived from their engagement on the Equity/PACT Cinema Films Agreement and where appropriate and necessary instruct further audits both within the scope of the Cinema Films and PACT TV Agreements
- To Identify and work with US producers and/broadcasters to deliver a collectively bargained agreement for US productions working in the UK
- To address any advances in technology which has an impact on members employment and remuneration
- To identify and reach out to those organisations and/or companies who are in a position to engage with the Screen and New Media Committee to further existing work on collectively bargained agreements for those members engaged in the Games industry
- Work with the Screen and New Media Committees sub-committees for Audio and Singers and to ensure that any industrial claims are addressed speedily and professionally
- To offer any and all assistance to Equity's Recorded Media specific recruitment and retention initiatives and encourage and welcome the establishment of work place branches in those areas covered by Recorded Media In line with Equity's 'Organising for Success' policy to engage members, working with officials, in active participation on an agreed agendas in support of Recorded Media's industrial, organising and servicing objectives.
- To work closely with the various Equity Committees within the Nations and Regions and ensure that specific areas of Recorded Media are addressed in a collaborative manner and ensure that any specific industrial claims from the Nations in the area of Recorded Media are addressed through the Screen and New Media Committee
- To work closely with the agent community through the Personal Managers Association (PMA) and the Co-operative Personal Management Association (CPMA)
- To progress through the life of the Screen & New Media Committee various recruitment and retention campaigns i.e. 100% TV Campaign, Films and Engagement of children
- To work closely with sister Unions within the umbrella organisations the Federation of International Actors (FIA) to ensure that wherever artists work in the Recorded Media they are engaged under recognised and accepted Union agreements
- To ensure that the Screen and New Media plays its part in the Unions wider democratic structures i.e. Council and the Annual Representative Conference (ARC)
- To treat all business of the Screen and New Media Committee professionally and with an awareness of the confidential nature of the work to be addressed.

As with previous years the committee dealt with many complex issues across all areas of Recorded Media and provided a report to Council following each meeting.

During the year the Committee received a report from the staff on the successful conclusions of the Cinema Films Agreement negotiations (which a number of committee members participated in) , the committee endorsed a complex agreement tabled dealing with additional payments for films made under films from 1981 being made available on new media platforms, the committee is playing its role in the formulation of revisions to the PACT TV Agreement, the committee received a report on the successful conclusion of negotiations with the ownership groups of independent radio stations, the committee endorsed the following recommendation to establish a Television Working Group:

- We create the Television Working Group (TWG) , whose purpose is to work with the staff in the preparation of a claim to revise the terms of current Equity/PACT TV Agreement , Equity/BBC TV Agreement, Equity/ITV TV Agreement and the Equity/BSKYB TV Agreement, S4C/TAC/Equity TV Agreement and New Media Platforms eg SVoD
- The TWG will consist of the Chair, Vice Chair and the Officers of the Union and in addition three members from the Screen and New Media Committee, SNMC, (we shall seek nominations from the SNMC and should we receive more than three we shall conduct an election)
- The TWG shall request representatives of the PMA and CPMA to attend meetings of the TWG
- The TWG has the ability to request that members of the SNMC attend any meetings of the TWG to impart knowledge and experience to specific area i.e. dancers
- The TWG will at every meeting of the SNMC submit a verbal and/or written report
- The TWG shall meet on no more than 4 occasions during any calendar year
- The TWG has the ability to request , through the staff, specialist advice from outside of the Union should it feel it needs assistance
- There is no requirement for members of the TWG to attend any negotiation meeting with broadcasters and/or producers association unless the individual wishes

The Committee received another report from the staff on the progress of discussions with the BBC for the establishment of BBC Studios, the committee received regular and detailed reports from the staff on all negotiations with all employers across Recorded Media. The committee elected Laurence Bouvard, Martina Laird, Karina Cornell as its representatives to the 2016 ARC.

The committee endorsed the staff recommendation to accept the negotiated proposal for the ITV player catch up agreement for 2015-2016. A report was given on the discussions with ITV around holiday pay on Emmerdale. The committee received a detailed report on the process leading up to the BBC Charter renewal.

The committee played its part in liaising with the Casting Working Party.

2. Variety, Circus and Entertainers Committee

The The Variety, Circus and Entertainers Committee (VCEC), Equity's industrial committee for this sector, was in the middle of its two year term. Due to the election of the Council in July, however, there were some changes to the make-up of the committee. Beano the Clown and Steve McGuire were elected onto the Council making up two of the four Council Observer positions. Jeremy Phillips and Alec Powell joined the Elected Member contingent of the committee being the first two unsuccessful candidates in the 2015 committee election. Sally Treble and Yvonne Joseph remained as Chair and Vice Chair respectively.

A list of the elected members together with other components of the committee can be found in the Appendix.

The Variety, Circus and Entertainers Committee met five times during 2016 including once with the Variety Branch Secretaries. As the Live Entertainment Works campaign reached a conclusion a new working party was set up to prepare the next campaign. This was aimed at members to assist them in making good contracts with bookers that are sufficiently detailed and well recorded to be legally binding and capable of taken forward in court if necessary. This will be rolled out at the start of 2017.

The VCEC put one motion to the Annual Representative Conference which was to designate 2017 as the year of Variety, Circus and Entertainment as it would be the 50th anniversary of the Variety Artistes' Federation's incorporation into Equity. This motion, which was carried unanimously, led to the campaign on contracts and to the planning of a high profile an event to commemorate the anniversary of the incorporation, to take place in 2017. The VCEC's representatives at the ARC in Bristol were Victoria Amedume and Roger the Artful.

The VCEC also discussed: Theatre tax relief as it applied to circus; public liability insurance for performers in circuses; Class 2 National Insurance proposed abolition and the Digital Tax consultation; accident insurance for

professional wrestlers; the setting up of the Circus Network and the Puppeteers Network; the House of Lords Licensing consultation; the Blackpool Museum Project and the Barry Island ban on Punch and Judy.

3. Stage Committee

Stage Committee Hywel Morgan (chair) Nick Fletcher (Vice chair) Geoff Breton, Bertie Carvel, Jackie Clune, Marilyn Cutts, Sup Dhanasunthorn (Dance-resigned), Rachel Birch Lawson (Dance), Bryn Evans (Opera Deps), Patricia Leventon (Audio), Rebecca Louis (West End Deps), Tanya Moodie, Fiona Mott (Stage Man), Lisa Blair (Directors and Designers), Jean Rogers, Jessica Sherman, Milo Twomey, Linden Walcott-Burton, Summer Strallen (Council Observer) 2016 was a ground breaking year for the Stage Committee- the new West End Agreement has been bedding in successfully. Expenses for repeat auditions have been introduced. A landmark new Commercial theatre Agreement has been introduced with higher rates of pay for larger theatres. The new Subsidised Theatre Agreement has been negotiated with average increases of 12.5% plus improved Employer pension contributions. This agreement was endorsed by a ballot of members who have worked in the sector with a 77% approval rating. The ITC agreement was extended for a year in preparation for more meaningful revisions and record amounts of money have been earned by members as a result of the Low Pay No Pay campaign.

The Committee had two Motions to the ARC, one of which was amended and which called on the Union to produce more modern and up to date information (both on paper and for social media) to explain the workings of the Union and to educate and inspire members as to how, as well as why, to be an effective activist. The second Motion concerned ensuring the employers understand the benefits that improved work scheduling can bring when caring responsibilities are addressed in an understanding and efficient manner; for both employees and employers themselves. Both Motions were passed and the second actioned in the negotiations covered by the Committee during 2016.

The Committee also discussed Social Media Guidelines which had been referred to the Committee from the West End Deputies Committee.

The Committee met 5 times. The Chair of the Committee was Hywel Morgan with Nick Fletcher as Vice Chair

D. SPECIALIST COMMITTEES

1. Audio Committee

The Committee met five times this year and continued to advise Equity on issues affecting audio artists across the industry, whether it be in radio drama, audiobooks or film and television. These issues range from rates on educational language recordings, radio commercials, voice over work on television and film and various new media platforms.

One of the primary roles of the Committee is monitoring issues related to the BBC Audio Agreement and responsible for updating the agreement each year. A negotiating team was elected made up of Sheila Mitchell, David John, Annette Rizzo and Ted Kelsey. The Committee assisted with drafting the Equity claim for the 2016/2017 BBC Audio Agreement and the negotiating team were consulted on the detail during negotiations with the BBC and were essential to the decision making process. The negotiations with the BBC are always difficult due to ongoing cuts across the BBC and the constraints on radio drama budgets. We are also forced to wait until the staff unions have concluded their pay negotiations which did delay the agreement being updated. The Committee agreed to accept a 2% increase on the minimum fees and a 1% increase on those above the minimum.

The Committee has continued to campaign for radio drama and expressed concern about the decline of radio drama output. The Committee managed to secure a meeting with Tony Hall to discuss these concerns, which took place on the 23rd of September. It was a very positive meeting and Tony Hall emphasised that radio is phenomenally important to the BBC. The discussion was wide-ranging, including budgets, the licence fee and how it is apportioned, the implications for radio of "Compete or Compare", the radio drama commissioning process, the reduction in the number of short story slots and meeting the needs of older and younger audiences. He acknowledged and expressed thanks to Equity for our support. It was agreed we would continue the dialogue and explore ways we could work together.

There was a focus on equal opportunities and the lack of diversity in the audio area. This was discussed with the BBC and with the Radio Independents Group. Members of the Committee agreed to be vigilant on this matter and report any concerns. The inclusive casting policy was embraced by the Committee and it is hoped there will be improvements in this going forward.

The Committee continued to police various issues across the industry such as late payments and low rates of pay. There has been continued work in the area of ADR (Additional Dialogue Replacement) and ensuring that fixers are

complying with the correct rates and paying holiday pay correctly.

There has been a huge amount of work done by the members of the Committee drafting an advisory booklet about audio work. This has resulted in a brilliant resource for members about all the different area of work in the audio field. It is hoped this will provide much needed assistance to members but also to employers and casting sites and ensure that minimum standards are adhered to. Many thanks to Sheila Mitchell, Annette Rizzo and David John for being part of the editorial team and getting the document finalised.

Work has been done over the year raising the profile of what is being done by the Union and the Committee in audio. It was agreed there would be a twitter account in the name of the Committee and is being run by Annette Rizzo and Nico Lennon, using social media to get information and news publicised as much as possible.

Sheila Mitchell was the Audio Committee representation on the Screen and New Media Committee and Patricia Leventon on the Stage Committee. They both provided feedback from the meetings of these industrial committees and ensured vital audio issues were represented on both the industrial committees.

Nico Lennon and Annette Rizzo represented the Committee on the Radio Commercials Working Party and reported back on the ongoing negotiations in radio commercials and on the strategies going forward to deal with radio commercial rates.

The representatives to the ARC were Sheila Mitchell and David Corden.

The motion sent to the ARC was as follows:

ARC Motion

When there is a motion at an ARC that requires a change to an internal rule, such as composition of Council, a 2/3rds majority at that ARC shall be binding, obviating the need for an expensive referendum. In the event of this motion being passed it is hoped the Council will consult with representatives of those empowered to attend an ARC, in determining which rules would be affected.

This was not carried at the ARC.

David John was elected on to the Council as the Audio Councillor in June. As stated by the Committee Rules, Michael McClain who stood for the Committee but was not elected, was offered the vacant place on the Committee.

The elected members from June 2015:

Sheila Mitchell (Chair)

David Thorpe (Vice Chair)

David John (Audio Councillor)

David Corden

Edward Kelsey

Patricia Leventon

Liza Ross

Annette Rizzo

Nico Lennon

Michael McClain (from June 2016)

AUDIO COMMITTEE

AIMS AND OBJECTIVES: 2015-2017

- To continue the committee's long tradition of efficiency and non-partisanship
- To concentrate its efforts on improving working conditions of and opportunities for members in all areas of the Audio Field
- To encourage full membership in that field
- To encourage members from as many different aspects of that field to stand for elections to the committee so that the committee may be as fully representative as possible
- Most importantly to react rapidly and effectively to events that may affect that field

Particular areas of focus for this two-year term are –

- Audiobooks – continue to organise in this area and fight to improve pay and terms and conditions for members.
- Continue the fight for BBC Radio Drama and assist in BBC Campaign
- Campaign for diversity in audio

- Devise Advisory Leaflet for Audio industry – which will provide specific help for those working from their own studios.
- The area of games and the engagement of voice over artists
- Radio Commercials
- Fight and campaign against low pay in audio
- For the committee to have a presence on social media and ensure that audio artists are aware of the work being done by their Union.

2. Singers' Sub-Committee

Until July 2017, the committee consists of Tom Emlyn Williams (Chair), Zoe Bonner, Rosalind Waters, Marie Kelly, Grainne Gillis and Nicholas Keay. Zoe Bonner resigned in August and Grainne Gillis in October. Bryn Evans is the Singers Councillor.

The Committee met three times this year and it continued to advise the Council on issues affecting concert and session singers across the industry.

A decision was made to increase the rates for Classical Public Concerts to a higher degree than has hitherto been the case. For this reason, it was felt appropriate to notify the classical fixers well in advance and not implement the increase until January 2017, rather than in April 2016 which has normally been the date when rises came in. The Committee have continued to make recruitment and retention a priority and assisted by attending numerous student talks and giving students a valuable insight into the issues facing singers and the importance of belonging to the Union, particularly at the music conservatoires.

3. International Committee for Artists' Freedom (ICAF)

ICAF was active on a number of fronts during 2016 in its continuing efforts to fight against censorship and to protect the right to freedom of expression in the UK and abroad. During the year the Committee established a relationship with Good Chance, a theatre company which operate out of the Calais refugee camp and hope to expand their work to other sites around Europe. ICAF provided funds to Good Chance and co-hosted a fringe meeting with a speaker from the company, Chris Sonnex, alongside Equity's Young Members Committee, at the 2016 Annual Representative Conference.

ICAF continued to monitor the situation in Palestine and the Occupied Territories and during the year took part in a number of actions including supporting the Palestine National Theatre and raising the profile of the case of Abu Sakha, a circus artist who was imprisoned without charge for over 6 months.

ICAF also took up the case of a German comedian, Jan Boermann, who wrote a poem about Turkish President Erdogan to which he took exception saying it was libellous. Following an exchange with the President of the German Actors' Union, a letter was written to Angela Merkel suggesting that he should not be prosecuted. The German law on which this case centred is due to be repealed soon.

FIA Vice Chair Ian Barritt proposed an emergency motion at FIA Congress concerning the case of Sylvanos Mudzvova, a Zimbabwean performer who was kidnapped and attacked, allegedly by Government forces because of his outspoken work and his involvement in civil society organisations. The motion was passed and ICAF committed to providing financial and any other support Sylvanos requires.

Equity members are encouraged wherever possible to attend and take part in the Committee's regular fundraising events. Further information about ICAF can be obtained from Louise McMullan, Secretary to the Committee.

Current members of the Committee are:

Rosamund Shelley – Chair, Ian Barritt – Vice-Chair, Fiona Whitelaw – Vice-Chair

Philip Arditti, Thomas Baptiste, Jessica Bastick-Vines Yvonne Bonnamy, Henrietta Branwell, Michael Branwell, Chipu Chung, Anna Carteret, Esther Ruth Elliot, Caryl Griffith, Edward Halstead, Janet Henfrey, Sara Kestelman, Joseph Kloska, Adam Knight, Peter Kosta, Karen Lewis, Stella Marris, William Maxwell, Rowenna Mortimer, Jeremy Phillips, Freddie Pyne, Sheila Reid, Prunella Scales, Jessica Sherman, Malcolm Sinclair, Maggie Steed, Jennie Stoller, Terry Victor.

4. Lesbian, Gay, Bisexual and Transgender Committee

Members in 2016: Giovanni Bienne (Chair), Dave Frost (Vice-Chair), Amy Forrest, Amy Lamé, Amie Taylor and Frankie Williams

The committee met five times in 2016.

Following a motion passed at the TUC LGBT Conference 2016, the committee's name has changed to the LGBT+ Committee - to be inclusive of people from all other sexual and gender diversities.

This year the committee ensured that Equity took part in a FIA survey on the experiences of LGBT+ performers of discrimination in the industry. FIA's LGBTI Working Group developed the survey and nearly 200 Equity members participated. The findings showed that discrimination was most likely to be experienced in the casting process compared to post-hire. Just fewer than one in three Equity members who took part reported that they were not out professionally and almost one in five reported experiencing discrimination at work.

The committee is also taking forward some survey work in partnership with the Federation of Entertainment Unions (FEU) on behalf of the TUC in response to a BECTU motion passed by the TUC LGBT Workers Conference in 2015 to research LGBT equality in the arts. The committee is leading on this for the FEU and will be progressing this work during the remainder of the committee term.

The committee's motion to the TUC LGBT Conference 2016 highlighted the challenge for trade unions in representing their LGBT+ members, given the range of identity and experience. The motion called for the TUC to collate and conduct any research in this area, in particular for the benefit of smaller unions, like Equity.

The committee worked with the Women's Committee on an ARC motion, to propose a system of equality observers of the industrial committees, facilitating an exchange of dialogue between both industrial and equality committees and this system is now in place.

develop joint guidance for members working overseas in hostile environments. Following their international research, this was also identified as an objective of FIA's LGBTI Working Group.

5. Deaf and Disabled Members Committee

Membership in 2016:

Phoebe Kemp (Chair), Cindy-Jane Armbruster (Vice-Chair), Natalie Amber, Simon Balcon, David Cockayne, Dan Edge, Chloe Phillips, Mik Scarlet, Sophie Partridge

Ali Briggs and Freddie Stabb resigned and Simon Balcon and Chloe Phillips were co-opted.

The committee met five times during 2016.

This year the committee has continued its work on Access to Work – the government's employment service designed to enable more disabled people into work – and which many Equity members rely on to facilitate their access to the industry. The committee met with Debbie Abrams MP, then Shadow Minister for Disabled People, to raise concerns about ongoing cuts and regressive changes to the scheme on behalf of disabled Equity members. The committee also held an Open Meeting in July this year which featured Ellen Clifford from the campaign Stop Changes to Access to Work.

The committee undertook new work this year with Spotlight. Committee members invited their Head of Casting to discuss a series of concerns about how Spotlight handles information about disability on their online platform. This was a very constructive discussion and Spotlight representatives attended a further committee meeting to take forward the committee's ideas. A sub-group of committee members are working directly with Spotlight on improving the accessibility of both their online services and premises.

The committee's ARC motion centred on the lack of accessible casting spaces and a national database of accessible spaces and the committee's motion to the TUC Disabled Workers Conference centred on incidental casting. The committee's Open Meeting in July also heard from Andy Pryor, Chair of the Casting Directors Guild (CDG) and two other CDG members, Alastair Coomer and Ginny Schiller, to discuss casting, accessibility and the experiences of disabled Equity members. At its last meeting of the year, the committee heard from Charlotte Bevan, responsible for a year-long Creative Diversity Project at the National Theatre on their plans to increase diversity on stage – including plans for a video database of Deaf and disabled actors.

The committee played an active role in Equity's and the Actors Centre's Play Fair season by running a workshop to facilitate discussion between disabled and non-disabled people in making production accessible to disabled performers.

6. Minority Ethnic Members' Committee

Members in 2016: Nicholas Goh (Chair), Somi de Souza (Vice-Chair), Muhith Hakim, Paul Courtenay Hyu, Irene Ng, Vik Sivalingham, Nana St. Bartholomew-Brown, Adam Wittek, Daniel York, Samantha Shellie and Daniel York were co-opted. Samantha Shellie resigned.

The committee met five times in 2016.

The committee's motion to the TUC Black Workers Conference 2016 was focused on incidental casting, highlighting research by Act for Change which found that only 5% of lead roles on stage during Easter Weekend in 2015 were from a BAME background.

The committee's ARC motion was also centred on incidental casting – highlighting Canadian Equity's theatre

agreement where theatres now have to declare their inclusive casting policy in all breakdowns, or in lieu of that make clear that a diverse group of actors will be considered for every role unless otherwise specifically stated. Equity's BME Specialist Councillor (2014-2016) put forward a motion to Council highlighting the need to raise awareness and improve the standard of service provided by Hair and Make-Up professionals for BME actors. This issue was remitted to the Minority Ethnic Members, Stage and Screen and New Media Committees, and then discussed by the Federation of Entertainment Unions (FEU). As a result, a joint meeting between the BECTU Hair and Make-Up Branch and a delegation of Equity members took place which was very positive and explored the range of issues contributing to the problem and identified a series of activities to take forward as a result. The committee will continue to take this forward during the remainder of its term.

7. Women's Committee

Membership in 2016:

Flip Webster (Chair), Kelly Burke (Vice-Chair), Karina Cornell, Norma Dixit, Maureen Hibbert, Rosie Hilal, Susan McGoun, Jean Rogers, Fiona Webster

The committee challenged the Arts Council England (ACE) through the General Secretary over the transparency of the data in their equality and diversity annual report published in December 2015 because it did not include any data on the diversity of performers. The committee continues to be concerned about the transparency provided by their equality data in highlighting the lack of visibility of women on stage and will be monitoring this issue.

The committee worked with the LGBT Committee on their ARC motion, to propose a system of equality observers of the industrial committees, facilitating an exchange of dialogue between both industrial and equality committees and this system is now in place. The committee has supported the Equal Representation for Actresses campaign, which was set up to campaign for 50:50 gender balance on stage, screen and in film. The committee put a motion to Council to support the campaign, they have hosted one of the ERA founders, Lizzie Berrington, to speak at a committee meeting and they have promoted a tool called Neropa (Neutral Roles Parity) as a potential solution to ensuring greater gender balance in any production. The committee took motions to the TUC Women's Conference to highlight the FEU's BBC Love it or Lose it campaign and the housing crisis and its disproportionate impact on women, and women in insecure work in the creative industries. The committee also welcomed a number of guests to their meetings in 2016 including Oona King, then Diversity Executive for Channel 4 and the then Chair of the Project Diamond Steering Group, Kate Daughton, Comedy Commissioner at the BBC and Lizzie Berrington, one of the co-founders of the ERA campaign.

8. Models Network

The Models' Network continued to meet and develop its programme of work during 2016. Work has been undertaken to advise the British Fashion Council on their development of advice guides and codes of practice for the modelling sector; to ensure the good application of agreed terms and conditions at London Fashion Week, in particular through an Equity presence at the Models Zone; and to support models left owed substantial sums following the liquidation of a major London modelling agency. The models section continues to grow, and attract new activists to participate in driving forward the Network..

9. Stage Management Committee

The Stage Management Specialist Committee met 5 times during 2015, including the joint meeting with the SMA Board. In addition, in January the Committee hosted an open meeting of stage management members focused on addressing the issue of Buy Out Contracts, with around 40 members in attendance. As a result of this meeting the committee worked on producing The Stage Management Guide to Buy Out Contracts, which was published in May 2016. The Committee submitted a motion to the Annual Representative Conference on the standardisation of information provided on theatre digs. The two representatives to the Annual Representative Conference were Caron Jane Lyon and Peter Kosta. The committee, through the Chair, Fi Mott has been represented on the Stage Committee. Fi Mott and Jamie Byron represented the committee on the Sub Rep Working Party and were supported by Alex Burke and Lisa Mellor when they were unavailable. Claire Kennard has represented the committee on the ITC Working Party. The Committee successfully sent a motion to Equity Council to secure funding for the development of a Buy Out Calculator, which will work alongside the Buy Out Guide to support and equip stage management members with the tools that they need to preserve and protect their terms and conditions of employment. The committee also started on the final piece of this work which is to develop broad job descriptions, identifying the key roles and responsibility of the different stage management grades. Members of the committee throughout 2016 were Fi Mott (Chair), Jamie Byron (Vice-Chair), Alex Burke, Claire Kennard, Peter Kosta, Caron Jane Lyon, Lisa Mellor, Brian Perkins, Sarah Thomas

10. Directors and Designers Committee

The Directors and Designers Committee met five times in 2016. It has been working on its key objectives, including updating literature, recruiting and retaining more D&D into Equity and preparing for the rewriting of our industrial agreements. Lisa Blair worked with the West End Organiser to reach an agreement with SOLT over Assistant Directors which is now in place and is being well received. The Committee have continued to engaged with Stage Directors UK over the UK Theatre and SOLT Agreements for Directors, and plans are in place for 2017 to ensure that all Directors have the chance to be involved in putting forward a claim for the renegotiation of our agreements in 2018. The Committee have also engaged with other outside organisations including the Society of British Theatre Designers. Finally, the committee has also begun to discuss ways of improving agreements for creative teams in Independent Theatre and the Fringe. The current Committee is Lisa Blair (Joint Chair), Fran Rifkin Phil Stafford, Robert Shaw, David Woodhead, Jessica Curtis, Richard Lambert, Kate McCall, David Cockayne, Dan Ayling and Drew McFarlane (Secretary).

11. Theatre Safety Committee

The Theatre Safety Committee met four times during the year to discuss relevant matters including relevant legislation, recent incidents, and draft reports produced by the HSE. A representative of the HSE attends the meetings to ensure the best possible link to the HSE. Matters that have been of serious concern to the Committee are the safety of ceilings in theatres, following the incident at the Vaudeville Theatre where part of the ceiling collapsed on the audience, and the implementation of the CDM regulations on sets. The Theatre Safety Committee is also producing a newsletter to be circulated throughout the industry. The ABTT have produced revised guidance on the use of Smoke.

12. West End Deputies' Committee

The Committee met eight times during 2016. Throughout 2016 Rebecca Louis remained Chair of the Committee. Grace McKee and Rebecca Louis were the Committee's representatives to the ARC. The Committee proposed a motion at the ARC regarding unreasonable requirements at castings and this was passed. At its February and April meetings Louise Grainger provided training sessions on the structure of Equity and running meetings. At each of the four meetings in July, August, October and November, the secretary, Virginia Wilde provided brief explanations followed by discussions of topics in the West End Agreement: holidays, sickness and injury, roles and covers, grievance and disciplinary. The Committee also sent a motion to the Stage Committee regarding the issue of social media and what members can and cannot post, when they are in a production. Work was also done on obtaining discounts for members.

13. Young Members' Committee

The Young Members' Committee are: Jessica Bastick-Vines, Kezia Davis, Callan Durrant, Benjamin Luke, Wayne Ingram, Adam Pettigrew (Chair), Abigail Poulton, Kayi Ushe, Paul Valentine (Vice-Chair), Jonathan Vickers. Ed Currie resigned from the committee in 2016. In 2016 the Young Member's Committee have led Equity's involvement in the Bacc for the Future Campaign, a coalition of trade unions and arts organisations opposed to the exclusion of creative subjects from the English Baccalaureate. The YMC have encouraged members to contact their MPs with great success and have raised the profile of Bacc for the Future at TUC level by submitting a motion to the 2016 TUC Young Workers' Conference calling for other trade unions to support the inclusion of creative subjects. Equity's motion was unanimously supported by our fellow trade unions, and as a result 'Access to Culture' was voted by conference to be one of the TUC Young Workers' Forum priority campaigns for 2016. The committee have supported campaign protests and meetings both within and outside of Parliament, and as part of their new YouTube channel, the committee have made a video about the campaign which was widely shared on social media and beyond. In 2016 committee members took action in support of refugees and migrants in Calais, by working with ICAF to secure a £1000 donation to Good Chance – a theatre company based in the refugee camp commonly referred to as 'The Jungle', and hosting a popular Open Space meeting with Good Chance Founder Chris Sonnex at ARC 2016. A key focus for the YMC throughout 2016 has been the issue of social class, and the accessibility of careers in Equity industries for people from lower socio-economic backgrounds. As such, the YMC successfully put a motion forward to Council calling for the union to support the charity Arts Emergency, who provide a networking and mentoring service for people wanting to pursue careers in the creative and cultural industries who lack the financial means or family connections other emerging professionals might benefit from. Similarly, the committee led Equity's participation in the November 19th NUS demonstration against proposed rises in tuition fees, and formed the first ever NUS Performing Arts bloc in conjunction with students from Royal Central School of Speech and Drama and Royal Conservatoire Scotland, among others. The committee have participated in academic research undertaken at the University of Leeds into young workers and trade unions, and were a case study on the successful engagement of young people in the trade union movement. The YMC have continued to be active participants in TUC Young Workers' Month,

held in November every year. In addition to a joint event in London organised with fellow FEU Young Members, three highly successful events on the casting process were delivered in London, Glasgow and Manchester, and the committee once again ran a series of popular twitter competitions throughout the month.

14. Opera Deputies Committee

The Committee held one quorate meeting in March 2016 given the difficulties of arranging times when Deputies from the companies could meet. Six companies were represented at the meeting including ROH, ENO, WNO, ON & Glyndebourne. Bryn Evans remained Chair and John Mulroy Vice-Chair. Deputies discussed negotiations in the various Houses.

15. Dance Sub Committee

The Committee's objectives, decided in 2015 were: The purpose of this Committee's work is to develop a stronger, larger and better informed Equity membership in all areas of dance. This will be achieved by pursuing five priorities: Campaigning to increase the use of and access to Equity contracts; A programme of education on rights, professional skills and union knowledge; Achieve improved rates and conditions on Agreements where dancers and choreographers work, through live performance and recorded media, and develop unorganised areas; Campaigning around health & safety and wellbeing for dancers; Developing strategies for career stability and progression. In order to fulfil them, the Committee took up a number of issues:

Equity teamed up with One Dance UK to develop the 'Fit to Dance Space Charter', a 10 point code for dance audition and rehearsal spaces. Venues which have signed up to be identified as a Fit to Dance Space demonstrate a commitment to environmental conditions which are suitable for dance work. Those who adopt the Charter recognise that adhering to certain standards of safety in these spaces is vital for the long term health and safety of dancers. The Charter points are designed to be achievable by the largest and smallest dance rehearsal venues. 47 venues have so far signed up to the Charter, including large spaces such as Jerwood Space, Sadlers Wells and Royal Conservatoire of Scotland, plus smaller spaces such as Clarence Mews in London and Hype Dance Academy in Sheffield .

Dancers' Skillshare Workshops. In 2016 Equity's Freelance Dance Network launched an initiative to engage dancers and choreographers in discussions about rights, union activism, industry minimum standards, collective agreements and professional skills. 4 sessions were held in 2016, with more planned for 2017. The workshops, called 'Skillshare', focus on training and development, alongside presentations and talks from Network members and guest speakers. Guest speakers in 2016 included Equity members Lisa Welham, Dale Mercer and Francesca Jaynes; Ellen Chambers from Dancers Career Development; Andrew Barker from Hencilla Canworth and Shira Hess from Arts Council England.

Sharing Excellence in Dance Management. Equity organised an event in October 2016 entitled 'Sharing Excellence in Dance Management'. More than 60 people from across the dance industry attended. The event was jointly hosted by Equity, the Independent Theatre Council and One Dance UK. The event was part of the committee's effort to encourage take-up of the ITC Ethical Manager Performers Agreement amongst subsidised dance companies. A key question for attendees was whether the ITC/Equity Performers Agreement covers the needs of dancers and dance companies in its current form. Attendees contributed valuable feedback about how the Agreement could be more relevant to how dance is produced, for example the inclusion of class within working hours and appropriate rehearsal conditions. The panel included Charlotte Jones of the ITC; Andrew Hurst: Chief Executive of One Dance UK; Chris Scott: Equity member and Freelance Dancer and Jo Valentine, Programme Manager at Motionhouse and ITC Board Member. Using this feedback, Equity will be working with ITC Chief Executive Charlotte Jones on developing a new ITC/Equity Dance Agreement which will formalised through the upcoming ITC negotiations in 2017.

The Committee sent no motions to Council.

It sent the following motion to the ARC, which was passed: The Dance Committee expresses concern about the how the United Kingdom's Arts Councils' policies on pay are being applied in practice. Committee members have anecdotal knowledge of workers on state-funded projects being engaged on less than minimum union rates. The Committee agrees that concrete evidence would be valuable in understanding how widespread this practice is this evidence could form the foundation of a campaign to encourage higher accountability of the Arts Councils to their policies on pay. This Annual Representative Conference calls on the Equity Council to commit resources to undertake an audit and report of companies and individuals who have received public funding from the Arts Councils of the United Kingdom, for the purpose of investigating whether the Councils' policies on pay are being applied in practice. This Annual Representative Conference further calls on the Equity Council for the option of developing a campaign based on the findings of the report. Work on this began, but is ongoing and at time of writing is confidential.

Dance Committee – 2015-17: Gareth Mole – Chair, Flora Wellesley-Wesley – Vice-Chair, Sup Dhanasunthorn-Stage/Screen Committee Delegate, Rachel Birch-Lawson, Dom Czapski, Khyle Eccles, Natasha Gerson, Yukiko Matsui, Joe Walkling

CHAPTER 11:

STAFF CHANGES

A. RETIREMENTS

Martin Brown – Assistant General Secretary, Communications & Membership Support

Nick Craske – Senior Organising Assistant, Recorded Media Department

B. RESIGNATIONS

Charlotte Bence - Student Scheme Coordinator, Communications & Membership Support Department

Alex Moreau - Organising Assistant, Recorded Media Department

C. INTERNAL MOVES

Glenda Burgess - Organising Assistant, Recorded Media Department

Matt Hood – Assistant General Secretary, Communications & Membership Support

Phil Pemberton – Head of Department, Communications & Membership Support

D. NEW APPOINTMENTS

Caitlin Dunham - Organising Assistant, Live Performance Department

Claire Hood - TV Organiser, Recorded Media Department

Sam Rhodes - Membership Co-ordinator, Communications & Membership Support

Jo Welch – Equalities and Diversity Organiser (Job Share)

CHAPTER 12:

MEMBERSHIP**A. IN BENEFIT MEMBERS AT 31st DECEMBER 2016**

Region	Dec-16	Percentage
London	15,910	3.0%
South East	8,918	4.3%
Northern Area	5,711	2.4%
Midlands	3,346	4.9%
South West	2,826	3.7%
Scotland	2,012	2.3%
Wales	1,512	2.0%
International	483	5.2%
Northern Ireland	432	7.2%
Europe	381	2.1%
Gone Away	312	12.2%
Total	41,843	3.4%

B. NEW MEMBERS

CATEGORY	TOTAL	%
Actor Film	121	95%
Actor PACT	86	16%
Actor ITV	11	-56%
Actor BBC TV	36	-8%
Actor Channel	40	-100%
Actor Radio	2	-60%
Actor TV/Comm	47	15%
Actor West End	80	-7%
Actor Com TH	68	-9%
Actor Sub Rep	91	-14%
Actor Small Scale	33	38%
Actor Tac	3	50%
Actor Opera	6	-40%
Actor Theatre House Agreements	36	-12%
Actor Guidelines Recorded Media	92	8%
Actor Guidelines Live Performance	481	15%
Actor Overseas	133	3%
Actor Fringe	25	-26%
TOTAL ACTORS	1351	7.4%
Dancer Film	0	n/a
Dancer PACT	0	n/a
Dancer ITV	1	n/a
Dancer BBC TV	4	300%
Dancer TV/Comm	0	n/a
Dancer West End	7	-30%
Dancer Com TH	4	-33%
Dancer Sub Rep	0	n/a
Dancer Small Scale	18	200%
Dancer Opera	1	-75%
Dancer Theatre House Agreements	6	n/a
Dancer Guidelines Recorded Media	3	-25%
Dancer Guidelines Live Performance	89	31%
Dancer Overseas	14	-22%
Dancer Fringe	1	n/a
TOTAL DANCERS (excluding variety & ballet dancers)	148	26.5%

Singer Film	0	n/a
Singer PACT	8	n/a
Singer ITV	0	n/a
Singer BBC TV	2	0%
Singer Radio	0	n/a
Singer TV/Comm	1	n/a
Singer West End	0	-100%
Singer Com TH	0	n/a
Singer Sub Rep	0	n/a
Singer Small Scale	0	n/a
Singer Theatre House Agreements	1	n/a
Singer Guidelines Recorded Media	0	-100%
Singer Guidelines Live Performance	15	7%
Singer Westminster Abbey	0	n/a
Singer Overseas	3	-25%
Singer	4	-60%
TOTAL SINGERS (excluding variety, concert & opera singers)	34	0.0%
Stage Management Com Theatre	13	8%
Stage Management Sub Rep	28	-10%
Stage Management Small Scale	3	0%
Stage Management Guidelines	36	64%
Stage Management Opera & Ballet	5	0%
Stage Management Variety	3	50%
Stage Management Overseas	7	600%
Stage Management West End	7	-30%
Stage Management House Agreements	5	400%
Stage Management Fringe	5	0%
TOTAL STAGE MANAGEMENT	112	21.7%
Variety	295	16%
Variety Singer	89	-3%
Variety Dancer	53	-13%
Circus	284	11%
TOTAL VARIETY	721	8.7%
Ballet Dancer	49	58%
Concert Singer	2	-33%
Opera Singer	30	100%
Theatre Director	29	-9%
Choreographer	19	111%
Theatre Designer	26	160%
Model	36	200%
TV Presenter	12	20%
Radio Presenter	3	-25%
Audio Artist	46	10%
TOTAL OTHER CONTRACTS	252	50.0%
Walk-on	167	15.2%
Graduate - Drama UK Acting	501	n/a
Graduate - Drama UK & RAM Musical Theatre	91	n/a
Graduate - Drama UK Stage Management	23	n/a
Graduate - Drama UK Theatre Direction	2	n/a
Graduate - Theatre Design	7	n/a
Graduate - CDET	155	n/a
Graduate - Conservatoire Singing	3	n/a
Graduate - Circus	17	n/a
TOTAL GRADUATES	799	-8.2%

CHAPTER 13:

OTHER BENEFITS**A. BENEVOLENT FUND**

£21,719.75 was paid out by way of grants and loans to members during 2016. 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. 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.

C. INSURANCE**The Members' Public Liability Cover**

The policy was renewed with the Hiscox in October 2016

- a) Full members remain insured for £10,000,000 limit of indemnity including temporary trips World Wide.
- b) Student members are insured whilst participating in self-produced productions, rehearsals, profit share performances and occasional professional performances.

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.

- c) Fire Performers may apply for public liability cover at an annual cost of £66.88 including insurance premium tax and fee. Equity currently subsidises this premium by £26.50 leaving the member to pay the remaining balance of £40.38.

- d) Stage Hypnotist can apply for public liability cover at an annual cost of £230.

7 claims have been recorded between 1st October 2015 and 30th September 2016.

Members' Accident and Backstage Cover - Excluding Stunt Performers.

- a) Cover was renewed with Hiscox in October 2016 at the following benefit levels;

Loss of Life/ Permanent Disablement £20,000

Temporary Disablement £150 per week payable for a maximum of 52 weeks

Facial Disfigurement (up to a maximum) £5,000

Cover applies whilst the member is performing as an "artist" and while in the course of daily travel directly between residence (normal or temporary) and place of work.

- b) Members who have registered under the Equity category of "Model" are insured on a 24hr basis to a maximum £10,000 in respect of facial disfigurement. Hand scarring is also insured where the member is registered as a hand model.

- c) Performers Accident MRI/RIB is £12.65 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 £165.

- e) Equity members can extend the Members' Accident Cover to operate on a 24 hour a day worldwide basis meaning that accidents outside work would be insured. The cost of this cover is £5.19 per annum.

- f) The Backstage cover remains at £500.

107 claims have been reported for the period 1st October 2015 to 30th September 2016 with claims estimated at circa £195,752.

Members who have any queries with regards to the Equity Members Insurance Benefits should contact First Act Insurance on tel 0208 686 5050.

Full details of the Equity covers can also be found at www.firstactinsurance.co.uk

D. EQUITY PENSION SCHEME (EPS)

- Total income from contract related contributions in the year exceeded £7.5 million (+6% on 2015)
 - Total income from personal contributions (not contract related) increased to £1.5 million (+3%)
 - The total funds under management now exceed £93.5 million (+12%)
 - There were 1044 new member registrations
- TV & Film - contract related income ≈ £2.6 million
- BBC - £847K (+2%)

- ITV Companies - £848K (+12%)
 - PACT/TAC - £900K (+45%)
- Theatre – contract related income ≈ £4.9 million
- SOLT - £2.1 million (+17%)
 - TMA Commercial - £946K (+5%)
 - TMA Sub Rep - £635K (+16%)
 - House Agreements - £1.25 million (-7%)
- Production Cos – staff schemes - £191K (+12%)

2016 has been another record year for the EPS.

The effect of auto-enrolment legislation continues to raise the profile of the scheme within the industry.

Investment performance has been positive with the FTSE 100 rising 14.4% over the year.

E. LEGAL ADVICE AND PROTECTION

The past twelve months have been busy for Equity's Legal Department. Equity supported a total of 604 cases for breach of contract and 307 cases for personal injury sustained in the course of a professional engagement or outside their professional working capacity.

During 2015 Equity saw a steady increase in the number of claims received from our membership. The existing CCFA agreement continued to produce results through Morrish Solicitors LLP acting as the main supplier of personal injury litigation services to members. We also successfully resolved a large number of contractual claims working in partnership with Pattinson & Brewer Solicitors.

As legal services providers settle down after the upheaval of the Jackson Review our suppliers have continued to deliver professional legal services to all members.

Premium payments to the Union came to an end in 2014/5. Our suppliers continued to developing new ideas on increasing services to members on a cost neutral or profitable basis.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based cases. Throughout the year we were engaged in a long running claim defending an Equity member working in Variety sector. Their contract of employment included a restrictive covenant which was the subject of litigation. This case continued into 2017.

The figures for year ending December 2016 as far as recoveries are concerned are up on the previous year with the number of claims increasing by 11% on contract cases and 12% on personal injury related cases.

There were a series of disputes arising against agencies with a number of members experiencing difficulties in being paid within the statutory time limits.

F. TAX, NATIONAL INSURANCE, WELFARE BENEFITS & TAX CREDITS

2016 was a year for multiple new developments for the tax and welfare team. We were faced with a whole raft of new legislative reforms within both tax and welfare which called for detailed responses whilst at the same time leading to important impacts at a casework level.

Within the tax field, the prospect of Making Tax Digital (MTD) meant the biggest reform to self-employed taxation for decades. At the heart of these reforms was the proposal for the abolition of the traditional tax return and its replacement by a system of quarterly submissions and an End of Year Report. There would be penalties in due course for non-compliance and a whole new set of onerous reporting requirements. There were many other proposals including a revamped penalties system and the option of voluntary pay as you go tax payments. All this would come into force as soon as April 2018. A Discussion Paper was issued by HMRC at the end of 2015 and early in 2016 we asked members for their views on this which was one of almost universal opposition because of the implications in terms of time and additional cost e.g. in accountancy fees. This was followed by the government's six MTD Consultation papers published in August 2016 and again we asked for member responses. These were forthcoming in huge numbers and we incorporated some of these into our official response sent to HMRC in November. The MTD battle goes on into 2017 but at the time of writing the government is reconsidering the £10,000 per annum net profit threshold figure for MTD as a result of the huge pressure to do so from ourselves and other organisations and professional bodies.

There were also seismic developments within the field of national insurance – a consultation was sent out on the abolition of Class 2 National Insurance in December 2015 and we sent in our detailed response to this in February 2016. The government's idea was to try and harmonise the national insurance treatment of the employed and self-employed. This meant there would be winners and losers. On the plus side was the proposal for a new nil rate band for the self-employed between the Small Profits threshold (SPT) and the Lower Profits Limit (LPL) (£5,965 and £8,060 net profit at current rates)

meaning that anyone in that band would get national insurance credits but not actually have to pay. Above that level members would pay Class 4 national insurance. However, the real problem was those earning below the below the SPT where the cost of making voluntary payments would spiral from £2.80 per week to £14.10 per week at current rates (£145.60 to £733.20 over a year). We and others made strong representations about the higher cost of voluntary national insurance payments and other aspects of the reforms but the new system is due to go ahead from April 2018. This will particularly hit those on low profits who are seeking to maintain their NIC record for state pension entitlement and other contributory benefits.

As if this wasn't enough to contend with there were also huge and challenging developments within the welfare reform field. In the course of the year Universal Credit continued to roll out – this is the means-tested benefit replacing most of the old means-tested benefits such as jobseeker's allowance, housing benefit and tax credits. For those in "full service" areas any new claim as a self-employed worker would normally mean having to claim Universal Credit. This meant having to face the "gainful self-employment" (GSE) test – for those members who pass that test there is the problem of the "Minimum Income Floor" (MIF) which is an assumed income from self-employment based in most cases on the National Living Wage x 35 hours per week i.e. after deducting notional tax and national insurance an assumed income of over £1,000 per month irrespective of actual income. We are continuing to lobby with others for the abolition or radical reform of the MIF which will lead to financial hardship for many members. Those not judged gainfully self-employed would in due course have to look for types of work and be subject to a rigorous set of sanctioning rules. It should be noted that eligibility for contributory benefits e.g. JSA based on contributions is not affected by the onset of UC.

During the year, the team also responded to consultations and reviews on Ministry of Justice reforms, the use of Mandatory Reconsiderations (from the Social Security Advisory Committee) and Access to Work.

The Tax and Welfare Helpline run by my colleague Emma Cotton, Tax and Welfare Rights Organiser, continues to be a much used resource by members and generates the bulk of our casework along with emails received by the team. There were over 950 calls to the Helpline on its operational days of Mondays and Thursdays during 2016 and many of these led to longer-term and complex casework involving among other things requests for mandatory reconsiderations and appeals to DWP and HMRC. At any given time the team had more than 60 cases running as a result of these initial contacts. It is worth emphasising that Equity is the only union offering a tax and welfare casework service of this kind.

Among the themes to emerge from this casework was that cuts to the authorities that administer benefits (DWP, HMRC and local authorities) has resulted in poorer decision-making and protracted review processes, often resulting in appeal hearings. The poor standard of appeal submissions has also made appeal work more complicated and the use of mandatory reconsiderations and reviews has made casework more time-consuming. From a member perspective, the increase in bureaucratic processes and the continuation of claims forms that are not fit for purpose in the case of an entertainer has meant that it has become more difficult to navigate the systems independently without advice and casework intervention. We continue to grapple with the complexities caused by the treatment of members as self-employed for benefits purposes (not the case prior to April 2014 due to the Categorisation of Earners Regulations). This has involved much detailed work on the legal arguments to use when helping out of work members to make benefit claims. For those in work, the new commercial test for self-employment in Working Tax Credits led to much appeal work together with negotiations on how the test should be applied by DWP given the lack of caselaw and statutory definitions. The DWP drew heavily on our expertise and critical comment in putting together a guidance specific to the entertainment sector and we are hopeful this can be finalised in 2017.

The financial gain to members arising from this casework in 2016 was considerable. This comprised mainly increased benefit entitlement but also involved in some cases reduction in liability for benefit overpayments or tax and national insurance liability. The benefits involved included tax credits, maternity allowance, housing benefit, Council Tax reduction and there were important sums gained by disabled members through awards on appeal of Employment Support Allowance (ESA) and Personal Independence Payments (PIP) for fixed term or indefinite awards. All appeals on ESA and PIP were successful in 2016! The combined financial benefit to members of this casework was in excess of £550,000 in 2016.

Guides – we updated our Tax and National Insurance Guide for tax year 2015/2016 to include new sections on losses, foreign taxation, tax investigation and disputes and the tax treatment of payments into the Equity Pension Scheme. This has been well-received by members. We also published a Maternity, Paternity and Child Care guide in order to help parents understand their rights to state support and under our industrial agreements. This was very well received and led to many new enquiries with an increased take-up of maternity benefits and payments by members as well as of other related benefits such as Child Benefit, Tax Credits and Housing Benefit.

During 2016, we continued to update and expand our coverage of social security and tax issues on the Tax and Welfare section of the website. We continued to give talks on tax and social security to drama schools including RADA, Bird College and Circus Space. 2017 promises to be an equally challenging year with MTD and Universal Credit expansion still massive issues and we expect to draw heavily on member support in carrying our lobbying efforts forward on both of these.

CHAPTER 14:

IN MEMORIAM

Joy Adams
 Caroline Aherne
 Jean Alexander
 Ronald Alexander
 Julia Allton
 Roy Alvis
 David Aman
 Ernestine Anderson
 Margaret Anderson
 Sylvia Anderson
 Vass Anderson
 Becs Andrews
 Eddie Angel
 Geoffrey Annis
 Eileen Anson
 Jake Anthony
 Robin Ardra
 Hugh Armstrong
 Livy Armstrong
 Jenny Arthur
 Gillian Ashby
 Margaret Ashcroft
 Coral R Atkins
 Liane Aukin
 David Ayliff
 Brendan Bailey
 Valerie Bain
 Kenny Baker
 Trevor Baker
 John Baldwin
 Michael Bangerter
 Rosemary Banks
 Stuart Barren
 Venetia Barrett
 Ken Barrie
 Eileen Barry
 Tarn Bassett
 Terence Bayler
 Jean Bedells
 Brian Bedford
 Hagan Beggs
 Richard Benbow
 Joseph Bennett
 Kenneth Besant-Sheppard
 Leon Bibb
 Jo Binch
 Lee Black
 Margaret Blye
 Michael Blythe
 Ann Boon
 David Bowie

Richard Bradford
 Geoff Briggs
 Richard Brodie
 Margaret Brough
 Betty Broughton
 Reg Brown
 Robert S Buck
 Sean Buckley
 John Bull
 Tony Burton
 Ricky Callan
 David (Charles) Carey
 Jean Carlin
 John (Parker) Carson
 Sarah Carter
 Dave Cash
 Annie Castledine
 Gareth Cattouse
 Yvette Chauvire
 Graham Christopher
 Deborah Clague
 Joan Clarkson
 Carl Clayton
 Peter Clayton
 Barbara Clift
 Gordon B Cochrane
 Leonard Cohen
 Mair Coleman
 Betty Colin
 Dennis Collins
 Jeaoiy Collins
 Judy Collins
 Terry Collins
 Terence Conoley
 Vernon Conway
 Nicholas Coppin
 Ronnie Corbett
 Adrienne Corri
 Mary Courtney
 Adrian Cowdry
 Tom Coyne
 Helen Crerar
 William James Cripps
 Jon Croft
 Cyril Cross
 Noel Crowder
 Graeme Cruickshank
 Ronjy Cruz
 Anne Cullen
 Phyllis Curtin
 Jan Dalibor

Vlasta Dalibor
 Paul Daniels
 Tom Dart
 Deddie Davies
 Howard Davies
 Petra Davies
 Rita Davies
 Stephanie Debret
 Andy Dempsey
 Johnny Dennis
 Alan Devereux
 Brian Harvey Dickinson
 Anne Donkin
 Anthony Donovan
 Alan Dossor
 Dottie
 Hazel Douglas
 Patty Duke
 Johnny Duncan
 Juliet Duncan
 Rosemarie Dunham
 Kathleen Dunkerley
 Denise Duval
 Michael Dynan
 Ian East
 Magdalen Egerton
 Shawn Elliott
 Joan Ellis
 Ann Emery
 Pat English
 Graeme Eton
 Andree Evans
 Colin Evans
 Amanda Fairclough
 Christopher Farries
 Mollie Faulkner
 Lewis Fiander
 Patricia Field
 Anne Fields
 Nina Finburgh
 Frank Finlay
 Marilyn Finlay
 Carrie Fisher
 Yvonne Fisher
 Stephen Fissler
 Gwyneth Fleetwood
 Paddy Fletcher
 Peter Fontaine
 Elizabeth Forbes
 Bernard Mitchell Fox
 Joan Frances-Smith

Mckenzie Fraser	David Huddleston	George Michael
Michael Fraser	Nicolas Hunter-James	Noelle Middleton
Neil Fraser	Heather Imani	Janet Mitchell
Pip Frederick	Ted Ivin	Molly Molloy
Arnold Fry	Colin James (4)	Margaret Moncrieff
Gordon Fulton	Raymond James	Elsie Morison
Zsa Zsa Gabor	James Jet	Barbara Morland
Bernard Gallagher (1)	Harriet Johnson	Mr Mudge
Joy Garbett	Robert Jones	Stuart Mungall
Riccardo Garrone	Eamonn Jones	Cie Jay Munroe
William Gaskill	Iris Kells	Gordon Murray
Valerie Gaunt	George Kennedy	Robert Myler
Lucille Gaye	Lois Kentish	Michael Napier-Brown
George Gaynes	Shirley Ann Kernow	Pauline Nearney
Colin George	Chris Kirby	William Needles
Georgina	Lee Kristofferson	Rona Newton-John
Michele E Gerbola	Burt Kwouk	Hugh Nightingale
Giant Haystacks	Derek Laine	Marni Nixon
Gillian Goddard	Helen Lambert	Audrey Noble
Malcolm Lorden Goddard	Vivien Lane	Zara Nutley
Tufty Gordon	Jacki Laughlin-Mitchell	Russell Oberlin
Lucy Graham	Ashton Launcherley	Hugh O'Brian
Olga Grahame	Linda Laurenz	Herbert Of Liverpool
Neville Granger	Faith Lawrence	Paddy O'Flaherty
Sandra Jacqueline Granville	Martin Lawton	Roni Page
Rosamund Gray	Michael Leader	Stanley Page
Alex Green	Tony Leary	Simon Pal
Sarian Grevelle	Ronald Leishman	Colin Paris
Valerie Griffiths	Jack Lenoir (5)	Terry Parker
Gareth Gwenlan	Monica Lewis	Anne Pashley
Brent Haddon	Marie Lindsay-Hogg	Delia Paton
Merle Haggard	Patricia Lines	Julie Paulle
Julian Hall	Ian S Liston	Michael Pearse
Sheila Hamilton	David A Little	James Perry
Judith Harte	Tony London	Tom Petheram
Hermione Harvey	William Lucas	Conrad Phillips
Stewart Harwood	Stuart Luis	Pierre Picton
Michael Hawkins	Angela Lund	Jeffrey Piddock
Leon Head	Valerie Lush	Louise Plowright
Brendan Healy	John Lynch	Mark Pollard
Thomas Hemsley	Pat Mackie	Claire M Porter
Drewe Henley	Mary K MacLeod	Rosemary Pountney
Bill Hetterley	Mandelea	Joe Powell
Steven Hill	Ettore Manni	Michael Powell-Jones
Jean Hilton	Brian Manvell	Dai Protheroe
Owen Holder	Jill Martin	Denzil Pugh
Antony Holland (2)	Melody Martin	Richard Pugh
Dave Holland	Bruno Martino	Kenneth Quicke
Frankie Holmes	Ralph Mason	Rainbow The Clown
Peter Honri	Nicole Maurey	Neil Ralphs
Robert Horton	Mildred Mayne	Ronald Randell
Barry Howard	Chris McCullough	John Rapley
Ken Howard (3)	Barry McDonald	Francis Reid
Elaine Howarth	Paul McDowell	Alberto Remedios
Elizabeth Howarth	Lesley Meade	John Renwick-Stevens
Nick Huckleberry Beak	Harold Melvin	Debbie Reynolds

Gary Rice	Rees Thomas
David Richards	Daniel Thorndike
Suzanne Richards	Al Thorne
Alan Rickman	Angela Thornton
Brian Rix	Diane Todd
Norman Robbins	Fred Tomlinson
Gay Roberts	Rowena Torrance
Iain Robinson	Steve Truglia
Bryan Robson	Alan Tucker
Jon Rollason	Jane Vass
Pamela Rollason	Peter Vaughan
Roly The Clown	Robert Vaughn
Thomas Round	Bobby Vee
Patricia Roy	Violette Verdy
Josephine Ryan	James Victor
Andrew Sachs	Donald Walker
Ana-Raquel Satre	James Walker
Amanda Saville	Joan Walker-Smith
Ivon Sawtell	Alan Wallace
Scarri	Beatty Walters
Malcolm Scates	Joan Ware
William Schallert	Bill Wareham
Victor Seaforth	Anthony Watkins
George Shane	A J Webb (Tony Webb)
Penelope Sharp	Margaret Wedlake
Ellen Sheean	Arnold Wesker
Judith Shergold	Bushy Westfallen
Sylvia Shields	Brian Weston
Peter Shortall	Jayne Whincup
Geoffrey Shovelton	David White
David Siljan	Leonard White
Morag Siller	Julia Whyte
Sheila Sim	Gene Wilder
Simone Simone	Douglas Wilmer
Maureen Sims	Catherine Wilson
Frank Sinatra Jr	Lee Wilson
Frederick Sinden	Nigel Winder
Jacqueline Skarvellis	Terry Wogan
Liz Smith	Victoria Wood
Brigid Somerset	Terence Woodfield
Peggy Spencer	Keo Woolford
Andrew Staines	Russell Wootton
Hugh Steadman Williams	Owen Wynne
Trevor Steedman	Eddie Yeoh
Ed Stewart	Jimmy Young
Ian Mackenzie Stewart	Marianne Zeck
Alan Stuart	
James Stuart	(1) not Benny Gallagher
Annena Stubbs	(2) not Tony Holland of Liverpool
Marion Studholme	(3) not Ken Howard of London
Peter Sumner	(4) not Colin James of London
Shelley Sutton	(5) not Jack Lenoir of London
David Swift	
Frances Tanner	s
Jean Telfer	
Gareth Thomas	



APPENDICES



APPENDIX 1:

ANNUAL REPRESENTATIVE CONFERENCE MINUTES

THE MINUTES OF THE 2016 ANNUAL REPRESENTATIVE CONFERENCE HELD AT THE BRISTOL HOTEL, BRISTOL 21ST, 22ND AND 23RD MAY 2016

Present: Malcolm Sinclair (in the Chair – President) and Bryn Evans (in the Chair – Honorary Treasurer)
Members of the 2014/2016 Equity Council
Christine Payne (General Secretary)
Equity Representatives and Observers

Maximum Attendance: 177 with 25 Councillors, 115 Representatives from English Area AGMs, Branches and Committees (including 39 first-time attendees) and 8 Standing Orders Committee members (6 of whom were also present as either representative or councillor). There were also 6 visitors, 2 press representatives, 12 observers and 10 student members present.

Conference was formally convened at 3.30 p.m. on Saturday.

The General Secretary commenced Conference by saying that as the President and Vice-Presidents were not available due to work commitments, the Honorary Treasurer had been invited to chair the Conference during the first day. The President would be available to chair the Conference on the Sunday and Monday.

This was AGREED.

1. REPORT FROM THE STANDING ORDERS COMMITTEE (SOC)

Julia Carson Sims, Chair of the Standing Orders Committee, began by saying that there would not be any formal “jargon busting” session this year but SOC members would be available to help with queries in the SOC room. These queries would be considered when the committee met which was during breaks in proceedings.

She advised on the rules on speaking from the floor and the timing for proposers and seconders of motions.

Both Motion 8 from the South Wales Variety Branch and Motion 30 from the Brighton and Sussex General Branch had been withdrawn.

She said that if Equality and Diversity motions were completed today the aim would be to move to motions on Internal Union Business. This was for the benefit of the speakers to those motions.

In concluding, she wished everyone a wonderful Conference.

2. OBITUARIES

The Chair explained that due to the absence of the Vice-Presidents these would be read out by himself and one of the Trustees of the union, Johnny Worthy. He clarified that the list represented those who had passed away during calendar year 2015 and would therefore not include any members who had passed away in 2016. There were 383 names in total.

The names of the members were then read out in alphabetical order.

This was followed by a minute’s silence and a final standing ovation in honour of those who had died.

3. SPEECH FROM THE GENERAL SECRETARY, CHRISTINE PAYNE

The General Secretary commenced by saying how pleased she was to be in Bristol; it was a very special occasion to have the Annual Conference outside of London. She said that the Conference was a time to reflect on where the union was and where we wanted it to get to in the future. She believed the union was heading in the right direction and this could be demonstrated in various ways: for example, we now had over 41,000 members of the

union, a significant increase on previous years showing that more and more professional performers were seeking to join and re-join the union.

Another way of looking at the union's level of success was in terms of finances. In that respect, we were in the best position we have ever been in with assets of over £12 million. Equally you could assess this in terms of members coming together; we had a new branch in Oxford and new networks in New York, Los Angeles and Toronto. This demonstrated that even if members lived a long way away they still wanted to maintain their links with the union which they did by maintaining their membership, paying their subscriptions and getting together with other members. In addition, we now had an Online Branch which was due to send its first motion to the Equity Council in June. A further measure of the success of a trade union was in terms of its ability to maintain and improve the industrial agreements which our members rely upon. We are also looking to arrive at new agreements in areas where our members are now working. Another measure of success was in campaigning and on equality and diversity issues where there had again been great success.

Turning to the industrial agreements she said that they had set a framework for members to work across a range of fields: film, TV, radio, radio drama and theatre. The Cinema Films Agreement of 2002 had provided for repeat fees and had also included a provision to audit the use of those films. In total, through this auditing process we had recovered over £15 million in unpaid use fees to our members – but for the audit these fees would not have been recovered and it is clear that the studios now understood how use fee agreements should work. We now had a new Cinema Films Agreement from the beginning of this year including new minimum fees and an agreement that the employer will pay an administration fee when use fees are being distributed through the union. This was a significant achievement. We also had a new agreement with NetFlix for original production, had reached an agreement with the BBC about BBC Three online and were in discussions with the IPA about a Commercials Agreement to replace the one lost many years ago.

When we looked in the same way at our Live Performance Agreements there was much evidence of success, particularly in relation to the Commercials Agreement with actor/musicians included for the first time. A crucial factor here had been the involvement of the working parties through which members could influence the shape of agreements. We had a new ITC Agreement again with significant increases and for the first time payments into the Equity Pension Scheme. This scheme now contained £83 million, making it the best affinity scheme in the United Kingdom. Last year over £7 million was paid into the scheme by employers and a record £1.45 million by members. All of the main employers in film, TV and theatre were contributing to the pension scheme which was a huge achievement.

A crucial factor with the agreements was how they are applied. We have House Agreements as well as Collective Agreements. We had a serious dispute with the ENO over chorus terms and conditions and the General Secretary wished to pay a huge tribute to the chorus in terms of the passion and commitment they showed in fighting for a settlement. Although we did not get everything we wanted from those negotiations we were largely successful and the chorus was happy with the outcome. She also wished to pay tribute to Hilary Hadley, Head of Live Performance, in reaching an outcome which was quite remarkable given where we had started from.

A further question was whether we are picking up on the issues members are concerned about through our campaigning work. On the question of BBC funding, we launched our 'Alternative White Paper' in conjunction with the Federation of Entertainment Unions (FEU) and we were again largely successful in getting the outcomes we wanted. The licence fee will be retained for the next eleven years although there will be a break in the middle of that period to review it. We have managed to get diversity written into the BBC Charter when it comes to casting which is a huge step forward. There were still many concerns about the new governance structure in terms of the future role of the National Audit Office and of OFCOM in its oversight of the BBC. We will be part of those discussions in getting the clarity that we need.

Another campaign was Stop Arts Cuts – although the 40% cuts that the Arts Council were modelling did not happen there were still major local threats which is where our branches have a vital role to play in looking at the local authority cuts. Local branches have demonstrated how effectively they can mobilise as the Brighton branch did so well with the BBC campaign. The Professionally Made Professionally Paid campaign was also highly successful in raising more than half a million pounds in additional wages. This has included building partnerships with small theatres to such an extent that we have just got the Meniere Chocolate Factory to come off the Fringe Theatre Agreement and come on to the Commercial Theatre Agreement.

The General Secretary went on to say that it was diversity which represented the biggest campaign the union was involved with at present. There had been a lack of progress over many years but change was now coming about partly through better monitoring. She said it was important for members to get involved in the 'Count Me In' campaign. We had Project Diamond and Arts Council England now involved in actual monitoring but we all had to monitor ourselves as well and it was clear from the lack of diversity in the room that there were still challenges

in this area. We were monitoring the current Council, the new Council and applicants to the Council and we will be seeking more information over the next few months to enable us to look at what our membership really looks like and to start to make the changes we need to make to make the union more inclusive and representative. The Council had made a brave decision to encourage BAME councillors to stand as candidates and the numbers standing had increased considerably. She hoped that representatives would read the report in the Equity magazine about 'unconscious bias' training. All staff would be having this training session in July and this would be followed up by another one in November for councillors.

She said that the union was continuing to build partnerships - one criticism with diversity was that there were many different people working on similar projects which never seemed to combine together. For this reason she thought the union should have an overarching diversity campaign within Equity which was initially to be called 'Play Fair'. This will bring together all of Equity's equality and diversity activities such as pay, campaigns, research, inclusive casting in one place so that we can all work together with equal prominence given to all protected characteristics. All are equally deserving and we must work together to improve the situation for everyone. She said that the Casting Working Party would be an important focus for change in diversity working with agents and casting directors. We can influence at the point of contract how those numbers are being generated. What she had said about the value of trade unions was only underlined by the Trade Union Bill. We had worked with the TUC in lobbying and fighting against this legislation and we were right to do that. Had the Bill in its original form been passed then our dispute at the ENO might have become far more difficult. We were a trade union and we were trade unionists and were here to make a difference and that's what we are doing and we would need to go on doing.

4. OPEN SPACE SESSIONS

Nicola Hawkins, Young Members' Councillor then explained the Open Space sessions and how these would function. They were scheduled to take place at 1.30 p.m. on Saturday. This was a chance to raise any issue which representatives wished to outside of the constraints of the debating chamber. Delegates, staff and observers could all participate and move freely around the tables throughout the sessions. Representatives needed to sign up for a session in the foyer at 7.00 p.m. that evening – the first eight to sign up would be the eight Open Space discussions. Those hosting the discussions needed to make notes on what was discussed or find someone who would do that for them and return these to Nicola at the end of the session. The notes would go up on the website.

Motions on Equal Opportunities were then taken and following that the ARC considered Motions 15 and 16. Conference adjourned for the day at 5.58 p.m.

DAY TWO

Conference reconvened at 9.00 a.m.

Malcolm Sinclair, President, was now chairing the meeting.

The Chair gave details of the Open Casting event and the dinner in the evening.

Julia Carson Sims, Chair of the Standing Orders Committee, asked for any proposed amendments to be accepted or otherwise. She also referred representatives to the Guide to procedure and jargon in the packs. She said that Policy motions would be covered during Day 2 if there was time.

The Chair said that an Emergency Motion had been received and he asked that members of the Council met at 1.00 p.m. to consider this.

5. STEPHEN SPENCE, REPORT ON LIVE PERFORMANCE

Stephen Spence began by thanking staff and activists connected with the department. He said that details were in the Annual Report but there were a few things he wished to highlight. The working party of activists led by Emmanuel Delange and Caitlin Dunham had achieved a one year deal with the Independent Theatre Council (ITC) and there had moreover been an agreement to use the Equity Pension Scheme for the first time which was a remarkable achievement.

He went on to say that Equity has failed over many years to get sufficient numbers of directors to join the union

– this had made negotiations over terms and conditions very difficult. Industrial pressure was what produced outcomes that went beyond what the engagers were initially prepared to give. Equity was the body with bargaining rights for directors and whilst other bodies like Stage Directors UK could have ideas, make suggestions and even develop draft contracts if these had no recognition or they had no bargaining rights then nothing would change. Equity's Directors and Designers' Committee working with Drew McFarlane and Director' Councillor, Dan Ayling, are working on the density question in the lead up to the 2018 Directors' Agreement. Equity will survey its membership prior to the negotiations to get the clearest idea of what members wanted but if Director membership remained low the results would remain modest.

All of Equity's agreements have included provisions for Assistant Directors except the West End Agreement – a working party opened negotiations with the Society of London Theatres (SOLT) and he was happy to announce that subject to ratification by the Equity Committee and SOLT there was now an agreement for Assistant Directors in the West End. It was therefore vitally important for Directors to be members of the union for the negotiations in 2018 to succeed.

With the Stop Arts Cuts campaign we had now had central funding frozen until 2020. The campaign now needed to move to the local level and branches and committees..

Independent Dance – Councillor Nick Keegan and the Dance Committee have revolutionised independent dance and featured at the May Day march where Equity had a presence.

ENO Chorus Dispute – here 44 activists from the chorus got Equity officials to provide help and support and together we achieved what was needed without having to strike on a 100% ballot with a 97% return. This was an amazing achievement.

Variety - Mike Day, Variety Organiser, the Variety Branches and the VLEC rolled out Live Entertainment Works across the UK's pubs and clubs highlighting the need for work opportunities.

Looking at all of these initiatives, the common theme in 2015 was therefore activists and officials working together on an agreed agenda and delivering results. As a union therefore our bargaining strength lay in unity.

The ARC then considered Motions 5 – 14 following which there was an adjournment so that the Equity Council could consider the Emergency Motion which had been put forward by the Scottish National Committee.

After lunch, Conference debated motions 17-22 following which there was an appeal by ICAF.

6. INTERNATIONAL COMMITTEE FOR ARTISTS' FREEDOM (ICAF)

Peter Searles, speaking as a trustee of the International Committee for Artists' Freedom (ICAF) said that the organisation was started in 1978 and since that time had taken up causes and campaigned for hundreds of overseas artists facing exile, censorship, persecution, imprisonment, torture or even death. Each case was considered individually and each decision made was done so impartially and apolitically and was taken on professional and humanitarian considerations. We worked alongside other groups such as Amnesty International, FIA and IPAT (International Performers' Aid Trust) now a fully- fledged charity.

Over the years ICAF had become involved in many major campaigns involving various different countries: Chile, South Africa, Zimbabwe, the old Czechoslovakia, Yugoslavia, China, Iran and Burma. Our activities continued and three recent examples were Oleg Sentsov, a Ukranian film director sentenced to ten years' imprisonment in Russia on trumped up charges and Keywan Kamiri, an Iranian film director, sentenced to six years in prison and 231 lashes for producing a film involving a kissing scene. Earlier in 2016 he had joined colleagues at Amnesty to protest outside the Israeli Embassy about the arrest of a 17 year old Palestinian circus performer called Abu Sakha who had been placed in six months' administrative detention without charge or due process. Hopefully, he would be released in June. We managed to get the Thai authorities to lift censorship threats against a theatre there and recently persuaded the Home Office to revoke a deportation order against Thomas Poderevski, a circus performer and Equity member.

We continued to support our partners, theatre companies operating in occupied territories such as the Freedom Theatre, AZ Theatre and Theatre for Everyone. He then read out a circular from the Freedom Theatre to mark their tenth anniversary.

Peter mentioned his experiences in Chile under Pinochet in the 1980s where he came into contact with the Chilean Actors' Union, whilst writing articles about underground theatre groups there. He was able to see the extraordinary resilience, passion and tenacity which such groups had to have when working under oppressive regimes and this influenced him in working for ICAF.

He said that a lot of hard work was involved including letter-writing, phone calls, liaising, coordinating campaigns, much of which was done by Louise McMullan, Secretary to the Committee. He thanked all Equity representatives

and individuals who had given so generously in the past and he made a plea for help and donations. Council then broke for lunch. The Open Space sessions would take place at 1.30 p.m. with proceedings to resume at 2.30 p.m.

7. SPEECH BY THE PRESIDENT, MALCOLM SINCLAIR

The President commenced by saying that it was strange for him to be in Bristol as this was where his career had started at Bristol Old Vic at where he had been an Equity Deputy. In those days, there was no Annual Representative Conference and the structure was rigid – you had to belong and pay your dues. The progress Equity has made in the last forty years since then had been extraordinary. There was now a much better structure and way of operating.

The President said he wished to talk about Equity as a trade union. He thought that current situation reflected a very difficult moment in modern liberal democracies in that the neo-liberal consensus on the merits of the private as opposed to the public appeared to have had its day. We lived in an unequal and unfair world in which trade unions had got to play a vital role and Equity was in a very good position to be an example to other trade unions. We do not organise in workplaces but through districts and through the different kinds of work our members carried out and we had managed to make this model work. We could stand as an example to other trade unions with our increased membership and our finances in good shape.

Other unions, particularly public service trade unions, were not in that flexible position and this made us a source of advice for them. We had re-organised our committees which has taken a lot of work and argument; it had not been an easy process but we were in it for the long term. As a union, we had existed since 1930 and our American cousins since 1913. There had been important initiatives over the years : Act for Change, Equal Representation for Actresses, the SMA and over the last two years SDUK had developed because they felt that we were not meeting their needs. The great strength of a trade union is that the baton is handed on. It was good to see tables of people aged under 40 here. The structure was now there, the difficulty was in maintaining the momentum of campaigns after they had been launched.

The setting up of a membership department was a huge step forward but in a deeper sense we are doing well because people arriving in our profession had begun to understand the value of us all working together to make our profession better and to protect the most vulnerable. Our profession is becoming more and more of a jungle, the money that used to be invested in the arts within local authorities is now spent on other things. Young members understand that now in a way which they did not before and in the way they had done when he was a student.

This time of neoliberalism's decline was also the period when treasured things are most at risk such as the BBC and Channel 4. There was a real danger of Channel 4 being privatised. At the same time, there were many threats to local government funding – for example, the city of Bristol could no longer afford to support Bristol Old Vic. This change of perspective has led to the surge of support for Jeremy Corbyn and Bernie Sanders in America and things like the opposition to the TTIP Treaty. Our union must now take a leadership role and our arguments about collectivism and investment have been proved right. We are in a strong position in relation to a government which is attacking our industry. But it was important we kept pressing to make the union more diverse. He cited the example of Showboat where he was in a very diverse cast. Max Beckmann, the North East Regional Organiser, had persuaded on of the black cast members, Emmanuel Kojo, to join the union and he was now an Equity Dep in the show. He then also showed an interest in Council and was standing for the Minority Ethnic Members' seat. All that had to happen here was the invitation. Those invitations had to keep going out.

Elections were approaching and Council have authorised us to say we need a more diverse Council and activist base. We do not yet reflect our membership but these elections will go some way to redressing that. Please make that a priority in the coming months.

The ARC then went on to debate Motion 23.

8 REPORT FROM BRYN EVANS, HONORARY TREASURER

The Honorary Treasurer referred representatives to the copy of the accounts in the conference pack. He said that some may have noticed that the Accounts for 2015 looked a little different from previous years. This was because the regulations that we are required to follow had changed; new regulations called FRS 102 came into force on 1 January 2015. This has meant that we have had to prepare the 2015 Annual Accounts using these new regulations but have had also to recalculate the figures for 2014 so that a proper comparison can be made between the

figures for 2015 and the previous year.

We have made two significant changes to the 2014 figures. We have taken the opportunity to revalue our freehold properties – Guild House and one floor of the union building in Glasgow. In the published 2014 Accounts their value was shown at just over £2 million, the revised figure is £6.23 million. We have also accrued all the Funeral Benefit payments that we shall make in due course to our Life Members. Life Membership of Equity was abolished in 1998, so there are a finite number of such people who are bound to be members of the union at the time of their death and thus whose estates are guaranteed to receive a payment of Funeral Benefit. In the 2014 Accounts there is therefore an exceptional item of accrued expenditure of £475,000. Notes 30 and 31 give details of these and other adjustments due to FRS 102. Taking account of all these changes in the restated Accounts, it means that that we are now showing an operating deficit for 2014 of £114,509, but representatives should note also that our Net Assets for 2014 which were originally shown as £5,966,246 are now shown as £10,623,826. The principal reason for this increase in our Net Assets is the revaluation of our freehold properties.

Turning to 2015, the Honorary Treasurer was pleased to report that we again achieved an operating surplus before pension liability, this time of £403,075, that our investment income increased and that our Net Assets now stood at over £12 million.

He said that representatives would see that in 2015 our total Income was £7,129,931 – an increase of £494,838 or 7.46% on the previous year. Our total Expenditure was £6,726,856 – a decrease of £22,746 or 0.34%. The difference between these two figures – Income minus Expenditure – shows an Operating Surplus, before pension adjustments, of £403,075

Below this Operating Surplus, there are then various sections comprising pension adjustments, non-operational items, tax credit and other comprehensive income. When these are taken into consideration, our total comprehensive income for the year comes to £1,452,246.

He then referred to the Statement of Financial Position which was previously called the Balance Sheet – representatives would see that our Net Assets including the re-valued properties but excluding pension liability are shown as £16,788,072. From this we have to deduct the pension liability of £4,712,000. Although this is a significant liability for the union, representatives should note that the position of the staff pension scheme improved in 2015 – the liability back in 2014 was £5,924,000. So the deficit had reduced by £1,212,000 in twelve months. Deducting the pension liability of £4,712,000 from the Net Assets figure of £16,788,072 results in a figure for Funds Employed of £12,076,072. This was the highest figure for the net assets of the union for more than a decade.

He then went on to refer to a number of detailed areas in the Accounts. With regard to subscription income – the core funding of our union – this stood at £4,915,050, an increase of £251,693 or 5.4%. There were two reasons for this: subscription rates were increased by 2.5% from January 2015 and there was a net increase in our membership, which rose by 1,204 to a total of 40,451 as at the end of December.

Income related to Members and other performers) came to £1,439,094, an increase of £190,215 on 2014.

Our investment income in 2015 came to £496,071, £39,199 higher than in 2014. Even though, as expected, bank interest has continued to fall, this has been offset by higher interest and dividend income from our investments.

He said that under FRS 102 regulations we had to show the market value of our investments whereas previously we showed the book cost – the amount we paid for each holding. Because investments on the stock market are inherently volatile, this meant that this new requirement added a level of volatility to our reported results. However, he could report that at the end of December 2015 our investments were worth £12,416,868, £350,445 higher than the position the previous year.

Total staff costs had increased by £35,291 to £3,410,346, up by 1.05%. Benefits to members showed that Equity had spent a total of £958,461 on these benefits. That included a total of £232,878 on legal protection granted to members of the union. We also gave grants from the Benevolent Fund of £26,756 to 141 members in financial hardship and there were funeral benefit grants, excluding life members, of £18,365. We also provide two insurance policies – Accident and Backstage insurance and Public Liability insurance of £10 million pounds for every Equity member. These two policies cost the union a total of £391,017.

Democratic Costs - we spent a total of £150,409 on Democratic Costs. Although this is some £25,000 more than in 2014, we had expected that it could have been significantly higher. But as Christine Payne was elected unopposed for a third term as our General Secretary, we spent only £781 rather than the budgeted figure for a contested election of £40,000.

The Honorary Treasurer said that he had received a question about the costs of the Equity Magazine. The accounts showed that that the cost of production, printing and distribution in 2015 was £154,247. However, advertising in the Magazine brought in income of £25,467 so that the net cost of the Magazine in 2015 was £128,780.

All the details he had given on Benefits to Members was just a small amount of the work that Equity did for its members. To continue to do this, it was vital that we kept control of both income and expenditure. Representatives may have noticed that at this year's ARC there was no Motion in the name of the Council asking the Conference to agree to an increase in subscription rates. He had advised the Council that, with an operating surplus in 2015 of £403,075, a rise of 5.4% in our subscription income and Net Assets, after pension liability, of over £12 million, it was possible for us to consider forgoing any increase in subscription rates in 2017. The Council had accepted this advice. This does not of course mean that our costs will not rise through 2016 and 2017 even in a period of extremely low inflation. We will need to stay vigilant and work to increase membership figures even more. But with the steady advance in our membership, now standing at 40,451, it felt right to delay the next increase in subscription rates. This meant that subscription rates will remain unchanged until at least 1 January 2018.

For a number of years, the Accounts had made reference to monies totalling some £1.3 million pounds that we have held since the mid- 1990s and for which we no longer have adequate or complete records. The position is unchanged. This matter has been dragging on for some years but he was relieved to be able to report to you that we now had a court date and our application to the High Court regarding these unknown funds would be heard in November 2016.

Before ending this report, he wished to thank Duncan Smith, our Head of Finance and Richard Mason who assists Duncan. Their help to the Honorary Treasurer was invaluable. He also wished to mention our auditors, Moore Stephens, where the team was led by Philip Clark.

In 2015, our membership figures rose to 40,051. As a consequence our subscription income increased and we achieved an operating surplus, before pension liability, of £403,075. And our Net Assets now stood at £12,076,072. This meant that Equity's financial position was strong and we should be able to withstand whatever challenges the future held for us.

This concluded the Honorary Treasurer's report which he commended to Conference.

The formal adoption of the accounts was proposed by Graham Hamilton and seconded by Clifford Lee Evans and AGREED.

9. REPORT FROM MARTIN BROWN, COMMUNICATIONS AND MEMBERSHIP SUPPORT

Martin Brown said that representatives had the Communications and Membership Support Department in their Conference packs. He hoped they would agree that it catalogued an extensive programme of work on behalf of members and he thanked the members of staff in his department for the dedication they had shown over the past year.

Of course the key dynamic in this union was not the staff on their own, nor just the members, it was when staff and members worked together to change the world for the better on behalf of Equity members across the United Kingdom.

We had been doing a lot of that in 2015 and 2016.

He wanted to commence by talking about the Stop Arts Cuts campaign.

When the union set out to construct and launch this campaign there were low expectations. There was little sign after the 2015 election that the arts would be favoured. But we started campaigning anyway.

Equity has been at the forefront of campaigning for proper national and local Government support for the arts for decades. Sometimes we have been completely on our own with others saying: "don't rock the boat – campaigning will only make things worse".

But campaigning is what we do – it's in our DNA. So again, in the run up to the 2015 General Election and as the Chancellor prepared for his Autumn statement, Equity staff and Equity members working together made the case for the arts.

That case can be easily summarised:

The arts are really, really popular – even more popular than football.

The arts are good for us – they lift our spirits.

The arts are great for the economy – they are 5% of Gross Domestic Product and £1 of arts funding generates much, much more in economic activity.

And – most importantly – the arts entertain us.

We have been making the same arguments for years because they remain true.

What was surprising was that George Osborne used exactly these arguments in his Autumn Statement. He said it would be a “false economy” to cut the arts. He described the arts as “one of the best investments we can make as a nation”. He said £1 billion a year in grants leads to “a quarter of a trillion pounds to the economy – not a bad return”.

Everyone in this room should feel proud when they hear those words from George Osborne. We did that! Equity members and Equity staff working together to make the world a better place for entertainment workers and their audiences changed government policy.

At the same time as this, Equity had to launch a campaign to save the BBC from privatisation. The BBC as an institution gives the lie to the mantra that the market is the best driver of quality and the economy.

When, after the General Election, John Whittingdale started his campaign of whispers and threats about what he was going to do to the BBC he probably thought that we had all had enough of the BBC – the Saville scandal, the growing number of high-paid executives, the outrage (mostly manufactured) over the earnings of some performers, the jailing of grannies who couldn't or wouldn't pay their licence fee.

Perhaps John Whittingdale thought that the general public would happily sit by while the BBC was parcelled up and sold off to the highest bidder leaving a much-reduced rump to carry out the narrowest of public service broadcasting.

How wrong was he?

Equity was not alone in making a campaign to save the BBC from privatisation its highest priority – but as always we out there early and right at the front of the campaign.

We appealed to you to make your feelings known to Government and you joined 192,000 other citizens in responding to Whittingdale's BBC Green Paper and the overwhelming majority of those responses said “leave it alone”.

The Government was taken completely by surprise. There had never been a public consultation like it.

He said that he was very grateful to all Equity members for this magnificent response to Equity's campaign – and he wanted to thank in particular those members who used their place in the spotlight to keep making the case for the BBC.

They were too many to mention, but he wished to draw Conference's attention in particular to the casts of *The Archers* and *Doctors* who put their head above the parapet, even though they were currently under contract to the BBC and were taking a personal risk.

The one other personal mention he wished to make was to Mark Rylance. He was one of the first to back Equity's campaign, he allowed us to use his name and his words in our publications and he was still campaigning to save the BBC two weekends ago at the BAFTA's.

The White Paper has now been published and it was clearly not what Whittingdale wanted and the gossip is that David Cameron was so worried that his threats to BBC programmes such as *Strictly* put support for the Tory party at risk and he stepped in at the last minute overruling Whittingdale.

Give that Cameron and Whittingdale are on different sides of the EU referendum debate, of there is a yes vote on 23 June there is now likely to be a vacancy for Secretary of State for Culture.

While the risk of wholesale privatisation has gone and the licence fee is safe for 11 years the BBC is still at risk.

The Government wants to give itself the ability to pack the BBC Board with its supporters and have a Government-appointed OCFOM to regulate the BBC output.

The shoddy deal over the licence fee which saddled the BBC with the £650 million annual cost of meeting the over 75's concession will hit programme budgets when it starts to be implemented in 2018.

The demand that salaries over a certain level be published is not only intrusive and vindictive but also pointless unless the same demand is made of Sky and ITV so that the public are able to make a comparison.

The sell-off of BBC studios shows that privatisation is still on the table and will not go away.

However, we should not underestimate the scale of the U-turn.

No wholesale privatisation and the licence fee guaranteed to 11 years.

The battle is won, but the war goes on and Equity members and staff will continue to campaign for a high-quality national broadcaster free of political interference which answers to its viewers and listeners not to the likes of Whittingdale.

And the campaign on arts funding continues. For all his warm words, the arts didn't get any extra cash from Osborne, but in this political climate stand-still funding is a victory.

Now the focus is on local authority support. Councils have been right at the top of the cuts list as the Government continue to manufacture a recession and make us ordinary citizens pay for an economic crash cause by casino bankers taking ludicrous risks with our money.

Councils are now struggling to meet the growing demands of child and adult social care, waste management, environmental protection and all those other important duties they must, by law, undertake.

In that climate the arts – which they have no legal duty to support – are very vulnerable. Local authorities are huge funders of the arts and pressure from central Government is now forcing them to reconsider.

The campaign for arts funding must now be at a local level. It has to be driven by audiences and performers city-by-city and town-by-town – but these campaigns will continue to be on the successful model of members and staff working together for the benefit of all members.

Martin Brown concluded by thanking members for all of their excellent campaigning over the last year and thanking staff for all their work in the Communications and Membership Support Department.

The ARC then went on to consider Motions 25-29.

10. HONORARY LIFE MEMBERSHIP

There was then a pause in proceedings so that the awards of Honorary Life Membership could be made to Sir Tony Robinson and Mary Lane.

The President said that Tony had joined the union in 1962 and has been in unbroken membership for 54 years. He had been Vice-President from 1996-2000, on the General Council from 1996-200, the South West Councillor in 1977-78 and 1979-82, a founding member of the South West Area Committee, Chair of the Appeals Committee from 2002-2012 and a member of the Equity Theatre Commission which had published a report on Subsidised Theatre in the UK. He had been knighted in June 2013. He had seen through a major restructuring of the union turning a £500,000 deficit into a small surplus and had also selflessly used his considerable fame and success to support his fellow artists in what they do and try to do.

In response, Tony Robinson said that he had not known he was going to receive the award and was very moved by it. He said that there were far fewer anti-union people now and it was a union which celebrated all types of performer including walk-ons, circus artistes, models and so on. He described how thrilled he had been to become Chair of the South West Area Committee and also related some of the history of the union's historic stand against apartheid in South Africa. He was also proud of the struggle to replace the pre-entry closed shop and was proud also when we elected a progressive union. He said that Equity was now one of the strongest, most competent and campaigning unions and that decades of comrades and friends had built that union into what it was today. He was very flattered by the honour of receiving Honorary Life Membership and wished to share it with all those who had shared the struggle over the years.

The second award was made to Mary Lane. She had joined Equity in 1971 in order to appear on Opportunity Knocks and had been subsequently maintained an unbroken membership since 1984. She had held the Variety Councillor seat from 2008 until now and had been the Council representative on the Equity Charitable Trust since 2014. She had been a member of the Disciplinary Sub-Committee since 2009 and was currently the Chair, a member of the West of England Variety Branch since 1999 and a member of the VAC. She had been on the Membership Engagement Working Party, the Online Branch Working Party, the Live Entertainment Works Working Party, a member of the VLEC and now Observer to the VCEC. She had formed the well-known singing duo Me and Mrs Jones with her husband Cliff for twenty years.

In response, Mary Lane said that she was extremely proud to be getting the award. She reminisced about the time it was not possible to do TV unless you were in Equity. She recalled the support she had received from the union after two major life events – the loss of her son and her own struggle with cancer and she felt the union had become part of her family through these events. She had been able to assist others via the Equity Charitable Trust and was very happy to be associated with it. The pastoral contribution of the union should never be underestimated. She thought that every branch and committee made their contribution to policy and we could only be strong together. She was very happy to accept the award in her home town.

The ARC then debated Motion 30.

DAY THREE

Council reconvened at 9.05 a.m.

11. SPEECH BY THANGAM DEBBONAIRE, MP for Bristol West and Shadow Minister for Arts and Culture.

The Chair introduced the Shadow Minister for Arts and Culture, Thangam Debonnaire. She welcomed representatives to what was her constituency and referred to her appointment on 14th January as the Shadow Minister for Arts and Culture. She explained that she had been a specialist cellist until her mid-40s and was married to an opera singer/actor and ex-Equity Branch Secretary. She explained her constitutional role as being to constructively criticise what Ed Vaizey, the Minister for Culture, Communications and the Creative Industries did although she conceded he had done some good things in his role. He had shown a lot of enthusiasm for the arts and had published the first Arts and Culture White Paper since Jenny Lee's in 1966 which was admirable. He talked in the White Paper about how much arts matter for their own sake which she would agree with but what missing from the discussion was funding and spending commitments. She would put forward six alternative proposals which could be summarised as follows: terms and conditions with properly remunerated artists, performers, dancers, writers and technicians with a career progression; secondly you needed excellent arts and culture education from as early as possible. However, at present, arts and culture was not part of the English baccalaureate and she would be arguing to both her party and the government that it should be. Thirdly, every aspect of the curriculum has to be creatively taught including subjects like science or the environment; fourthly, public investment was needed to get high quality arts and culture. There had not been huge cuts from Arts Council England as yet but at a local level there was a crisis in local authority funding of the arts – in Lancashire, for example, five museums had been closed. Private donorship did not work in this country as it does in the USA. Moreover, we should ensure that arts and culture world should do its best to reflect the public in governance, production and consumption with the aim to be as diverse at every level as we can possibly be. We should consider whether more imaginative casting should be possible in some areas which takes us into diversity. The fifth objective was therefore around Equality. We don't want the arts to be only for the privileged. There had to be room for those from other backgrounds which would include paid work experience not voluntary internships. The sixth issue could be summarised as Arts for Arts sake. She said that she had unexpectedly become an MP on May 8th 2015 and then got the news that she had breast cancer seven weeks later and had to remain away from Westminster in her Bristol constituency whilst undergoing treatment. She had been appointed a Shadow Minister during this treatment. During this recuperation period she had immersed herself in culture and had come to see the value of Art for Arts' sake in terms of boosting physical and mental health and general well-being.

Questions then followed from the floor.

Question from Jeremy Phillips:

With the government's current attitude to repealing some trade union laws such as secondary picketing, do you think there is a chance of achieving a limited closed shop?

Reply – Thangam said that she had always believed in the closed shop for the arts. However, it does not work quite so well across other industries. Both the Labour Party and the Conservatives are not in favour of it but we have successfully opposed the government on several aspects of the Trade Union Bill.

Question from Lynda Rooke:

You have been involved in political and social reform for victims of domestic abuse since 1989 and you have been volunteering in a refuge for young Asian women in Manchester and have worked on laws to protect domestic violence victims both female and male. Can I ask you what you think of the current storyline involving Helen and Rob in BBC's radio's *The Archers*?

Reply – Thangam explained the background to this storyline in *The Archers*. She said that she worked with perpetrators in the last ten years before becoming an MP, both in group work and individuals, mainly with males. She was also the Research Officer at the Respect organisation which set out to accredit good perpetrator programmes. She thought that the plotline in *The Archers* on domestic abuse had been expertly handled from an early stage. She thought that such storylines provided a valuable social function in that they highlight important social issues and provoke conversation and debate on the issues. This was particularly in relation to the concept of "coercive control" which prefigured the new law on this which had now come in. Drama can grip people at its best and reach our brains as well as our hearts. It has stimulated people to think imaginatively about issues that really matter.

Question from Ian Barritt:

What sort of dialogue do you think we should be having with local authorities, particularly Labour councils, to persuade them that despite the severe local authority cuts and the demands on social care that the arts are still important? Reply – Thangham said that she thought it was important that we did have the dialogue everywhere and it was important to map where things are under threat and letting her know and that we are making the case on several levels. Manchester has built the arts into its strategy for many years, in Bristol this is the only local authority to have a formal partnership with the Arts Council. We need to make less palatable arguments such as the economic grounds for the arts, the economic impact of having an investment in arts and culture. We need to look at an environment where there is no arts and culture, particularly in urban areas where there are statutory responsibilities for child protection, etc. and there is a lack of funding. Also, we do not want arts and culture only to be for the well off. Some Labour Councils have decided to stick arts up there with education, housing and health and we need to keep pressing for this. We need to also talk about how we can bring the arts to dispossessed areas and any outreach work which we are already doing.

12. STEPHEN SPENCE, RECORDED MEDIA REPORT

Stephen Spence thanked the officials and the activists in the Recorded Media department, the Officers and the SMT and the branches and committees for all their work in this area. He said that the departmental speeches set the strategic direction; it was a partnership between officials and activists which aimed to strike a balance. In terms of the arts cuts, the "Lost Arts" website had shown all that we were losing as a result of the cuts. We had followed this up with the 'BBC Love it or Lose it Campaign' and there was some debate amongst members over how far we should be helping the corporation. Whilst it was true that we may have differences with the BBC over the agreement, over BBC Store, over BBC studios and other issues we also loved the BBC as a great institution which existed to inform, educate and entertain those who live in the UK. It was available to all in the land from the richest to the poorest who giving access to some of the best programmes - in drama, current affairs, documentaries and children's programmes – available anywhere.

There are some who would like the BBC to be controlled and diminished in the interests of corporate profits. Martin Brown and Louise McMullan had led the campaigning work against this but he was focussing here on the industrial agenda and the work opportunities provided by a great BBC, not something that is a shadow of its former self.

We have also had the renewal of the Cinema Films Agreement, a piece of work led by John Barclay and Laura Messenger and activists within the Screen and New Media Committee. Millions have been extracted from the US studios and this was a huge success.

Tim Gale and John Sailing with activists like Laurence Bouvard and Sheila Mitchell have managed to get four new agreements for commercial radio with Global, Bauer, UTV and Orion covering in total about 85% of the market. We can get very good agreements and this was one of the great achievements of 2015.

Very good progress was being made in recruiting and retaining members within Recorded Media through the work of Shannon Burns and other staff and Hamida Ali and the Equalities Committees have also pushed forward with that agenda. Other areas of success were in remuneration for cast recordings and the continuing expansion in the use of the Equity Pension Scheme.

In Ireland, the Anglo-Irish group has given assistance to the Irish Union to break the buy-out in TV productions in the Irish Republic. A new agreement has been agreed to introduce secondary payments. This was undertaken by Irish Equity but with extensive help from Equity in Northern Ireland. We were now planning to do similar work to try and break the buy-out existing within cinema in Ireland.

He went on to give his thanks to staff member Alex Moreau who had begun as Stephen's PA before moving into an Assistant Organiser role within Recorded Media. She had now moved to Los Angeles.

He also particularly wished to mark the retirement of Nick Craske, Senior Organising Assistant within Recorded Media, who had been forced to retire due to ill-health. He wished him all the best and honoured all the work he had done for Equity over many years.

He commended the Recorded Media report to Conference.

The ARC then considered Motion 32.

13. SPEECH BY VICKY FEATHERSTONE, ARTISTIC DIRECTOR OF THE ROYAL COURT THEATRE

Vicky Featherstone commenced by saying that she had been asked to come and talk about diversity which was a complex, challenging and provocative word. Theatre was about empathy, the stories which help us to understand the human condition and help us experience things we would not otherwise experience. At present, with the closing down of borders and the rise of the right in places like Austria, we should more than ever be using theatre aggressively to break through that fear and mistrust of difference and the Other and putting stories on stage that change the way we think about people.

She said that she had gone into theatre because she believed that it was welcoming and open. Historically, the Royal Court had staged plays by Athol Fugard against the apartheid regime or Joe Orton with openly gay themes but not many plays by women despite it being home in the 1880s to the Actresses' Franchise League who were so instrumental in the suffragette movement and getting women the vote. Why had it taken so long for theatre to genuinely represent the country which we lived in?

The Royal Court was sixty this year and was planning 16 major places of work, 10 by women and 9 written by those who do not identify as White British. There was a big project called Open Court created and run by their Youth Theatre and who were deeply frustrated by how non-inclusive theatre was and daily questioned what we were going to do about it.

Vicky Featherstone said she thought we were still in a period of transition and in some ways it was shocking how little had really changed. We have stopped talking about gender imbalance entirely and she had to think about why this was the case. She concluded that it was because for change to happen the right people had to be in power. As Don Cheadle has said "Diversity is about who gets to say yes to something not the people being said yes to". At the moment in this country we are still saying yes to people.

She then introduced Stephen Koruma a first year student on the Applied Theatre School at Central.

Stephen said that he was also the BAME Officer at the Central School of Speech and Drama and was also involved in student union events. He said that for us to move out of transition we had to challenge the institution and question it about race and diversity. When we speak about diversity we have to understand what it means – the word has lost meaning and the word we should be using is inclusivity. When you achieve this then diversity happens. If you are inclusive you will bring in a diverse range of people. You ask yourself the question whether as a writer or director: "Is my imagination diverse?" and then on a bigger scale as a human being: "Is my imagination diverse?"

He then read out a testimony from a student at Central who had felt alienated, bullied and racially abused and had been the only non-white student in her group. One of the things she had said was: "I think theatre is life but you are only showing English life not other types of life and how different people live". He thought this summed up the issues very well.

Questions were then taken from the floor.

Question from Isabella Jarrett

Rufus Norris has recently publically announced his commitment to getting gender equality in terms of the living writers and directors employed at the National Theatre with the aim of achieving this by 2021. Given that you are asking big questions about flawed, complex female characters and addressing unconscious bias against women in theatre, what is your strategy for gender balance? Reply – Vicky said that the question was one of who was in power and of the agency of the characters on stage. The big questions of the day needed to be put on stage – it's an all-round thing. So the key issue is who has agency – what is an authentic story and one which opens us up in terms of imagining who the characters are and what their stories are.

Question from Nick Fletcher

How do you think Equity and SDUK can best collaborate in the interests of British theatre directors now and in the future? Reply - Vicky said she had been part of setting up this group. There was a certain level of director who are very successful, involved in West End shows but the issue was how we diversify directors, how they should be paid and how we encourage different types of directors to be directors. It's about opening that up – she referred to the group Artistic Directors of the Future which focusses on diversity within Artistic Directors. She thought SDUK was an important organisation in this diversification process.

Question from David Cockayne

There is a current debate about the role of the artistic director – are there potential advantages for the future of

theatre in having less hierarchical company structures? How can you give power away in theatre? Reply – Vicky said she was very passionate about being an Artistic Director; we could have a much flatter system. The Artistic Director has the widest shoulders because somebody needs to do that. Stephen Koruma said that one of his aims as a student representative had been to get what was right for the students. It was important to push on and develop and bringing about change and not asking for it.

The President then asked Stephen Koruma whether being a member of a trade union was a concern of his in terms of what he wanted to achieve? Reply – Stephen said that the important thing was not to have lengthy debates but to be clear about objectives and how we were going to achieve them.

The President asked Vicky what she thought about the future of subsidised theatre particularly outside of London. Reply – Vicky replied that more people were going to subsidised theatre than going to football matches every year which was remarkable. Theatre can make change come about very rapidly. The question was how can we make our work more radical – a lot of this had to do with empathy. Theatre has not essentially changed in the last 2,000 years but has remained the same – it consists of somebody standing to tell a story in front of somebody else. Theatre was in a good place – we had to be positive, move it forward and understand the ecosystem we were working in.

The ARC then considered Motions 45-50.

Following this, the adoption of the Annual Report was proposed by Mary Lane and seconded by Dave Whitlam and AGREED.

In concluding Conference, the Chair thanked the hotel, technicians and staff and all the Equity staff who had helped organise the event and gave special thanks to Louise Grainger for all her efforts.

Conference concluded at 1.20 p.m.

EQUALITY AND DIVERSITY

MOTION 1: Deaf and Disabled Members Committee

This Annual Representative Conference is concerned about the lack of access to casting venues. Deaf and Disabled Equity members are regularly excluded from the casting process by either physical or other barriers, putting them at a great disadvantage compared to their non-disabled peers. This represents a breach of the duty to make reasonable adjustments under the Equality Act. Conference believes that, until access requirements are prioritised as a routine part of the casting process and accessible casting spaces used automatically, the acute under-representation of disabled people on stage and screen will persist.

Conference calls on the Equity Council to assist the industry by promoting accessible casting spaces. This will be done by establishing a national database of professionally audited venues.

AMENDMENT: Yorkshire Ridings General Branch

In line 9, after: “accessible casting spaces”, insert: “and put pressure on those that are not currently accessible”

The motion was proposed by Sophie Partridge and seconded by David Cockayne.

The amendment was accepted.

There was one speaker in support of the motion.

The motion was CARRIED unanimously.

MOTION 2: South and South East London General Branch

This Annual Representative Conference notes that, despite an increase in the proportion of working, active and

financially independent older people within the population, the advertising and entertainment industries are failing to represent this demographic.

Our older members face not only age discrimination in the industry but also a rising retirement age. Conference asserts that age discrimination is a neglected area within our equalities policy and calls on Council to consider creating as a priority an Older Members' Committee within the union's democratic structure.

AMENDMENT: Manchester and District Variety Branch

At the end of the motion insert: "Such a committee should include some Honorary Life Members of Equity."

The motion was proposed by Rufus Graham and seconded by Elizabeth Holland.

The amendment was proposed by Jeremy Phillips and formally seconded.

The Council spokesperson was Jean Rogers who asked for the motion to be remitted to Council.

There was one speaker against the amendment.

There was one speaker against the motion being remitted.

There were seven speakers in favour of the motion being remitted.

In his Right of Reply, Rufus Graham agreed to the motion being remitted.

On a vote it was AGREED to remit the motion by an overwhelming majority.

MOTION 3: Minority Ethnic Members Committee

This Annual Representative Conference is concerned that, despite the consensus about the importance of greater diversity of actors and performers on stage and screen, we still see little progress. Following the updating of the union's policy on inclusive casting, Conference remains concerned about the lack of incidental casting, in particular where the performer's racial heritage is irrelevant to the role.

Conference believes that the onus should be on employers to make clear — proactively and up front — that they welcome actors from all backgrounds, to demonstrate their visible commitment to creating change.

Conference notes action taken elsewhere internationally to tackle this problem. Canadian Equity has successfully negotiated the following wording to be included within its theatre agreement: "The theatre now shall declare its inclusive policy in all casting notices and breakdowns, and in the absence of such a policy, the following language shall be used: We are committed to diverse, inclusive casting. For every role, please submit qualified performers, without regard to age, disability, ethno-cultural identity, gender, or any other basis prohibited by law unless otherwise specifically indicated."

Conference asks that the Equity Council should promote this principle in all its contract negotiations and its discussions with all industry bodies (including casting platforms such as Spotlight to consider the inclusion of an active encouragement of inclusive casting in all breakdowns in lieu of currently non-committal legal disclaimers) to push for this vital change.

The motion was proposed by Sophie De Souza and seconded by Nicholas Goh.

There were four speakers in favour of the motion which was CARRIED unanimously.

MOTION 4: North West London General Branch

This Annual Representative Conference asks the Equity Council for assurance of increased proactivity from all

Equity staff and members towards achieving gender equality on behalf of the membership and more visible inclusion of this issue in Equity's public statements, together with consistent documented transparency on actions being taken to address this issue.

This motion is about focus and fairness. 51% of Equity membership comprises women in all our diversity. Inequality of opportunity, representation and pay for female performers are known issues, well-documented in data collected by Equity, Elizabeth Freestone, Purple Seven, etc. These respected statistics show that, prior to the arts cuts, funding for female members was already cut and is still diminishing. The Women's Committee and other members have been actively campaigning for years for this situation to be redressed.

However, Arts Council England's current Creative Case, mainly constructed on data for permanent staff, exhibits a concerning lack of emphasis on gender parity for freelance creatives. It is apparent that gender equality is not considered a priority and there is a lack of acknowledgement that, when gender intersects with other protected groups i.e. ethnicity, age, disability, sexual orientation, etc, this situation worsens.

The implication is that until ACE better monitors this issue and processes the results of their data our female members will continue to wait for this to be properly addressed and equal distribution of public funding to become a reality.

The motion was proposed by Elise Harris and seconded by Kentreas Brine.

There were five speakers in favour of the motion.

The motion was CARRIED unanimously.

LIVE PERFORMANCE

MOTION 5: Opera Deputies Committee and Singers Committee (composite motion)

This Annual Representative Conference believes that opera is not just for a privileged elite, opera is for all. Audiences deserve to see the art form at its best: large-scale productions with high production values. Opera singers want to be singing in the highest quality productions to the widest and most diverse audiences. This can only be achieved if opera is properly funded by the Arts Council and opera companies not forced to depend too heavily on philanthropy or business sponsorship, neither of which can be guaranteed.

Conference is deeply concerned at the recent situation at English National Opera and notes that ENO is the only standing opera company that performs all of its repertoire in English and, as such, plays a vital role in bringing opera to a wider and younger audience.

Conference calls on Council to press Arts Council England (ACE) to fund opera properly so that it can develop its full potential and attract new audiences and to make clear to ACE how important ENO is both to opera and to culture more generally in the United Kingdom.

The motion was proposed by David Campbell and seconded by Tom Emlyn Williams.

There was one speaker in favour of the motion which was CARRIED unanimously.

MOTION 6: Northern Ireland General Branch

This Annual Representative Conference notes that actors and stage managers working in theatre are often confused about their rights and entitlements. This seems to have increased since the change to National Insurance and the continuing changes to tax and their status. This is particularly true around the question of holiday pay when working for a theatre company.

Conference is seeking that the Equity Council considers ways in which this can be highlighted to both members and theatre companies through direct communication to all members as well as external organisations whom we

negotiate with, as well as the funding bodies.

The motion was proposed by Vicky Blades and formally seconded.

The motion was CARRIED unanimously.

MOTION 7: West End Deputies Committee

This Annual Representative Conference welcomes the improvements in the Code of Conduct for Auditions in the West End Agreement, following recent negotiations. However, despite this, we are still often being required to learn large amounts of new material in a short time frame before auditions/castings. This is partly due to the ease and cheapness of electronic communication. Such demands discriminate against those with caring responsibilities and/or additional employment.

Conference calls upon the Equity Council to investigate the extent of this problem within the whole industry and devise and take forward a plan of engagement with the producers/casting directors to make the necessary improvements to the current practice.

The motion was proposed by Rebecca Louis and seconded by Grace McKee.

The motion was CARRIED unanimously.

MOTION 8: South Wales Variety Branch

This Annual Representative Conference calls on the Equity Council to consider introducing a programme of monitoring the charges made by theatre ticket booking agents as the charges made by these companies for their services range from expensive to extortionate. For example, the UK's largest and most powerful agents are Ticketmaster and Seetickets. They will add anything up to 25% to the ticket price as they are allowed to do so by law. The other big companies — Ticketline, Gigantic and Star Green — generally impose similar levies.

Conference fully understands that in this day and age tickets should be available on-line to the public around the clock. And we understand that it would be unreasonable to expect the theatres themselves to provide this facility, so they need to employ agencies such as Ticketmaster, etc, to distribute tickets on their behalf.

But let us consider this: in South Wales the average price of a single ticket for a show is typically around £25.

That's £100 for a family of four. Add the ticket levy and the price can go up to as much as £125.

Theatres have been struggling to survive during the last decade or more and far too many are closing their doors forever. We believe that these ticket surcharges act as a deterrent to members of the public wanting to attend the theatre.

This motion had been WITHDRAWN.

MOTION 9: Northern Ireland Annual General Meeting

This Annual Representative Conference believes that the so-called austerity cuts have had a devastating effect on professional theatre companies who rely on public investment. This has resulted in the closure of some companies, and companies doing fewer productions with a smaller cast. It's not surprising therefore to see a growth in co-productions within the funded sector. Whilst understanding the need and in many cases the benefit of co-productions, it should not be done at the detriment of our members.

Conference is seeking that, in all negotiations with UK Theatre and the Independent Theatre Council (ITC), the Equity Council seeks to ensure that, when two or more companies' co-produce, salaries are maintained throughout the entire job and not according to the lowest salary grade or level. This is irrespective of whether in repertory it's between grade one and grade three theatres or between a theatre on a rep contract and a theatre on an ITC contract.

AMENDMENT: Stage Committee

In line 7, delete: "in all negotiations with UK Theatre and the Independent Theatre Council (ITC)," In lines 10 and 11, delete: "This is irrespective of whether in repertory it's between grade one and grade three theatres or between a theatre on a rep contract and a theatre on an ITC contract. "

The motion was proposed by Sheelagh O'Kane and formally seconded.

The amendment was ACCEPTED.

The motion was CARRIED unanimously.

MOTION 10: Central England General Branch.

In order to prevent employers paying rates below Equity minimums or even below the National Minimum Wage, this Annual Representative Conference believes that Equity should seek to raise awareness among managers of tour venues, such as schools and venues which host summer tours, and let them know of companies which are using appropriate terms and conditions of employment. The goal is to encourage people booking touring shows to insist on the use of Equity contracts. Equity is already doing this to some extent.

AMENDMENT: Northern Ireland National Committee

In line 6, delete: "Equity is already doing this to some extent." and insert: "Equity should seek to engage the help of the educational unions within the Trades Union Congress (TUC), Scottish Trades Union Congress (STUC) and Irish Congress of Trade Unions Northern Ireland (ICTU NI) to assist in highlighting such practice and get their support."

The motion was proposed by David Edgar and formally seconded by Sally Treble.

The amendment was ACCEPTED.

There were three speakers in favour of the motion.

The motion was CARRIED unanimously.

VARIETY, CIRCUS AND ENTERTAINERS

MOTION 11: North East Variety Branch

This Annual Representative Conference reaffirms its support for the Humberside Variety Branch motion to the 2014 ARC calling upon the Equity Council to campaign for the rights of buskers to work in more public spaces throughout the UK. Conference acknowledges the efforts made by the Variety, Circus and Entertainment Committee (VCEC) to address this issue.

However, Conference notes with concern the increasing use of Public Space Protection Orders (PSPOs) by local authorities. These orders have the potential to seriously restrict the rights of buskers and street performers. Conference therefore calls upon the Equity Council and the VCEC to campaign alongside the Musicians' Union, the Keep Streets Live! campaign, and other interested parties to oppose the implementation of PSPOs in areas which are detrimental to our members or potential members.

Furthermore, to seek consultation meetings with local authorities intending to implement PSPOs with a view to having input into producing guidelines for local authority employees and the busking profession/community.

Amendment: Variety, Circus and Entertainers Committee

In line 10: delete: "in areas"

The motion was proposed by Steve McGuire and seconded by Christie Clifford.

The amendment was ACCEPTED.

There were two speakers in favour of the motion.

The motion was CARRIED unanimously.

MOTION 12: Variety, Circus and Entertainers Committee

With 2017 being the 50th anniversary of the incorporation of the Variety Artistes' Federation into Equity, this Annual Representative Conference believes that 2017 should be designated the year of Variety, Circus and Entertainment. In addition to commemorating this anniversary, Equity should launch a high profile campaign to reach out primarily to the new generation of performers, maximising the use of social media, to highlight the relevance of the union to them. The campaign should also aim to raise the profile of the art form within the entertainment industry, including the broadcasters and with the public, with the aim of improving working conditions.

Amendment : East Anglia Variety Branch

In line 2, after: "Equity," insert: "also being the 110th anniversary of the founding of the VAF," In line 3, delete: "anniversary" and insert: "important double event".

The motion was proposed by Sally Treble and formally seconded.

There were three speakers in favour of the motion.

The motion was CARRIED unanimously.

MOTION 13: Manchester and District Variety Branch

In view of the fact that a number of entertainers, singers, etc, have joined another union, this Annual Representative Conference asks the Equity Council to consider adding a strap line to the title "Equity incorporating Variety Artistes' Federation" whenever possible. The strap line could be similar to "The union for the acting profession and the variety of acts and entertainers".

Amendment: Kent General Branch

In line 4, delete: "The union for the acting profession and the variety of acts and entertainers", and insert: "Equity — The Performance Union".

The motion was proposed by Yvonne Joseph and seconded by Jeremy Phillips.

The amendment was not accepted.

The amendment was proposed by Lance Phillips and formally seconded by Sian Jones.

The Council Spokesperson in opposing both the motion and the amendment was Rhubarb the Clown.

There were three speakers for the motion and four against the motion.

On a vote, the amendment was DEFEATED.

The motion was DEFEATED.

MOTION 14: North and West Yorkshire Variety Branch

In light of many problems in the working lives of variety members, and with difficulties in recruitment and retention of entertainers, and also to stop the worrying drift of members to other unions due to lack of informed knowledge, this Annual Representative Conference asks for a more prominent and appealing presence of variety issues in the Journal, and more importantly on the front page of the Equity website, to encourage new variety artistes and entertainers of all kind to join the union, with an easy access direct link to a variety and entertainment area on the front page, allowing new and existing variety members to quickly access appropriate forms, contacts and emergency help line numbers of all the Variety Branch Secretaries whilst working around the UK and abroad.

The motion was proposed by Valerie Jean Mann and seconded by Steve McGuire.

The Council Spokesperson was Mary Lane who gave the motion Qualified Support.

There was one speaker against the motion.

The motion was CARRIED overwhelmingly.

INTERNAL UNION BUSINESS

MOTION 15: Women's Committee

This Annual Representative Conference notes that the Women's Committee's membership includes two members who are also elected to two of the three industrial committees. As a result, the committee believes it benefits significantly from this relationship.

The Women's Committee and the Lesbian, Gay, Bisexual and Transgender Committee believe that collaboration and communication between the equality committees has improved in recent years – partly due to an informal biannual forum that brings the chairs and vice-chairs of the equality committees and the Officers together – but also from a determined drive from within recent Equalities committee members to do so. However, the Women's Committee and indeed the LGBT Committee are concerned that there is still a disconnect between the dialogues within the equality committees and within the industrial committees.

Therefore, Conference urges the Equity Council to agree that one equality observer is added to each of the industrial committees to improve the lack of horizontal communication between both sets of committees. This role could be filled by rotation by a representative of each of the equality committees, exposing the observer to the industrial debates of the union and informing the work of the industrial committees from an equality point of view.

The motion was proposed by Flip Webster and seconded by Giovanni Bienne.

There were three speakers for the motion which was CARRIED nem con.

MOTION 16: Devon and Cornwall General Branch

This Annual Representative Conference believes that it is of benefit to Equity for branches to affiliate with the various local Trades Union Councils (TUCs). For our members to attend these TUC meetings does cost a small amount in travel expenses.

Conference also believes that, where a branch has elected a member to attend TUC meetings as a representative of Equity, those expenses should be reimbursed by Equity rather than by the branch. Branches have limited opportunities to raise extra funds for such expenditure. Therefore Conference requests Council to consider authorising branches to nominate one representative to each local TUC and to reclaim the basic expenses from Equity.

The motion was proposed by Wanda Blair and seconded by Jeremy Friday.

Bryn Evans, Honorary Treasurer, was the Council Spokesperson offering Qualified Support to the motion.

There were five speakers for the motion.

There was one speaker supporting Qualified Support.

The motion was CARRIED unanimously.

MOTION 17: Dorset General Branch

This Annual Representative Conference calls upon the Equity Council to consider amending the Rules and Standing Orders for branches to allow branches to use video calling (including but not limited to Skype and Facetime) for members to participate in meetings where facilities exist for such technology.

This motion proposes that, as with the Guidelines for Telephone Conferencing for Council Meetings, all members would have to state at the beginning of the meeting that no third parties or non-members were in a position to hear or see the meeting. As per the same guidelines, this motion also proposes that there has to be a quorum present in the room for a meeting to be quorate and that members joining through this facility are not included in the quorum of the meeting. For practical reasons we would also propose that video calling is limited to a maximum of four each on individual equipment.

Conference believes that this would allow branches, especially in rural areas, to enable more members to participate in their branch. Many members are disenfranchised by distance and difficulty with transport, etc, especially when branches cover a large geographical area.

The motion was proposed by Chris Gallurus and seconded by Samantha Sings.

There were three speakers in favour of the motion.

The motion was CARRIED unanimously.

MOTION 18: The Council

Rule 14 Qualification for Council or President In 14.1, line 3, after “by two members in benefit” insert: “or nominated by a Branch”.

Rule 15 Election of the Council In 15.3, after: “All nominations for candidates for the Council shall be on the recognised printed form, shall be signed by the proposer and seconder (or by such officer as the National Committee may appoint in the case of candidates for Nations nominated by such Committee”, insert: “or the Branch may appoint in the case of candidates nominated by such Branch)”.

The motion was proposed by Claire Wyatt and formally seconded by Maureen Beattie.

There were four speakers for the motion and four against.

On a vote, the motion was CARRIED with 69 for, 40 against and 12 abstentions.

The motion was CARRIED by a Simple Majority.

MOTION 19: The Council

Rule 15 Election of the Council

In 15.4.4, after: “in the case of candidates seeking to represent Young Members,” delete: “that they are 26 years old or under at the close of nominations”, and insert: “that at the close of nominations they are below an age to be determined from time to time by the Council”.

The motion was proposed by Nicola Hawkins and seconded by Jo Cameron Brown

There were three speakers for the motion and one against.

The motion was CARRIED overwhelmingly.

MOTION 20: The Council

Rule 22 Election of the General Secretary

Delete all of 22.1.2.4 and insert: 22.1.2.4 until death or retirement.

The motion was proposed by Bryn Evans and formally seconded by Xander Black.

The motion was CARRIED overwhelmingly.

MOTION 21: The Council

Rule 28 Disciplinary Procedures — Delete the whole of 28.4 and insert:

28.4 Procedure on receipt of a Complaint

28.4.1 A complaint in accordance with Rule 28.2.1 shall be acknowledged by the General Secretary (or, in the case of a complaint by or against the General Secretary, the President) within two weeks of its receipt with the further processes communicated at regular intervals to the complainant.

28.4.2 The General Secretary (or, in the case of a complaint by or against the General Secretary, the President) shall cause such preliminary enquiries to be made as the General Secretary (or President) thinks fit.

28.4.2.1 If preliminary enquiries lead the General Secretary (or President) to conclude that the complaint is trivial, vexatious, lacking in evidence, does not fall within the charges in Rule 28.3,

or is not sufficiently particularised despite the complainant being given the opportunity to clearly particularise the complaint, it shall be dismissed by the General Secretary (or President) and the complainant will be notified of this as soon as reasonably practicable. Otherwise, following the preliminary enquiries, the General Secretary (or President) shall forward the complaint to the next meeting of the Council for discussion in accordance with Rule 28.4.6.

28.4.2.2 The General Secretary (or President) shall, following the preliminary enquiries, report any dismissal of a complaint to the next meeting of the Council. Such report shall include the date the complaint was received, the date the complainant was informed that the complaint was to be dismissed following the preliminary enquiries under Rule 28.4.2.1 and under which charge or charges in Rule 28.3 the complaint was made.

28.4.3 If during such preliminary enquiries information becomes available which leads to the member bringing the complaint to withdraw it, no further action shall be taken. This does not prevent the Member, or any other member making the same or similar complaint at another time. In any event, a member making a complaint can withdraw such complaint at any time up to the point that the Council either refers the matter to the Disciplinary Sub-Committee or dismisses it. Once withdrawn, the complaint shall cease to exist and there shall be no requirement for a

withdrawn complaint to be reported to the Council.

28.4.4 A complaint forwarded to the Council for discussion shall be considered within two months of its receipt by the Council and the next steps as decided by the Council shall be communicated to both complainant and the subject of the complaint.

28.4.5 Any report made to the Council under Rules 28.4.2.1 and 28.4.2.2 shall, where possible, not disclose the identities of the individuals involved.

28.4.6 If the Council believes that in relation to a complaint forwarded to it for discussion there is no case to answer or it is not sufficiently serious as to justify disciplinary action, or the consideration of the possibility of it, and decides no further action shall be taken, it shall so inform the person laying the complaint and the complaint shall be dismissed. Otherwise the Council shall refer the charge to the Disciplinary Sub-Committee which shall proceed as provided for under the regulations referred to in Rule 28.1.3.

28.4.7 If the Council considers that it has insufficient information properly to consider the complaint it shall direct the appropriate Officer or member of staff to make further enquiries and to report to a subsequent meeting of the Council.

28.4.8 Any person who is the subject of or materially affected by the charge shall take no part in the investigations into or consideration of the complaint, charge or any penalty as provided for in this Rule. In particular any member of the Council laying such charge or involved as above shall not be present at the Council meeting during any discussion of it or at any subsequent Council discussion where penalties are discussed.

AMENDMENT: Directors and Designers Committee

In Rule numbered 28.4.2, insert at the end: "Such preliminary enquiries shall be completed within three months from the first receipt of the complaint."

The motion was proposed by Graham Hamilton and seconded by Barry Evans.
The amendment was proposed by David Cockayne and formally seconded.

The amendment was not accepted.

There were two speakers for the motion and two against the amendment.

The General Secretary provided professional advice.

The amendment was DEFEATED.

The motion was CARRIED overwhelmingly.

MOTION 22: Audio Committee

This Annual Representative Conference agrees that when there is a motion at an ARC that requires a change to an internal rule, such as composition of the Equity Council, a two-thirds majority at that ARC shall be binding, obviating the need for an expensive referendum of the entire membership. In the event of this motion being passed, it is hoped that the Council will consult with representatives of those empowered to attend an ARC in determining which rules would be affected.

First Amendment: Screen and New Media Committee

Add at the end of the motion: "and further investigate the legality of implementing any rule change on a trial basis for two years. This would mean the rule book would not have to be changed until after the trial period was over, thus obviating the need to go to referendum."

Second Amendment: Greater Manchester and Region General Branch

Add at the end of the motion: "It is the view of this Annual Representative Conference that only Rules 3, 22 and 46 should remain as Protected Rules and it offers this for consideration in the proposed consultation."

The motion was proposed by Sheila Mitchell who accepted the first amendment but not the second amendment.

The motion was seconded by David Corden.

The second amendment was proposed by David Cockayne and formally seconded.

There were two speakers for the motion and two against.

On a vote, the second amendment was DEFEATED.

On a vote, Motion 22 as amended was DEFEATED.

MOTION 23: Birmingham Variety Branch and East Midlands Variety Branch

This Annual Representative Conference believes that the lack of representation of walk-on and supporting artists on Equity's Council is a matter of concern.

In order to ensure fair and equal representation of all members, Conference urges the Council to hold a referendum to include a Walk-On and Supporting Artists Councillor on the governing body as soon as practicable.

The motion was proposed by Bernie Kayla and seconded by Mandelea.

The Council Spokesperson was Lynda Rooke opposing the motion.

There were five speakers for the motion and eight against.

The motion was DEFEATED with 33 For, 89 Against and 4 abstentions.

MOTION 24: East Anglia Variety Branch

As a cost saving exercise, branch expenses have been drastically cut, especially regarding communication with members. This Annual Representative Conference asks that the union's own communications expenses are also reviewed with the intention of saving more of the members' money. Following this, a report of the outcome should be made available to members.

The motion was proposed by Peachy Mead and seconded by Fuzzy the Clown.

The Council Spokesperson was Bryn Evans who gave the motion Qualified Support.

The motion was CARRIED overwhelmingly.

COMMUNICATIONS AND MEMBERSHIP SUPPORT**MOTION 25: Stage Management Committee**

This Annual Representative Conference notes that practitioners have consistently raised concerns to the Committee about being provided with out-of-date, confusing and impracticable digs lists.

Conference calls on the Equity Council to support the Stage Management Committee and approve the creation of standardised accommodation paperwork to be made available to all venues and via the Equity website. With the Committee input, Conference asks that a member of Equity staff formulate the following templates: an accommodation list trusted by members when looking

for digs, a guide for landlords welcoming practitioners into their home and a feedback form which allows users to communicate back to the venue.

Conference also asks that Council encourages venues and companies to have an allocated person to maintain and update local entries and be a named point of contact for both theatre practitioners and landlords, with a view to including such provision as part of our claim in the next renewal negotiations of the collective agreements. These changes would benefit all members who regularly work away from home but even more so for those who are less experienced in deciphering the current accommodation listings.

Digs lists are a valuable unique service offered in our community that are in danger of becoming redundant, partially due to the rise of online services but also because of the complacency of some venues.

First Amendment: Variety, Circus and Entertainers Committee

In line 5: delete: "and"

Second Amendment: Stage Management Committee

In line 6, delete: "templates", and insert: "documents"

Third Amendment: Deaf and Disabled Members' Committee

Insert the following at the end of the motion: "The lists should also show the nature of access and other support

offered by digs to deaf and disabled people, following existing models of good practice.”

The motion was proposed by Caron Jane Lyon and formally seconded.

The amendments were ACCEPTED.

There was one speaker in favour of the motion.

The motion was CARRIED unanimously.

MOTION 26: Greater Manchester and Region General Branch

This Annual Representative Conference urges the Equity Council to establish an on-going list of current policies available to all members in both online and other forms as required. Policies which lapse would be removed. This will avoid agreed policies falling into disuse, such as that made at the 2000 Annual Representative Conference to provide child care and other caring costs for members involved in Equity committees. It will also save valuable time and resources by obviating the need to discuss and research existing policies.

The motion was proposed by Jamie Byron and seconded by David Cockayne.

The Council Spokesperson was Rhubarb the Clown who gave the motion Qualified Support.

There were two speakers for the motion.

The motion was CARRIED unanimously.

MOTION 27: Screen and New Media Committee

This Annual Representative Conference notes that a few years ago the Equity Council decided that it is too expensive for Equity to take legal action against employers who are outside the legal jurisdiction of the UK. As a result of this policy, one Equity member now has no chance of ever getting her fee of 700 Euros owed to her by a film company based in Luxembourg, and that employer will never face legal proceedings from Equity. Conference understands the reasons for the Council's policy, but urges the Council to consider how Equity can help and advise members who lose earnings as a result of this policy, or who suffer other breaches of contract by non-UK employers, for example the EU European Small Claims Procedure.

The motion was proposed by Martina Laird and seconded by Karina Cornell.

The motion was CARRIED overwhelmingly.

MOTION 28: Stage Committee

This Annual Representative Conference calls on the Equity Council to produce more modern and up to date information (both on paper and for social media) to explain the workings of the union and to educate and inspire members as to how, as well as why, to be an effective activist.

The union can appear remote, irrelevant and bureaucratic and we should strive to be more modern and more accessible. We should harness the wonderful energy of those passionate about the industry, but frustrated with the Union. We should specifically target social media, building a series of posts, videos and pamphlets that can be easily understood and shared. These can be used by all members to help recruit new members.

Conference specifically calls for Council to:

1 devote resources to articulate Equity's relevance in the specific context of our industry today;

2 better explain the mechanisms by which members can effect change in their working conditions from within the union.

AMENDMENT: West and South West London General Branch

At the end of the motion insert: "3 while applauding staff for the award-winning success of the magazine, consult members regarding the effectiveness of the magazine (2015 cost = £154,247) versus, for example, employing more social media staff."

The motion was proposed by Bertie Carvel and seconded by Jackie Clune.

There were 10 speakers for the motion.

The motion was CARRIED unanimously.

MOTION 29: South West Area Annual General Meeting

This Annual Representative Conference calls upon the Equity Council to make arrangements to provide branches with a non-identifiable audit of the skills base of branch members on a rolling six month basis. This would allow branches to engage with those members who may feel that they are often neglected as their skill set is more specialised than the majority of branch members. For example identifying how many members are stage managers, or choreographers, DJs, actors, etc, would also help branches to run events that would encourage more members to participate in the their local branch and with the union as a whole. Inclusive not exclusive.

AMENDMENT: The Council

In lines 2 and 3, delete: "on a rolling six month basis", and insert: "on demand, but no more frequently than every six months".

The motion was proposed by Lesley Saltman and seconded by Chris Gallarus.

The amendment was ACCEPTED.

There were two speakers in favour of the motion.

The motion was CARRIED nem con.

MOTION 30: Brighton and Sussex General Branch

This Annual Representative Conference congratulates Equity on the rise in membership. In order to nurture and fulfil the relationship we have with our members, Conference proposes that all future welcoming packs sent out to new members contain the full details of their local branch and would include the name and contact details of the Chair or Secretary, time, date and address of the meetings. This would benefit the union and strengthen our branches.

The Motion had been WITHDRAWN.

MOTION 31: West of England Variety Branch

This Annual Representative Conference notes that members of Equity suffer from higher premiums when renewing motor insurance, where premiums relate solely to their occupation. This Annual Representative Conference calls on the Equity Council to:

1 deplore this discriminatory activity;

2 commission research into Equity members' actual motoring activity to offset generalised misinformation that appears to lie behind premiums in the motor insurance business;
3 locate and negotiate with a supplier or suppliers of motor insurance preferential rates for members; and

4 campaign to add union membership as a protected characteristic under the Equality Act 2010.

AMENDMENT: Bristol and West General Branch and Stage Committee

In lines 8 and 9, delete: "and 4 campaign to add union membership as a protected characteristic under the Equality Act 2010."

The motion was proposed by Cliff Evans and seconded by Clark Roberts.

The amendment had been ACCEPTED.

Adam Burns was the Council Spokesperson opposing the amended motion.

There were three speakers for the motion and three against.

The motion was CARRIED with 64 For, 44 Against and 18 abstentions.

This was a Simple Majority.

RECORDED MEDIA

MOTION 32: Liverpool and District General Branch

This Annual Representative Conference ask the Equity Council to put pressure on all state-funded broadcast organisations to actively seek out new talent when casting actors in their drama programmes. This would benefit those entering the profession for the first time, but equally should include experienced actors who are currently excluded from the core group that these organisations seem to favour.

We applaud initiatives such as BBC Radio 1's In New Music We Trust campaign that sees new and emerging musical talent championed, and we would like to see a similar approach taken when casting actors.

AMENDMENT: Scottish National Committee

In lines 1 and 2, delete: "state-funded broadcast organisations", and insert: "programme makers and broadcasters".

The motion was proposed by Stephanie Greer and seconded by Sheila Jones.

There were two speakers in favour of the motion.

The motion was CARRIED unanimously.

MOTION 33: West and South West London General Branch

This Annual Representative Conference notes that Equity is in discussion with the BBC about how it limits access to casting breakdowns. Last year the West and South West London Branch researched every programme broadcast by the BBC in 2014, identifying the actors it employed and the agents they were with. Whilst not a perfect piece of research, the results were interesting. Of the 3,440 actors employed, 59% were men and 41% were women. One in five of these actors were represented by three agencies. 298 agencies supplied actors with over 50% coming from the top 20 agents. 0.7% of the actors employed by the BBC in 2014 were unrepresented. In Death In Paradise over half the actors were represented by the top five agencies, and over a third of the cast of Inside No 9 were represented by a single agency. The research gives Equity solid data from which to build its argument. Conference urges the Equity Council to fund an ongoing research project for 2015 and 2016, possibly even expanding its remit

to include age and ethnicity. The estimated cost is £5,000 per year. This would support current negotiations and enable the Union to track any change.

The motion was proposed by Malcolm Ward and seconded by Larner Wallace-Taylor.

The Council Spokesperson was Bryn Evans who gave the motion Qualified Support.

There were 4 speakers for the motion.

The motion was CARRIED unanimously.

MOTION 34: Merseyside Variety Branch

This Annual Representative Conference asks Equity to look into the situations with regard to period dramas, documentaries and quiz shows on television, in many cases which our members have worked on, in relation to the background music being played too loud and therefore the dialogue becomes hard to hear, resulting in many cases that viewers are unable to hear and understand the content of the programme.

The motion was proposed by Chris Dale and seconded by Fiona Martin.

Adam Burns was the Council Spokesperson speaking against the motion.

There were two speakers for the motion.

On a vote, the motion was DEFEATED with 36 For, 53 Against and 17 abstentions.

MOTION 35: Northern Ireland National Committee

This Annual Representative Conference notes that Ulster Television (UTV), despite being one of the most cash-rich and successful commercial broadcasters, invested very little in indigenous drama and professional entertainment and comedy production in Northern Ireland over the past 25 years. In effect it turned its back on the professional talent who work and live in Northern Ireland whilst maximising profits. In 2015, ITV bought UTV for £100 million which effectively gives ITV a near monopoly of the channel three network within the UK.

Conference asks that the Equity Council calls on ITV nationally to redress the years of under investment by having UTV produce and commission Drama and Entertainment content in Northern Ireland. Conference further call on Council to discuss the matter with OFCOM with a view to persuading the regulator to have a quota of production done in national and regional areas that reflects a percentage of the income generated in each area.

The motion was proposed by Louis Rolston and seconded by Sheelagh O’Kane.

There was one speaker for the motion.

The motion was CARRIED unanimously.

MOTION 36: Scottish Annual General Meeting

This Annual Representative Conference recognises the crucial role played by the BBC across the range of drama, arts, music and media and calls for an ongoing review of where the BBC executive allocates its funding throughout its operations. In particular, the amount of money spent in the nations and regions should be an issue for democratic debate involving all governments and assemblies of the UK. Proposals in the Calman and Smith Commissions clearly stated the need for the Scottish Parliament to be involved in setting the licence fee.

Conference believes it is also essential for the BBC to be held accountable for the

proportionality of spend in relation to licence fee collected in those nations and regions. As such, facilities for local accountability should be part of an ongoing debate on these matters. Conference strongly recommends that pressure be brought to establish increased production spend outside of the M25 area.

The motion was proposed by Natasha Gerson and seconded by Catriona Joss.

There were two speakers for the motion.

The motion was CARRIED unanimously.

POLICY

Motions 37 and 38 will be debated together but voted on separately

MOTION 37: Northern Area Annual General Meeting

This Annual Representative Conference welcomes the Parents in Performing Arts campaign and encourages Equity Council to work with the campaign to ensure that the basic right to family life does not prove a barrier to a career in the performing arts industry.

In particular, Conference asks that the Equity Council works with UK Theatre, the Society of London Theatre and the Independent Theatre Council to improve advice and guidance to theatres and theatrical producers when it comes to supporting parents in touring productions. Such advice and guidance should seek to provide a more consistent approach from theatres and producers on issues including, but not limited to, backstage access to theatres by the children of performers on tour, and the range of theatre digs included on digs lists.

The motion was proposed by Erica Rogers and seconded by Kate Rutter.

MOTION 38: Stage Committee

In a climate with an ageing population, reduced pension opportunities and spiralling childcare costs, this Annual Representative Conference insists that the Equity Council challenges all employers to recognise that the Equity members they employ may also be the primary carers for children or adults outside of their work. It should not be the case that working in the arts should preclude anyone from parenting or caring responsibilities by dint of outmoded and often blinkered practices. Simple changes in working practices can enable members at work to plan and fulfil their caring responsibilities more easily.

Specifically, Conference calls on the Council to ensure that employers understand the benefits that improved work scheduling can bring when caring responsibilities are addressed in an understanding and efficient manner; for both employees and employers themselves.

The motion was proposed by Jackie Clunes and seconded by Bertie Carvel.

There were three speakers in favour of Motion 38.

Motion 37 was CARRIED nem con.

Motion 38 was CARRIED unanimously

MOTION 39: Screen and New Media Committee

This Annual Representative Conference notes that our industry is evolving fast, with new technology changing the way we work. One hot new development is that of the self-tape casting which is becoming increasingly more common, not just for film and TV castings, but also even for theatre. While it can bring benefits, such as

allowing actors to audition for jobs without having to travel, for some people it has introduced a whole new range of challenges that are throwing up even more barriers to them getting work. As casting directors' self-taping demands become ever more complex, requiring certain backdrops, lighting, compression, upload platforms and password

protocols, there is a risk that entire sectors of the acting population will find themselves shut out before they can even begin.

Conference calls on the Equity Council to urgently address this matter with those involved in casting in order to make casters aware of members' issues and to work towards a mutual solution that could include a self-taping agreement and options for those who are unable to self-tape.

The motion was proposed by Laurence Bouvard and seconded by Karina Cornell.

There were six speakers in favour of the motion

The motion was CARRIED unanimously.

MOTION 40: Young Members' Committee

This Annual Representative Conference notes that every November the TUC holds a month dedicated to promoting the value of trade unions and union membership for young workers. Equity's Young Members Committee have been enthusiastic supporters of Trades Union Congress Young Workers' Month since its inception in 2013. We have held training and networking events nationwide, both in conjunction with other unions and by ourselves, run a series of Twitter competitions designed to increase engagement among our peers with sponsorship from a diverse range of companies and organisations such as Bloch Dance, The Stage, Game and SOLT, created a handbook about Equity for young members and hosted Q&A sessions on social media with Equity's President, West End Producer, and many more.

We are proud of what we have achieved in recruiting new members into Equity, but now we need to encourage our new younger members to not just join the union but be active in it. It is right that this work is led by the Young Members Committee, but the responsibility for retaining and organising young members lies with all of us – irrespective of how old we are, what part of the country we live in, or what part of the industry we work in.

Conference calls on the Equity Council to endeavour to ensure that every branch and committee across the union works with the Young Members Committee to develop a programme of events and initiatives for TUC Young Workers' Month each November, targeted at the recruitment and retention of young workers.

The motion was proposed by Adam Pettigrew and seconded by Paul Valentine

The motion was CARRIED unanimously.

MOTION 41: Scottish National Committee

This Annual Representative Conference expresses its opposition to the proposed far-ranging tax and national insurance changes. Conference further calls on the Equity Council to continue to update members on these changes and to consider hosting a series of open briefings across the country to help inform members.

The motion was proposed by Clunie Mackenzie and seconded by Isabella Jarrett.

There was one speaker in favour of the motion.

The motion was CARRIED unanimously.

MOTION 42: Dance Committee

This Annual Representative Conference expresses concern about how the United Kingdom's Arts Councils' policies on pay are being applied in practice. Committee members have anecdotal knowledge of workers on state-funded projects being engaged on less than minimum union rates.

Conference agrees that concrete evidence would be valuable in understanding how widespread this practice is and that this evidence could form the foundation of a campaign to encourage higher accountability of the arts councils to their policies on pay.

This Annual Representative Conference calls on the Equity Council to consider committing resources to undertake an audit and report of companies and individuals who have received public funding from the arts councils of the United Kingdom, for the purpose of investigating whether the council's policies on pay are being applied in practice. Conference further calls on the Equity Council for the option of developing a campaign based on the findings of the report.

The motion was proposed by Gareth Mole and seconded by Yukiko Masui.

The Council Spokesperson was Bryn Evans who gave the motion Qualified Support.

There were two speakers in favour of the motion.

The motion was CARRIED unanimously.

MOTION 43: Welsh National Committee

This Annual Representative Conference believes that it is essential that the performing arts, in particular, and the creative industries in general, are given serious consideration on the political agendas of the nations. Yet so often the arts are disregarded, overlooked or, if we are lucky, squeezed in as the also-ran question.

Conference asks the Equity Council to look at the possibility of organising general hustings as a matter of course for all elections and in all parts of the nations: general hustings as opposed to hustings concerned exclusively with the arts as the latter may be seen as preaching to the choir and, as is the case in Cardiff recently, the choir might not bother to turn up. We need to reach ordinary voters and they need to hear the arts debated equally with other topics of importance to the nations' well-being. As a politically independent organisation, Equity is ideally placed to stand as a legitimate host or co-host of such events and in so-doing make our interests an unavoidable part of the agenda.

AMENDMENT: The Council

In line 5, delete: "look into the possibility of organising", and insert: "consider giving authority to National Committees and local branches to organise"

The motion was proposed by Christopher Batten and formally seconded.

The amendment had been accepted.

The motion was CARRIED nem con.

MOTION 44: Oxford General Branch

This Annual Representative Conference calls upon the Equity Council to campaign for the abolition of drama school audition fees. Conference notes that a potential barrier to people auditioning for drama school could be the high fees charged for auditions. It is the aim of this Conference that the acting profession be more representative of the population as a whole. All barriers to this end should be removed. Therefore, Conference calls upon Council to put together a campaign to encourage drama schools to abolish the audition fee.

First Amendment: North and East London General Branch

In line 1, delete: "campaign for the abolition", and insert: "carry out an audit"

In line 2, after: "fees", insert: "charged by all drama schools in the UK and the exact level of income raised by these auditions each year"

In line 5, delete: "removed", and insert: "addressed"

In line 5, after: "Council", insert: ",on the results of the above mentioned audit,"

In line 5, delete: "put together a"

In lines 5 and 6, delete: "to encourage drama schools to abolish the audition fee", and insert: "for an agreed UK-wide cap on audition fees to be implemented".

Second Amendment: Screen and New Media Committee

In line 2, after: "abolition of", insert "dance and"

In line 2, after: "auditioning for", insert: "dance or"

In line 6, after: "encourage", insert: "dance and"

The motion was proposed by Richard Grayson and formally seconded.

The amendments had been accepted.

There were five speakers in favour of the motion.

The motion was CARRIED unanimously.

MOTION 45: Directors' and Designers' Committee

This Annual Representative Conference asks the Equity Council to consider forming a working party with the Personal Managers' Association and the Co-operative Personal Management Association, for the purpose of drawing up a published and binding code of practice for agents representing workers in the entertainments industries.

AMENDMENT: The Council

In line 3, delete: "drawing up a published and binding", and insert: "discussing a"

The motion was proposed by Robert Shaw and seconded by David Cockayne

The amendment was ACCEPTED.

The motion was CARRIED.

MOTION 46: North Lancashire and Cumbria General Branch

This Annual Representative Conference congratulates Equity and all of its members for their campaigning under the Stop Arts Cuts banner, and the role members played in forcing a favourable funding settlement for Arts Council England in the Chancellor's Autumn Statement. However, Conference condemns the further funding cuts imposed upon local authorities in England, which will likely apply further pressure on the budgets for their non-statutory spending commitments, like arts and culture. Whilst resourcing Equity's branches to run effective local campaigns when Local Authority seek to cut arts funding, Conference believes that the Equity Council should also work with the Arts Council to ensure that the funding gap between London and the English Regions does not become further widened as a consequence of the financial squeeze on Local Authorities. Furthermore, the Equity Council should lobby the Arts Council to ensure that revenue funding outside of London is not confined to the great cities like Manchester, Liverpool, Leeds and Sheffield, but extends to all provincial towns and cities, so that our members can work in

and enjoy theatre wherever they live.

The motion was proposed by Erica Rogers and formally seconded by David Cockayne.

There were five speakers in favour of the motion.

The motion was CARRIED unanimously.

MOTION 47: Kent General Branch

This Annual Representative Conference calls on the Equity Council to campaign for all professional performing arts training courses to take note of and fulfil their health and safety obligations. This includes, but is not limited to, teaching and training students in the appropriate use of warm-ups, both physical and vocal, in order to prevent injuries in students' future careers and also to cope with the constant excessive hours students are expected to work at many educational institutions.

The motion was proposed by Lance Phillips and formally seconded.

There were three speakers in favour of the motion.

The motion was CARRIED nem con.

MOTION 48: Humberside Variety Branch

This Annual Representative Conference proposes that the Equity Council establishes a system of assessment of the success of campaigns it organises so that it is able to report back to Conference annually on the result of each campaign using that system of assessment.

The motion was proposed by Christie Clifford and seconded by Steve McGuire.

The Council Spokesperson was Di Christian who opposed the motion.

There were two speakers for the motion and seven against.

The motion was DEFEATED.

MOTION 49: London Annual General Meeting

This Annual Representative Conference believes that theatre is becoming increasingly fragmented with new companies springing up daily. Some are project-specific. Others aim for a longer term future. Equity staff and the industrial committees are doing an incredible job in improving the terms and conditions for members working under Equity agreements and Conference applauds and thanks them for their skill and ambition. The success achieved under the Professionally Made Professionally Paid campaign demonstrates how focus and co-ordination can persuade companies to use our contracts. However, increasingly, members are being offered non-Equity contracts. Alongside negotiations with management groups, Conference encourages the Equity Council, the Screen and New Media Committee and the Stage Committee to work with Equity staff to develop a strategy to increase the number and range of theatre and recorded media producers using Equity agreements, including those who do not belong to management groups.

The motion was proposed by Andrew MacBean and seconded by Sarah Crowden.

There were four speakers for the motion.

The motion was CARRIED unanimously.

MOTION 50: North and East London General Branch

This Annual Representative Conference believes that the forthcoming referendum on whether or not Britain should leave the EU is a cause for some worry. Britain's leaving might affect performers in very tangible ways; not only non-British European Equity members, whose immigration status and permanence in the UK might be called into question, but also those members who heavily rely on working abroad. Musical theatre performers on European tours, as well as dancers and singers who are more likely to get engagements abroad, might be asked to get work visas every time they get a job abroad.

This would seriously undermine their ability to get the job in the first place as the red tape involved would make such engagements cumbersome for the performers and possibly non-viable for employers. Britain's exit could also seriously endanger transnational collaborations: there are 63 EU funds for culture and media to which EU artists and organisations have access. The status of the UK in case of an exit is, at the moment, undefined. So whether cultural products originating in the UK and devised by UK artists would still meet the requirements to apply for those grants is not clear. Conference calls upon the Council to investigate the consequences of a Brexit on our members and the UK cultural sector and, dependent on the results, devise an information and lobbying campaign.

The motion was proposed by Sheenagh Govan and seconded by Giovanne Bienne.

The motion was CARRIED overwhelmingly.

APPENDIX 2:

ELECTIONS 2016**EQUITY PRESIDENT, COUNCIL, SPECIALIST SEATS, NATIONAL AND AREA SEATS AND STANDING ORDERS COMMITTEE ELECTIONS 2016
INDEPENDENT SCRUTINEER'S REPORT****(TRADE UNION AND LABOUR RELATIONS (CONSOLIDATION) ACT 1992 AS AMENDED)***This report is issued in accordance with the Trades Union and Labour Relations (Consolidation) Act 1992 as amended.*

Result of votes cast:

The total number of ballot papers received and dispatched is common to each election.

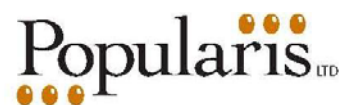
Ballot papers sent in original mailing	40485	
Supplementary ballot papers sent – new members	2	
Supplementary ballot papers sent – duplicated	45	
Supplementary ballot papers sent – change of address	36	
Total eligible members to vote	40487	
Total ballot papers received	4458	11%

EQUITY PRESIDENT - 1 to be elected

Dave Eager	494	
Jean Rogers	1542	
Malcolm Sinclair	2311	ELECTED
Spoilt ballot papers	4	
Spoilt ballot papers no vote	107	

EQUITY COUNCIL GENERAL LIST - 12 to be elected

Ian Barritt	1470	ELECTED
Maureen Beattie	1930	ELECTED
Michaela Betts	573	
Laurence Bouvard	1005	
Henrietta Branwell	853	
Alice Brockway	493	
Christine Bucci	362	
Kelly Burke	1077	
Jo Cameron Brown	1547	ELECTED
Anita Louise Combe	1103	
Paul Courtenay Hyu	610	
Somi De Souza	967	
Dan Edge	896	
Nick Fletcher	1900	ELECTED
Natasha Gerson	514	
Wezley Guren	472	



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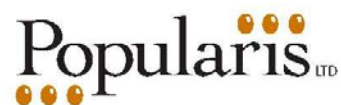
Muhith Hakim	286	
Graham Hamilton	1693	ELECTED
James Hamilton Welsh	536	
Nicola Hawkins	1461	ELECTED
Maureen Hibbert	964	
Aidan Kelly	932	
Peter Kosta	879	
Martina Laird	840	
Caron Jane Lyon	674	
Andrew Macbean	1349	ELECTED
Maggie McCarthy	960	
Michael McClare	342	
Sandra Marvin	1126	ELECTED
Tanya Moodie	1742	ELECTED
Hywel Morgan	1271	ELECTED
Fiona H Mott	631	
David Nellist	1119	
Joy Palmer	337	
Jean Rogers	2422	ELECTED
Lynda Rooke	978	
Nana St Bartholomew-Brown	461	
Summer Strallen	1605	ELECTED
Paul Valentine	1121	
Lilian Verner	554	
Daniel York	872	
Spoilt ballot papers	45	
Spoilt ballot papers no vote	121	

AUDIO ARTISTS -1 to be elected

David John	2463	ELECTED
David Leaveland	880	
Spoilt ballot papers	5	
Spoilt ballot papers no vote	1110	

MINORITY ETHNIC MEMBERS - 1 to be elected

Emmanuel Kojo	2384	ELECTED
Richard R O'Neill	941	
Spoilt ballot papers	3	
Spoilt ballot papers no vote	1130	



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VARIETY, CIRCUS AND ENTERTAINERS - 4 to be elected

Beano the Clown	1624	ELECTED
Dave Eager	1574	
Mary Lane	2404	ELECTED
Stephen McGuire	1992	ELECTED
Rhubarb the Clown	1967	ELECTED
Spoilt ballot papers	2	
Spoilt ballot papers no vote	1186	

NORTHERN AREA - 1 to be elected

David Cockayne	989	
Barry Evans	1862	ELECTED
Spoilt ballot papers	3	
Spoilt ballot papers no vote	1604	

SOUTH EAST AREA - 1 to be elected

Michael Branwell	635	
Marilyn Cutts	1051	ELECTED
Mjka-Anne Scott	598	
Jonathan Vickers	833	
Spoilt ballot papers	24	
Spoilt ballot papers no vote	1317	

WALES - 1 to be elected

Julia Carson Sims	1803	ELECTED
Doc O'Brien	718	
Spoilt ballot papers	1	
Spoilt ballot papers no vote	1936	

STANDING ORDERS COMMITTEE - 5 to be elected

Anthony Blakesley	1579	ELECTED
John Carnegie	2117	ELECTED
Chris Cotton	1938	ELECTED
William Maxwell	1515	
Jeremy Phillips	1538	ELECTED
Terry Victor	2064	ELECTED
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1359	



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Uncontested elections:

The following members have been ELECTED UNOPPOSED

Creative Team	Dan Ayling
	Mickael Rivière
Dancers	Nicholas Keegan
Members with Disabilities	Di Christian
Singers	Bryn Evans
Stage Management	Adam Burns
Young Members	Abiola Ogunbiyi
Midlands Area	Sally Treble
Northern Ireland	Louis Rolston
Scotland	Isabella Jarrett
South West Area	Xander Black
Appeals Committee	Anthony Blakesley
	John Carnegie
	Chris Cotton
	Graham Padden
	Jeremy Phillips

In accordance with Section 53 and Equity Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election'. The number of members nominated in the Constituencies as listed above did not exceed the number to be elected, and a ballot for these positions was therefore not required. Where the number of nominations did exceed the number to be elected in a constituency, an election was held.

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

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

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

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

Equity appointed TU Ink Ltd as an Independent Person under Section 51A of the Act for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of TU Ink Ltd.

Yours sincerely

APPENDIX 5:

VARIETY BRANCH OFFICIALS**Birmingham****Chairman**

Conk the Clown
193 Shard End Crescent
Shard End
Birmingham
B34 7RE

Secretary:

Alec Powell
8 Florence Grove
West Bromwich
Birmingham
B71 3LL
Tel: 07831 115448

Blackpool**Chairman:**

Nikki Leonard
2 Wesham Hall Road
Wesham, Kirkham
Lancs
PR4 3BW

Secretary:

Chris Cotton
7 Woodlands Drive
Warton , Preston
PR4 1UQ
Tel: 07941 550315

Coventry & Leicester**Chairman:**

Vacant

Secretary:

Sheila Payne
151 Canley Road
Westwood Gardens
Coventry
CV5 6AS
Tel: 02476 717424

East Anglia**Chairman:**

Tony Dennes
2 Don Prat Court
Norwich
Norfolk
NR3 1LZ

Secretary:

Peachy Mead
"Cavendish House"
10B Mill Hill Road
Norwich
Norfolk NR2 3DP
Tel: 01603 624981

East Midlands**Chairman:**

Bernie Kayla
11 Lillingstone Close
Markfield
Leics
LE67 9WS

Secretary:

Clive Bumstead
1 Fitzgerald Court
Hucknall
Nottingham
NG15 7GW
Tel: 07815 951798

Humberside**Chairman:**

Brian Blakey
29 Beaufort Crescent
Cleethorpes
North East Lincs
DN35 0RR

Secretary:

Christie Clifford
Lyndale Lodge
Queens Way
Cottingham
HU16 4EP
Tel: 01482 848031

Manchester & District**Chairman:**

Jeremy Phillips
10 Bradshaw Street
Higher Broughton

Secretary:

Yvonne Joseph
10 Bradshaw Street
Higher Broughton

	Salford Greater Manchester M7 4UB		Salford Great Manchester M7 4UB Tel: 0161 792 2035
Merseyside Chairman:	Chris Dale 9 The Roundway Hightown Liverpool L38 9EJ	Secretary:	Les O'Neill 20 Greenfield Drive Huyton With Roby Liverpool L36 0SZ
North East Chairman:	Steve McGuire 12 Pennine Court Annfield Plain Stanley DH9 8TZ	Secretary:	Steve McGuire 12 Pennine Court Annfield Plain Stanley DH9 8TZ Tel: 01207 238258
North & West Yorkshire Chairman:	Kim Le Mar Shire Cruisers The Wharf Sowerby Bridge HX6 2AG	Secretary:	Valerie Jean Mann Snow White Cottage 16 Birkhill Crescent Birkenshaw West Yorkshire BD11 2LJ Tel: 01132 853 848
Northern Ireland Chairman:	B.B. Tohill Fairhaven, 24 The Cutts Dunmurry, Belfast Northern Ireland BT17 9HN	Secretary:	Roxanne James 19 Stewartstown Park Belfast Northern Ireland BT11 9GH Tel: 02890 623274
Scotland Chairman:	Eva Lorraine Flat 3/2 33 Albert Avenue Queens Park Glasgow G42 8RB	Secretary:	Linda Rifkind Tawny Woods Sandringham Avenue Newton Mearns Glasgow G77 5DU Tel: 0141 639 6969
South Wales Chairman:	Noel West 91 Eaton Road Brynhyfyd Swansea SA5 9JH	Secretary:	Shellli Dawn 3 Cefndon Terrace Hirwaun Nr Aberdare CF44 9TE Tel: 01685 812779

South Yorkshire

Chairman: Anthony Blakesley
15 Common Lane
Aukley
Nr Doncaster
South Yorkshire
DN9 3HU

Secretary: Joy Palmer
13 Harborough Drive
Manor Park Estate
Sheffield
S 2 1RJ
Tel: 0114 264 4833

Thames

Chairman: Rhubarb the Clown
72 Hillside Road
London
N15 6NB

Secretary: Nick Putz
7 Linley Road
London
N17 6RP
Tel: 020 8808 3802

West of England

Chairman: Pete Le Feet
21 Darnley Avenue
Bristol
BS7 0BS

Secretary: Mary Lane
21 Darnley Avenue
Bristol
BS7 0BS
0117 373 0614

APPENDIX 6:

VARIETY, CIRCUS AND ENTERTAINERS COMMITTEE

Members of the Committee:

Elected Members from July 2015 for two years:-

Victoria Amedume

Lorraine Brooker-Mays

Yvonne Joseph (Vice Chair)

Sean Kempton

Valerie Jean Mann

Peachy Mead

Sara Pascoe

*Jeremy Phillips

*Alec Powell

Roger the Artful

Dan Shelton

Sally Treble (Chair)

*Joined the committee in July 2016 following the election to Council of Beano the Clown and Stephen McGuire

Observers:-

Variety, Circus and Entertainment Councillors (July 2016 - 2018)

Beano the Clown

Mary Lane

Stephen McGuire

Rhubarb the Clown

Variety, Circus and Entertainment Councillors (until July 2016)

Annie Bright

Dave Eager

Mary Lane

Rhubarb the Clown

Elected by the Executive Committee of the VAF

APPENDIX 7:

MEMBERS OF STAFF**GENERAL SECRETARY'S DEPARTMENT****General Secretary**

PA to General Secretary

Hod, Policy Development Officer & Assistant to General Secretary

Head of Finance

Equalities Organiser

Finance Officer

IT Manager

Reception & Administration Assistant

Administration Assistant (Postroom)

Office Assistant, General Secretary's Department

Christine Payne

Natalie Barker

Louise McMullan

Duncan Smith

Hamida Ali/Jo Welch

Richard Mason

Matthew Foster

Panna Vora

Moreno Ferrari

Caroline Tobiere

COMMUNICATION & MEMBERSHIP SUPPORT**Assistant General Secretary (Communications & Membership Support)**

Membership Relations & Head of Department

Campaign, Publications & Press Officer

Marketing, Events & Training for Members Officer

Tax & Welfare Rights Officer

Welfare Rights Organiser

Legal Claims Referral Officer

Student Coordinator

Assistant Organiser, Membership Relations

Job Information Officer

Membership Records Officer

Membership Records Officer

Membership Records Support

Membership Records Support

Membership Records Support

Martin Brown

Matt Hood

Phil Pemberton

Louise Grainger

Alan Lean

Emma Cotton

Martin Kenny

Charlotte Bence

Laura Sangster-Poole

Tracey Stuart

Linda Elves

Pauline Yip

Cheryl Philbert

Laura Moriarty

Brenda Toussaint

ASSISTANT GENERAL SECRETARY, INDUSTRIAL & ORGANISING**LIVE PERFORMANCE DEPARTMENT**

HoD

PA to HoD

West End Organiser

London Area & Commercial Tours Theatre Organiser

Variety Organiser

Industrial Organiser Low & No Pay

Recruitment Organiser - London based

Organising Assistant - Theatre and Variety rates

Stephen Spence

Hilary Hadley

Beth Haines Doran

Virginia Wilde

Paul Fleming

Michael Day

Emmanuel de Lange

Steve Duncan-Rice

Kevin Livgren

South East Organiser

Will Holmes

RECORDED MEDIA DEPARTMENT

HoD

John Barclay

Television Organiser

Claire Hood

BBC and Audio organiser

Cathy Sweet

TV commercials Organiser

Tim Gale

Films Organiser and Contract Enforcement Officer

Laura Messenger

Organising Assistant

Christine Blake

Recruitment & Retention Organiser

Shannon Burns

Organising Assistant

John Sailing

Organising Assistant

Glenda Burgess

CARDIFF OFFICE

National & Regional Organiser - Wales & South West

Simon Curtis

Recruitment and Retention Organiser

Wayne Bebb

Organising Assistant

Mair James

GLASGOW OFFICE

National Organiser - Scotland & Northern Ireland

Lorne Boswell

National Organiser - Scotland & Northern Ireland

Drew McFarlane

Organising Assistant

Marlene Curran

MANCHESTER OFFICE

North West Regional Organiser

Jamie Briers

North East Regional Organiser

Max Beckmann

Recruitment Organiser

Andrew Whiteside

Organising Assistant

Mary Hooley

MIDLANDS

Midlands Organiser

Ian Bayes

APPENDIX 8:

GENERAL BRANCHES**LONDON BRANCHES****NORTH AND EAST LONDON**

Covering: City of London, Islington, Hackney, Haringey, Enfield, Camden (WC1 and WC2 only), Westminster (WC2 only), Tower Hamlets, Waltham Forest, Newham, Redbridge and Barking.

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Covering: Camden (excluding WC1 and WC2), Brent, Barnet, Haringey and Westminster (W1, W9, NW1, NW6 and NW8 only).

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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

LARNER WALLACE-TAYLOR

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Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

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YORKSHIRE RIDINGS

ROBERT D KELSO

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Incorporating the Variety Artistes' Federation
President: MALCOLM SINCLAIR
Vice Presidents: IAN BARRITT and MAUREEN BEATTIE
Honorary Treasurer: BRYN EVANS
General Secretary: CHRISTINE PAYNE
Trustees: IAN MCKELLEN, JUDI DENCH, PENELOPE WILTON,
JOHNNY WORTHY, ROY HUDD, TIMOTHY WEST

Council 2016-2018 (elected 2016)

General

Ian Barritt
Maureen Beattie
Jo Cameron Brown
Nick Fletcher
Graham Hamilton
Nicola Hawkins
Andrew Macbean
Sandra Marvin
Tanya Moodie
Hywel Morgan
Jean Rogers
Summer Strallen

Audio Artists

David John

Creative Team

Dan Ayling
Mickaël Rivière

Dancers

Nicholas Keegan

Members with Disabilities

Di Christian

Minority Ethnic Members

Emmanuel Kojo

Singers

Bryn Evans

Stage Management

Adam Burns

Variety, Circus and Entertainers

Beano the Clown
Mary Lane
Stephen McGuire
Rhubarb the Clown

Young Members

Abiola Ogunbiyi

Midlands Area

Sally Treble

Northern Area

Barry Evans

Northern Ireland

Louis Rolston

Scotland

Isabella Jarrett

South East Area

(excluding London)
Marilyn Cutts

South West Area

Xander Black

Wales

Julia Carson Sims

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Midlands & South East: Guild House, Upper St Martin's Lane, London WC2H 9EG. Tel: 020 7379 6000

Scotland & Northern Ireland: 114 Union Street, Glasgow G1 3QQ. Tel: 0141 248 2472

Wales & South West: Transport House, 1 Cathedral Road, Cardiff CF1 9SD. Tel: 029 2039 7971