



# **ANNUAL REPORT**

## **2014**

# **EQUITY ANNUAL REPORT 2014**

**THE EIGHTY FOURTH ANNUAL REPORT**

**Adopted by the Council at its meeting held on 17 March, 2015  
for submission to the Annual Representative Conference  
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## CHAPTER 1:

# GENERAL

## A. ANNUAL REPRESENTATIVE CONFERENCE

The 2014 Annual Representative Conference was held at the Ibis Hotel, Earl's Court, London 18th and 19th May 2014. Maximum Attendance: 176 with 32 Councillors, 113 Representatives from English Area Networks, Branches and Committees (including 34 first-time attendees), 3 Standing Orders Committee members and 1 Trustee in attendance. There were 20 Observers and 7 Visitors. For full minutes see appendix 1.

## B. BALLOTS

Voting took place in 2014 for Equity President, Council, the Appeals Committee and Standing Order Committee elections. See results in appendix 2.

## C. LOBBYING ACTIVITY

In 2014 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. Briefings to the APPG covered subjects such as regional arts and culture, supporting the creative economy, equality and diversity and low and no pay.

Alan Davey, Chief Executive of Arts Council England (ACE) and Peter Bazalgette, Chair of ACE were invited to the APPG's Annual General Meeting where they provided an overview of the arts funding situation for ACE and local authorities and answered questions from those in attendance. Issues highlighted by Equity at the AGM included arts funding, theatre tax relief, low and no pay, the importance of the Digital Economy Act and the Voluntary Copyright Alert Programme (VCAP) and equal opportunities. The APPG's Officers continued to be Kerry McCarthy MP (Chair), Michael Connarty MP (Vice-Chair), Lord Clement-Jones (Vice-Chair), John Whittingdale MP (Vice-Chair) and Pet Wishart MP (Secretary).

In the Summer the General Secretary attended a joint meeting held by the Performers' Alliance APPG and the Intellectual Property APPG with Dr Roz Lynch, the newly appointed Director of Copyright and Enforcement Policy at the Intellectual Property Office. Christine Payne emphasized the importance of intellectual property and exclusive rights for Equity members and she urged the IPO to support measures to tackle online copyright infringement including the VCAP.

In December the APPG hosted another very successful Christmas reception in the Strangers' Dining Room of the House of Commons. A number of high profile members of Equity attended this event, along with a number of Equity staff members and Officers. 47 MPs and Peers were also in attendance and the reception, hosted by Kerry McCarthy MP on behalf of the APPG, was addressed by Harriet Harman MP and Ed Vaizey MP who set out their party's pre-election positions on culture and the arts. The Secretary of State for Culture, Media and Sport, Sajid Javid MP, was also in attendance.

At the end of 2014 the APPG had 77 members, 3 new members having joined during the year - Gareth Thomas MP (Shadow Minister for Foreign and Commonwealth Affairs), John Spellar MP and Baroness Kay Andrews.

### Consultations

Equity responded to the following consultations throughout 2014: the EU Commission's Consultation on the Review of the EU Copyright Rules; the Culture Media and Sport Committee's Inquiry into the work of Arts Council England; the Independent Code Review into the British Copyright Council's Principles and minimum standards for UK Collective Management Organisations; the Intellectual Property Office's consultation on implementing a domestic orphan works licensing scheme; the Department for Culture, Media and Sport's consultation on the extension of the Public Lending Right to Rights of holders in non-print format; the independent review to the

Labour Party on the Creative Industries and the Digital Economy; The Treasury's consultation on Theatre Tax Relief; the Department for Education's consultation on Child Performance Regulations: Performance Hours and Breaks and the Low Pay Commission's consultation on the National Minimum Wage.

The following is a summary of the key areas of activity undertaken by Equity in 2014:

#### **Arts Funding**

Campaigning activity continued on arts funding and 2014 saw the launch of the 50p for culture campaign. New research co-commissioned by the National Campaign for the Arts, Equity, UK Theatre, the Museums Association and The Stage revealed that nearly 90% of those surveyed by Ipsos Mori said councils should be supporting the arts. The 50p for culture campaign encouraged people in England who value investment in the arts to find out how much is invested by their local authority and to take action by contacting their local Councillors to advocate for arts investment.

Equity members and staff continued to organise to defend against arts cuts whenever they threatened, including in Nottingham where members protested against Nottingham County Council's proposed funding cut to the Nottingham Playhouse and in Bristol where, in response to a proposed cut of £100k in arts funding, the Bristol & West General Branch mobilized branch members and arts practitioners to oppose the cuts. This involved branch members setting up a Facebook group 'Arts Cuts in Bristol 2014' and organizing a emailing campaign to local Councillors calling on them to oppose the cuts. The pressure on local elected representatives generated by this activity succeeded in halting the cuts that had been proposed.

Throughout 2014 Equity provided briefing material to MPs on the effects of arts cuts and outlined the importance of arts investment in various consultation responses over the year.

#### **Broadcasting & the BBC**

A major element of Equity's campaigning work on broadcasting concerned the broadcasters' continued inability to positively and substantially address equality and diversity on-screen. The central focus of Equity's campaigning activity was a call for all public service television broadcasters and Ofcom licensed television broadcasters to commit to equality monitoring of performers and creative teams and to transparently publish the collected equality monitoring data. This was the subject of one of Equity's motions to the 2014 TUC Congress and during the year Equity was pleased to support the newly formed Act For Change Project, which established itself as a campaigning organisation to press for better representation for all across the live and recorded arts. In October the Equity Council agreed to donate £2,000 to the Act for Change Project to help enable it to register as a charity and on the basis that Equity will continue to be closely but informally involved in its campaigns and structures. The BBC remains a significant employer of Equity members and throughout the year Equity campaigned to defend the BBC from the increasingly emboldened anti-BBC lobby whose aim is the break-up and sell-off of the BBC and its publicly owned assets to the private sector. Early in the year Equity wrote to John Whittingdale MP (Chair of the Culture, Media and Sport Committee) in response to Andrew Bridgen MP's amendment, which sought to de-criminalise the penalty for non-payment of the TV licence fee. The union urged the review of the television enforcement regime to take a broad enough approach to enable full and careful examination of the implications for the BBC of any move towards a regime of civil rather than criminal enforcement for the non-payment of the licence fee.

In June the General Secretary, alongside the General Secretaries from BECTU and the NUJ, gave evidence to the Culture, Media and Sport Committee's Oral Evidence Session on the Future of the BBC. Equity had submitted written evidence to the inquiry in December 2013. In oral evidence Christine Payne drew attention to the disastrous licence fee settlement and commended the BBC on how it had been able to continue to produce and commission high quality output in such financially difficult times. She stressed the value of the BBC's public purposes and independence and in her evidence she covered issues such as diversity, regional and national production, the importance of casting locally based talent and the need for Ofcom to change its definition of 'out of London production' to include on-screen talent.

#### **Copyright and performers rights**

At the beginning of the year Equity responded to the EU Commission's lengthy consultation on the Review of the EU Copyright Rules. The union stressed that provided performers retain the exclusive right to make their performances available on demand and trade unions retain the capacity to negotiate collective agreements for the transfer of this right on their behalf, Equity would support the introduction in the EU of a complementary right to equitable remuneration for the making available on demand of audiovisual performances. The interplay between exclusive rights and equitable remuneration was a matter of great concern for Equity throughout the year as the

union sought to defend Equity members' exclusive rights. The publication of the European Commission's White Paper on copyright was expected throughout the year but publication was delayed. A move away from the rights of creators towards the rights of consumers was anticipated.

Throughout the year Equity continued to lobby on the new proposals on private copying which allow the private copying of content that has been legally purchased onto any device for personal use without providing any form of compensation to rights holders. These proposals were given legislative effect by the Copyright and Rights in Performances (Personal Copies for Private Use) Regulations 2014. A welcome development was the Joint Committee on Statutory Instruments' Third Report which alerted Parliament to the possibility that the Regulations in their draft form were unlawful because they did not provide for fair compensation which is a legal requirement at EU law. Towards the end of the year organisations representing rights holders submitted an application for a judicial review of the Regulations.

General Secretary Christine Payne continued in her role as Chair of the Creative Coalition Campaign (CCC). At the beginning of the year Christine delivered a short presentation at an event organised by the CCC in association with Paramount Pictures and the British Film Commission on the work of the CCC and its new petition on the importance of respecting copyright online. The event was attended by around 70 people including a number of policy makers, political advisors, Peers and MPs, including Mike Weatherley MP (Intellectual Property advisor to the Prime Minister). Throughout the year Equity continued to work in partnership with the CCC on VCAP. VCAP was designed as an educational programme which brings together content creators and ISPs to increase awareness and support the growth of legal digital entertainment services, thereby reducing online copyright infringement (illegal downloading). This work came to fruition in July 2014 when Creative Content UK was launched. Creative Content UK is a unique partnership between the UK's creative industries, the four major Internet Service Providers and the Government to tackle online copyright infringement. Equity's involvement in and support for VCAP and Creative Content UK enables to the union to play a central role in fight against online copyright infringement.

#### **Low Pay No Pay**

Equity raised issues relating to low and no pay across its campaigning and lobbying work throughout the year. This issue was a central tenant of Equity's response to the Culture, Media and Sport Committee's consultation on the work of ACE and also the union's response to the independent review to the Labour Party on the Creative Industries and the Digital Economy. In its response to the Theatre Tax Relief consultation Equity also outlined how it is absolutely imperative that Theatre Tax Relief is utilized as a mechanism to tackle the growing culture of low pay and no pay that poses so serious a threat to the ability of performers and creative workers, particularly younger workers and those from less privileged backgrounds, to earn a living and sustain careers in the arts. Low Pay No Pay as an issue Equity took to the 2014 TUC Congress and raised through the work of the Performers' Alliance APPG. During the year Equity's newly appointed Low Pay No Pay Organiser began work on the campaign Professionally Made Professionally Paid which will be one of Equity's high profile campaigns in 2015.

#### **Licensing**

The draft Legislative Reform (Entertainment Licensing) Order 2014 was laid before Parliament. The order enables businesses and performers to benefit from the conditional deregulation of live music entertainment by increasing the audience size limit to 500. This reform informed the development of Equity's high profile Live Entertainment Works! campaign which was launched towards the end of the year and which encourages Equity members to approach local venues to urge them to support live entertainment.

#### **Other activities**

Equity continued to lobby on the implications of welfare reform and the introduction of Universal Credit for Equity members and the entertainment industry. This issue was raised with John Woodward who lead the independent review for the Labour Party of policy options for the UK's creative economy. It was also raised with Shadow Minister for Culture, Media and Sport Helen Thomas MP and with the Shadow Secretary of State for Culture, Media and Sport Harriet Harman MP.

Equity raised issues of concern through the union's involvement in Unions21 and Equity supported the TUC's anti-austerity campaigns by organizing members to take part in the TUC's A Better Way demonstration in York in March and organizing members to support the TUC's national march and rally Britain Needs a Pay Rise in July. Over fifty Equity members and Equity staff also took part in the TUC's Stand up to Racism and Fascism demonstration in London which was called to coincide with UN Anti-Racism Day.

Equity also attended an International Labour Organisation's (ILO) Global Dialogue Forum (GDF) on Employment

Relationships in the Media and Culture Sector in Geneva in May. The ILO is an agency of the United Nations and an inter-governmental organisation that acts as a guardian of a number of international conventions safeguarding labour rights. This meeting had been convened to address issues arising in respect of employment status within the sector and provided an important opportunity to engage through FIA with employers and governments on matters relating to employment status. It was the first GDF on sectoral issues in the labour market for ten years.

## D. MARKETING AND COMMUNICATION

### Job Information Service

Acting Male:	435
Acting Female:	429
Dance Male:	190
Dance Female:	110
Singing:	181
Variety:	47
Non-Performing:	109
Total:	1501

#### JOB PROVIDERS

Casting Directors: Debbie O' Brien: Sister Act and South Pacific at Kilworth House, A Midsummer Song, The BFG, Beauty and the Beast at New Wolsey Theatre, Only A Day at the Belgrade Theatre. Pippa Ailion: Wicked, West End & UK tour, The Book of Mormon, The Lion King, West End.

Producers: Ambassador Theatre Group, Blue Man Group (Stage), Cameron Mackintosh Ltd, AIDA Entertainment.

Theatre Companies & Regional Theatres: The Dukes, Lancaster, Chichester Festival Theatre, National Theatre Productions, Theatre Royal Plymouth, The Theatre, Chipping Norton, West Yorkshire Playhouse, Oldham Coliseum Theatre, New Wolsey Theatre, Octagon Theatre Bolton, The New Vic, The Lyceum Theatre, Birmingham Repertory Theatre, Theatre Royal Winchester, Watermill Theatre, Queen's Theatre Hornchurch, Northern Stage, The Royal Exchange Theatre, York Theatre Royal, Headlong Theatre, Mercury Theatre, Dundee Rep, Pitlochry Festival Theatre.

Theatre in Education: Blunderbus Theatre Company, Oily Cart, Theatre Sans Frontieres, Kinetic Theatre, Loudmouth Education & Training, Blah Blah Blah, The Comedy School, Birmingham Stage Company, Konflux Theatre in Education, Tell Tale Hearts, The Unicorn Theatre, Sixth Sense Theatre for Young People, Half Moon Theatre, Chain Reaction Theatre Company, Haringey Shed.

Overseas Theatre Companies: White Horse Theatre, The English Theatre of Hamburg.

Universities, Schools, Colleges, Higher/Further Education: The King's School Canterbury, Eton College, Magdalen College School, Bryanstone, The Lady Eleanor Holles School, Richmond Adult Community College, Bedales School, Cheltenham Ladies' College, Blackpool & the Fylde College.

Drama & Performing Arts Training: Royal Central School of Speech and Drama, Mountview, Royal Academy of Dramatic Art, The Anna Fiorentini School, London Academy of Music and Dramatic Art, Bristol Old Vic Theatre School, LIPA, East 15 Acting School, the Royal Conservatoire of Scotland.

Weekend Performing Arts Schools & Youth Theatres: Theatretrain, Mainstream Theatre Arts, Pauline Quirke Academy of Performing Arts, Stagecoach Theatre Arts, Razzamataz Theatre Schools, Helen O' Grady, Perform.

Roleplay & Events: EdComs, The Medieval Banquet.

Opera Companies: Scottish Opera, Opera North.

Entertainment/Attractions/Holiday Parks: Siblu, Alton Towers Resort, Blackpool Tower, Disney Creative

Entertainment, Butlins, Moulin Rouge, Bourne Leisure, Universal Studios Japan, Thorpe Park Resort.

Cruise Entertainment: AIDA Entertainment, Royal Caribbean International.

Arts, Community & Cultural Organisations & Museums: The Shakespeare Birthplace Trust, Tudor World, Roald Dahl Museum and Story Centre, Them Wifies, Eden Court, Discover Children's Story Centre, artsdepot, The Spark Arts, Horsecross Arts.

Dance Companies & Dance Training: National Dance Company Wales, Rambert, Jasmin Vardimon Company, Scottish Ballet, Dance City, DV8 Physical Theatre, Trinity Laban, Blue Boy Entertainment, Shobana Jeyasingh Dance, Northern School of Contemporary Dance, balletLorent, Northern Ballet, The Royal Ballet School, Green Candle Dance Company, The Language of Dance Trust, English National Ballet, BalletBoyz, Scottish Dance Theatre, Balbir Singh Dance Company.

Circus Arts: Gandini Juggling, Swamp Circus Trust, CircusMASH.

### Events

In 2014 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; Keeping It Live Showcases; Launch!; Leicester Comedy Festival; London Fashion Weeks; Move it ; National Student Drama Festival; Perform; Performers' Alliance Parliamentary Reception; Showzam; Spark Children's Arts Festival; Surviving Actors; Various student showcases.

Following on from our Creating without Conflict conference on bullying in the entertainment industry we have worked closely with other entertainment industry unions to produce a guide for members which is available on the Equity website at <http://bit.ly/1BJonHq> More work will be undertaken in 2015 on this issue.

We also ran a range of Equity events during the year. These included the prestigious Clarence Derwent Awards; the annual Equity Deputy Network Tea, the presentation of our annual Student and Young Member Bursaries; a series of joint brunches with the Stage Management Association and our second event with members based in and around Los Angeles. Another event that is now an annual fixture was our Open House Day in collaboration with the Actors Centre involving free workshops and CV advice which proved to be a successful way of engaging with members and introducing potential members to both organisations.

### Website and Social Media

([www.equity.org.uk](http://www.equity.org.uk)) and Social Media ([www.facebook.com](http://www.facebook.com), [www.twitter.com](http://www.twitter.com) etc). The website continued to develop in 2014 with the planning of updates concerning the search function, the campaign landing page and making the website design responsive (appearing more user-friendly on mobile phones, tablets etc). These updates will roll out in 2015. The joining and re-joining Equity features continue to get a lot of traffic and more members have added themselves to the online directories. Social media activity under the banner EquityUK became even more active with well over 16,000 people using our Facebook page and more than 38k followers (which includes journalists, news organisations, arts organisations as well as members) on Twitter. The independent organisation Infobob rated Equity 6th in social media influence out of 49 TUC affiliates. Other Equity Twitter accounts include @equity\_events @EquityLPNP and @LiveEntWorks

### Training

During 2014 some of our activist training included an induction day for members newly elected to Council, sessions on branch development around the country; a workshop for Branch Treasurers and one for Branch Chairs. Throughout 2014 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](http://www.equity.org.uk/jobs-career). The advisors also contributed to some of our outreach work by delivering workshops and one-to-one advice at events. All three are Equity members who continue to work as performers and who have been trained to the national gold standard for delivering Information, Advice and Guidance. Our joint Federation of Entertainment Unions (FEU) free workshops and resources continued to be

very successful 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 online resources also grew with new online e-courses and lots of materials all available as part of [www.feutrainning.org](http://www.feutrainning.org). 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. 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](http://www.cultcymru.org). In Scotland we ran various workshops during the Equity@ Edinburgh along with a daily Drop-in Advice Zone for people to raise issues or problems they were experiencing or to find out more general information. Equity officials were panellists at sessions organised by the Fringe and participated the Fringe Fair sessions. We also set up for the first time the Sanctuary to provide a calm, quiet space within the Fringe. This is part of our ongoing work with the Stage and Spotlight on mental well-being and a lot more will be coming from the Arts & Minds project in 2015.

### 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. A guide to Equity's insurance was update and re-issued. The magazine was published four times a year instead of three, one magazine replacing the Review of the Year publication. The magazine and website were highly commended at the TUC Awards 2014.

### E. Recruitment and retention

Our total declared membership figures are up 2.75% compared to 2013, to a new record high of 39,247, a growth of 1050 on the previous year. Even more importantly, paying members are up 3.17% on 2013, by 1149. This is a tremendous credit to the hard work of our all activists and staff last year. New member and rejoin figures were slightly disappointing, down 2% and 3% respectively on 2013, although without a significant recruitment campaign last year still respectable. Even so, within the new member figures there some good news; actor recruitment is up 3.6%, with good figures across recorded media and boosts in theatre house agreements, fringe and live performance guidelines. Dancers and stage management more or less held their own, down by a sole recruit a piece, and with particularly good figures for dancers in live performance guidelines and ballet. Singers continue to disappoint, and there was a noticeable drop in variety recruitment, despite a significant boost in circus recruitment. Walk ons are also up significantly on 2013, but still behind previous years, and graduate figures whilst down on 2013 caught up towards the end of the year to finish with a second best figure for the last 5 years. All regions and nations saw growth in 2014, although growth in London (marginally and despite having the largest growth in numbers), Northern England and the Midlands (significantly) was behind the national average. Overall the picture is of a union on the ascent in 2014.

### F. Clarence Derwent Awards

This 2014 winners of the Clarence Derwent awards are Charles Edwards for the role of Charles Marsden in Strange Interlude at the National and June Watson for her portrayal of two roles: Mammy in the Cripple of Inishmaan (at Noel Coward Theatre) and Nanny in Before the Party (Almeida).

## CHAPTER 2:

# INDUSTRIAL & ORGANISING

Equity's industrial and organising work in 2014 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 two Heads of Department in Live Performance and Recorded Media, Hilary Hadley and John Barclay, officials, Officers and activists.

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

- Financial Stability
- Increased membership.
  - Protect and develop other income sources.
  - Control spending.

#### Industrial Organising

- Industrial campaigning and negotiation around agreements.
- Increasing member engagement and improving density of membership.
- Capacity building, developing Deputies and growing industrial strength.

#### Recruitment & Retention

- workplace visits.
- member get member initiatives.
- Branch initiatives.

#### Equalities

- Development of an overarching equality strategy for Union organising.
- Increasing awareness of and engagement with equality issues within the membership.
- Addressing under representation within the industry.

#### Campaigning

- My Theatre Matters.
- Low Pay & No Pay.
- Broadcasting in the Nations and Regions.

#### Increasing Participation

- Reaching young members.
- Reaching ethnic minority members.
- Improving democratic engagement.

#### Improving Communications

- National voice for performers.
- Continue to develop magazine, social media and website.
- Aim for high quality interpersonal communications.

#### Maintaining High Quality Services

- Industrial case work.
- Legal protection.
- Insurances.

#### Increasing International Solidarity

- FIA.
- Increasing our international campaigning.
- UK / Ireland Action Group.



**Staff Development**

- New appraisal system ensuring staff are better equipped to realise objectives.
- On the job training.
- External training.

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 by over a thousand for another year, by increasing subscription income by over 7% and 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.

The BBC Agreement in particular was modernised, consolidated and signed off, ensuring that a single document containing all rates, terms and conditions now exists.

Claims were lodged with managers in the West end and Commercial Theatre and negotiations commenced.

A Low Pay / No Pay Organiser was appointed for the first time, tasked with ensuring that Union Agreements were extended across the Fringe sector and that members engaged as workers and not paid the National Minimum Wage would be supported in seeking to recover their wages.

'My Theatre Matters' continued as a joint campaign between Equity, UK Theatre and The Stage highlighting the importance of government funding to live performance organisations.

'Live Entertainment Works' was launched as a campaign highlighting to pubs and clubs the importance of live acts to building a successful venue.

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

Twenty campaigners from General and Variety Branches received training from officials on techniques to improve engagement and efficiency in campaigns.

Members in Northern Ireland campaigned successfully to lift the ban by Newtownabbey Council on the Reduced Shakespeare Company's 'The Bible'.

Activists in Bristol campaigned successfully to reverse a £100,000 cut to the local Council arts budget.

Brighton and Sussex Branch members continued their campaign to save the Brighton Hippodrome.

Equity as a progressive organising and campaigning Union continues to grow, continues to develop its financial stability and continues to reform its structures through, for example, the review of the new Committee structure and the amendments made. 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  
Assistant General Secretary  
Industrial and Organising  
EQUITY

**CHAPTER 3:****LIVE PERFORMANCE****A. GENERAL****i. Theatre Fight Directors**

Theatre Fight Directors Agreement. A deal was concluded for the Fight Directors Agreement for the period 2013-6. It was settled on a 2.2% increase, rounded up to the nearest £1 – delivering a nearer 3% increase in real terms.

The Working Party for these negotiations was the Fight Directors Working Party listed below (2012-4).

Andrew Ashenden – Chair, Renny Krupinski/Kate Waters – in run-off vote for vice-chair, result due January 2013,

Philip d'Orleans – Minutes Secretary

Members of the Working Party 2014-6

Andrew Ashenden – Chair, Philip Stafford – Vice-Chair, Paul Benzing – Minutes Secretary

**ii. Overseas Touring**

A new Agreement was made with the TMA from April 2014 which included agreed per diems for a number of locations overseas as follows:

UK Theatre Equity Overseas Touring Effective 24 April 2014 - 5 April 2015

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

	Per Diem	Accommodation only provided - 90% per diem due	Accommodation & breakfast provided - 75% per diem due
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\$)	140	126	105
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 2013

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

The Agreement will be reviewed in April 2014.

## B. LONDON THEATRE

### i. West End Theatre Agreement

The current West End Theatre Agreement is a two year Agreement which ends on 5 April 2015.

It delivered a 2% increase in the minimum rates from April 2014 which results in the following:

#### Category A

ASM/Performer £633.40

DSM £684.40

SM £735.40

#### Category B

ASM/Performer £575.81

DSM £626.81

SM £677.81

#### Category C

ASM/Performer £518.23

DSM £569.23

SM £620.23

Sunday performance payment £57.58

In order to formulate a claim for a new Agreement to take effect in April 2015 we surveyed our west end members to see what changes they wanted. We had a good response rate and the results, together with the views of the West End Deputies Committee and of PMA agents formed the basis of our claim which was submitted to SOLT in July 2014. A working party was formed from the Stage Committee, the West End Deputies Committee and staff which will be taking forward the negotiations into 2015. We had one meeting with the SOLT managers in October 2014 and a preliminary offer to settle was received in December. Negotiations continue.

### ii. West End Choreographers' Agreement

The revised minimum fees effective from 1 April 2014 until 5 April 2015 are as follows. They represent a 2.5% increase with further 2.5% increases agreed for each of the subsequent 3 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	£4,401	£4,210	£3,828
17.1.2 Rehearsal Period over 5 wks	£882	£843	£766
17.1.3 Weekly Royalty	£185	£167	£153

##### 17.2 Choreography and/or Musical Staging for Plays

17.2.1 Preparation Fee	£2,574	£2,461	£2,239
17.2.2 3½ hour session	£150	£142	£130
17.2.3 Weekly Royalty	£91	£87	£79

##### 17.3 A small amount of Choreography / Musical Staging

£130 per 3½ hour session

##### Assistant Choreographer – Daily Rate

£136

The new SOLT Agreement also includes revisions and updating of the copyright provisions, including EPKS and promotional activity in line with all the other Creative team agreements.

### iii. West End Directors' Agreement

The revised minimum fees effective from 1 April 2014 until 5 April 2015 are as follows. They represent a 2.5% increase and a further 2.5% increase has been agreed for the life of the new Agreement for each of the subsequent 3 years 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 B. MINIMUM FEES From 1 August 2014 until 5 April 2015

Category A £4,409

Category B £3,834

Category C £3,485

### iv. Shakespeare's Globe

This house agreement is negotiated annually and we achieved a 6% increase in the minimum rates in 2014. This resulted in the following rates for 2014:

Main house

Rehearsal rate £541

Minimum performance rate £610

Standard performance rate £673

Stage management assistant £610

Stage management Deputy £652

Senior stage management £707

Touring	
Performers Touring rate	£477
Stage management Touring rate	£615

In addition, the Globe employed a significantly higher number of actors and stage managers in 2014 than they did in either 2013 or 2012 eg Summer season actors and stage managers in 2012 – 125, in 2013 – 157, in 2014 – 239.

We negotiated a minimum rate for productions in the new Sam Wanamaker Playhouse (332 seats) at the Globe which are as follows:

Rehearsal rate	£460
Performance rate	£510
Assistant stage manager	£510
Deputy stage manager	£552
Stage manager	£604

#### v. Disney Theatrical Productions Limited

The house agreement that we have with Disney ran to October 2014. Together with the Equity Deputies, Darcel Frederick, Joanna Francis, Gemma Bourne, Stephanie Laughlin and John Hicks, we negotiated a new three year agreement. This delivered an increase of 5% from October 2014 giving the following new rates in addition to other beneficial changes to terms and conditions:

Rehearsal salary	£689
Performance salary	£689 plus £62.64 for Sunday performance
ASM	£689 plus £62.64 for Sunday performance
DSM	£787.78 plus £62.64 for Sunday performance
SM	£882.30 plus £62.64 for Sunday performance
Dance captain	£165.83
Swing	£82.90
Understudy obligation	£33.15
Understudy performance	£33.15

### C. COMMERCIAL AND SUBSIDISED THEATRE

#### Commercial Theatre Agreement for Performers and Stage Managers

At the beginning of 2014, the Theatrical Management Association (TMA) re-named itself 'UK Theatre'. The difference in the name of the agreements accommodates this administrative change.

The Commercial Theatre Agreement was due for renegotiation in 2014, with a settlement hopefully concluded by April 2015.

A working party was formed from the Stage Committee and also incorporated a number of deputies from recent touring shows. Their names are listed below.

Members were surveyed through the summer, which was in excess of 1,300 names in total, just over ¼ of those were performers. This amounts to all members who had worked on the Commercial Theatre Agreement since April 2012 when it was last negotiated.

The responses were compiled by the working party into a claim, which was passed at the September Stage Committee meeting and approved as being in line with union policy at the October Council meeting.

Meetings are scheduled with UK Theatre Management for February and March 2015. No counter-claim or response has been received by time of writing (January 2015).

Commercial Theatre Working Party

Ian Barritt	Stage Committee Chair
Hywel Morgan	Stage Committee Vice-Chair
Jackie Clune	Stage Committee
Peter Forbes	Stage Committee
Jessica Sherman	Stage Committee
Marilyn Cutts	Stage Committee
David Horovitch	Stage Committee

Leon Kay	Deputy
Wayne Fitzsimmons	Deputy
Robert Dalton	Deputy
Lori Barker	Deputy
Graeme Reid	Stage Management Committee

#### Commercial Theatre Rates

The minimum weekly salaries currently being paid (from 31st March 2014 – 29th March 2015), are as follows:

MINIMUM WEEKLY PAYMENTS	
Performers	£
<b>Minimum Salary</b>	
• MRSL Grade 1 & 2 Theatres	£400.00
• MRSL Grade 3 Theatres	£386.00
<b>MRS� Grades</b>	
• MRSL Grade 1 Theatres	£480.00
• MRSL Grade 2 Theatres	£422.00
• MRSL Grade 3 Theatres	£392.00
<b>Stage Management</b>	
ASM Grade 1, 2 and 3 Theatres	£376.00
DSM Grade 1 Theatres	£429.00
Grade 2 Theatres	£393.00
Grade 3 Theatres	£381.00
SM Grade 1 Theatres	£480.00
Grade 2 Theatres	£422.00
Grade 3 Theatres	£392.00
CSM Grade 1 Theatres	£519.00
Grade 2 Theatres	£457.00
Grade 3 Theatres	£427.00

Sunday Performance Payments	
• One show	£54.00
• Two shows	£108.00
<b>Subsistence &amp; Travel</b>	
• Relocation Allowance *	£152.00*
• Commuting Allowance *	£132.00*
• Touring Allowance *	£214.00*
• Daily Touring Allowance*	£35.27*
• Out of pocket expenses* / Meal allowance	£11.36*
• Mileage Allowance	£0.44

#### Subsidised Repertory Agreement for Performers and Stage Managers

No negotiations were scheduled for this Agreement in 2014. However, owing to the changes in the National Insurance regime, a number of proposals were put to UK Theatre in order to attempt to ensure that the benefits of the NI change to management were reasonably and proportionately shared.

The requests were a confirmation of the negotiated underpinning of all terms in the agreement irrespective of NI status, an increase in pension contributions to the levels required in Commercial Theatre (2.5% and 5% from artist and manager respectively), and the bringing forward of the final year's rates by twelve months. With the exception of the first item, the proposals were rejected, and a large letter-writing campaign followed to express discontent.

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.

Following the Agreement of 2010, the following minima apply from 7th April 2014- 5th April 2015:

<b>MINIMUM WEEKLY PAYMENTS</b>	
<b>Performers</b>	<b>£</b>
<b>Minimum Salary</b>	
• MRS� Grade 1 & 2 Theatres	£400.00
• MRS� Grade 3 Theatres	£386.00
<b>MRS� Grades</b>	
• MRS� Grade 1 Theatres	£480.00
• MRS� Grade 2 Theatres	£422.00
• MRS� Grade 3 Theatres	£392.00
<b>Stage Management</b>	
ASM Grade 1, 2 and 3 Theatres	£376.00
DSM Grade 1 Theatres	£429.00
Grade 2 Theatres	£393.00
Grade 3 Theatres	£381.00
SM Grade 1 Theatres	£480.00
Grade 2 Theatres	£422.00
Grade 3 Theatres	£392.00
CSM Grade 1 Theatres	£519.00
Grade 2 Theatres	£457.00
Grade 3 Theatres	£427.00

<b>Sunday Performance Payments</b>	
• <b>One show</b>	£54.00
• <b>Two shows</b>	£108.00
<b>Subsistence &amp; Travel</b>	
• <b>Relocation Allowance *</b>	£152.00*
• <b>Commuting Allowance *</b>	£132.00*
• Touring Allowance *	£214.00*
• Daily Touring Allowance*	£35.27*
• Out of pocket expenses* / Meal allowance	£11.36*
• Mileage Allowance	£0.44

Please note that the asterisked rates given above \* (Subsistence & Touring Allowances) increased from 7 April 2014 by the RPI rate published in March 2014.

<b>OTHER PAYMENTS</b>	
<b>Understudy</b>	
• Responsibility payment per week	£18.16
• Additional roles	£6.23
<b>Understudy Performance payment</b>	
• Leading	£22.13
• Other	£13.42
<b>Flying</b>	£36.91
<b>Stage Management extra services</b>	£93.43
<b>Stage Management in costume</b>	£5.57
<b>Head Boy/Girl</b>	£27.48
<b>Hire of Musical Instrument</b>	
Payment for use of 1 <sup>st</sup> & 2 <sup>nd</sup> instrument:	
• 1 <sup>st</sup> instrument	£10.84
• to include 2 <sup>nd</sup> instrument	£21.62
Use of 3 <sup>rd</sup> and each successive instrument(s)	£5.42

## Theatre Choreographers Agreement

Following negotiations a new Agreement was made to increase the rates by 2% in Subsidised Theatre and 2.5% in commercial theatre each year up until April 2018. 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 productions

Rates were increased from April 2014 as follows:

	DESCRIPTION	£
Minimum fees:	Commercial Theatre	
	Tours and Seasons	£1,275
	Lower Minimum/Commercial Repertory	£685
	Subsidised Repertory	
Additional weeks:	MRS� 1	£1254
	MRS� 2	£1098
	MRS� 3	£1011
	Commercial Theatre	
	Tours and Seasons	£436
	Exceptional minimum	£287
Daily engagements:	Subsidised Repertory	
	MRS� 1	£502
	MRS� 2	£439
	MRS� 3	£405
	Tours and Seasons/MRS� 1 and 2	£197
	MRS� 3	£150
Additional days:	Exceptional minimum	£114
	Tours and Seasons/MRS� 1 and MRS� 2	£133
	MRS� 3	£120
	Lower Minimum/Commercial Repertory	£85

## UK Theatre/Equity/Bectu Designer's Agreement

Following negotiations a new four year Agreement was concluded with financial uplifts of 2% for Subsidised and 2.5% for commercial commencing April 2014 and subsisting for a further three years until April 2018. The new Agreement includes modernisation of the promotion and publicity clauses.

### RESIDENT DESIGNERS

Effective 7 April 2014 - 5 April 2015

Current Rates can be downloaded here or viewed below.

Head of Design

MRS� 1 £469.89

MRS� 2 £456.65

MRS� 3 £414.76

Resident Designer

MRS� 1 £435.96

MRS� 2 £421.64

MRS� 3 £382.22

Assistant Designer

£357.05

### LIGHTING DESIGNERS

Effective 3 November 2014 - 5 April 2015

Current Rates can be downloaded here or viewed below.

RSC / RNT

Full £2,835

Small £1,418

Subsidised Theatre	
MRSL 1	£1,326
Tour	£1,848
Studio / Workshop	£635
MRSL 2 / 3	£724
Studio / Workshop	£577
Commercial Theatre	
Higher Minimum Tour / Season / Musical	£2,140
Straight Play	£1,194
Exceptional Minimum Tour / Season / Commercial Rep	£572
Opera A (ROH, ENO)	
Full	£3,308
1 Act and Small-scale tours	£1,515
Opera B (SO, WNO, Opera North, GTO)	
Full	£1,889
One Act	£859
Small-scale tours	£941
Opera C	
Full	£946
One Act	£521
Ballet A (RB, BRB, ENB)	
Full	£1,889
One Act	£859
Small-scale tours	£941
Ballet B (Rambert, NB, SB)	
Full	£1,651
One Act	£645
Small-scale tours	£872
Ballet C	
Full	£829
One Act	£521
SET AND COSTUME DESIGNERS	
Effective 3 November 2014 - 5 April 2015	
RSC / RNT	
Full	£6,185
Small	£3,711
Subsidised Theatre	
MRSL 1	£3,553
Tour	
Studio / Workshop	£1,511
MRSL 2 / 3	£2,603
Studio / Workshop	£1,254
Commercial Theatre	
Higher Minimum Tour / Season / Musical	£3,387
Straight Play	£2,723
Exceptional Minimum Tour / Season / Commercial Rep	£1,465
Opera A (ROH, ENO)	
Full	£6,799

1 Act and Small-scale tours	£3,162
Opera B (SO, WNO, Opera North, GTO)	
Full	£4,946
One Act	£2,105
Small-scale tours	£2,317
Opera C	
Full	£2,327
One Act	£1,058
Ballet A (RB, BRB, ENB)	
Full	£6,185
One Act	£1,978
Small-scale tours	£2,317
Ballet B (Rambert, NB, SB)	
Full	£3,175
One Act	£1,159
Small-scale tours	£2,317
Ballet C	
Full	£2,327
One Act	£464

### UK Theatre/Equity Directors Agreement

Following negotiations a new four year Agreement was concluded with financial uplifts of 2% for Subsidised and 2.5% for commercial commencing April 2014 and subsisting for a further three years until April 2018. The new Agreement includes modernisation of the promotion and publicity clauses.

COMMERCIAL TOURS & SEASONS	Director's Fee	Weekly Fee	Daily Fee
<b>Exceptional Minimum</b>			
Short run	£1,725.5 2		
Long run	£2,588.2 7		
<b>Normal Minimum</b>			
Short run	£2,300.3 1		
Long run	£3,833.8 4		
<b>Minimum Weekly Fees</b>			
Exceptional Minimum (short run)		£345.11	£57.51
Normal minimum (short run)		£460.06	

SUBSIDISED REPERTORY	Director's Fee	Weekly Fee	Daily Fee
<b>Freelance Directors</b>			
• MRSL Grade 1	£2,990.43	Any week/s over 4 wks are payable at 20% of Directors Fee	Daily Fee is 1/6 <sup>th</sup> of Weekly Fee
MRSL Grade 2	£2,611.86		
MRSL Grade 3	£2,463.35		
<b>Artistic Directors</b>			
MRSL Grade 1		£683.86	
MRSL Grade 2 /3		£607.44	
<b>Resident Directors</b>			
MRSL Grade 1		£567.02	
MRSL Grade 2		£521.25	
MRSL Grade 3		£483.36	
Assistant Directors (all grades)		£417.18	
<b>COMMERCIAL REPERTORY</b>			
<b>Freelance</b>	£2,281.35		
Exceptional minimum		£423.69	
Normal minimum		£508.43	

## D. ROYAL NATIONAL THEATRE

Each production elected a Deputy throughout 2014 following visits in the rehearsal periods. A claim was submitted for 10% following the move of Performers from Class 1 NI to Class 2.

It was agreed that as the NT were operating a fourth auditorium for an additional three year period and thereby engaging significantly more actors that a rate close to a 3% increase was acceptable.

There was also a consultation on a move away from weekly pay to fortnightly, but this was not agreed and was withdrawn.

### Actors

The rates from April 2014 were agreed as follows:

Minimum basic	£440
Minimum performance fee	£26

Minimum rehearsal salary	£456
Maximum basic	£907.80
Maximum rehearsal salary	£874
Maximum performance fee	£104.76
Equity Pension scheme	
Employer's contribution	4.5% of total weekly salary
Employee's Contribution	3.5% of total weekly salary
Sunday performances are 15% of basic salary plus £40	

The NT Live Agreement continues to work well and is popular with both performers and their Agents with recordings for cinema taking place, with royalties being paid to actors on some productions.

Due to minor changes in the agreement allowing for repeat showings encore showings and an extended window, more of the titles are achieving recoupment and royalties being paid to the performers, and the NT Live project overall has now moved into profit with reduced subsidy from the National.

For NT Live productions of NT productions the split is 60/40 of profits to the performers, creative team and writer, and of NT Live productions on non NT productions the split is 50/50.

### Stage Management

Shane Thom and Ben Donoghue remained as Deputies for the group. The group accepted a 2% pay increase.

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

Senior Stage Manager	£43,404.60
Stage Manager	£42,323.40
Senior Deputy Stage Manager	£39,482.88
Deputy Stage Manager	£38,469.24
Senior Assistant Stage Manager	£35,832.96
Assistant Stage Manager	£34,345.32

Staff engaged on a 40 hour week are paid proportional salaries to the above based on the hourly rate, for example ASM, £31,223.04

## House Agreements

### Disney Touring Agreement

The Disney Touring Agreement was renegotiated in order to see the tour of the Lion King through to completion in the summer of 2015, where it will end in Basel, Switzerland.

A touring addendum was agreed for the overseas leg (solely Basel, Switzerland), based on the standard UK Theatre/Equity touring provisions. A 5% pay award on all payments was achieved, with the exception of touring allowance which rose to £240 (6.067%).

### Late Calls

The management, except in extraordinary circumstances, should provide verbal notice to you as to who is covering who by 12pm on a matinee day, and 4pm on a non-matinee day. In return, absent artists should notify management by 11am and 3pm respectively to give them good notice.

### Sickness Leave

Additionally, it was agreed to limit sick leave to 24 days, which then drops to half pay for 12 days and then falls to statutory sick pay (a minimal amount) after that. This remains better than the industry standard.

## E. ROYAL SHAKESPEARE COMPANY

The negotiations for a new Agreement with the RSC were protracted as we were keen to achieve both a good increase in the minimum rates and a commuting allowance when productions are rehearsing or playing in London. The Equity deputies were very helpful and after a final ballot of members, we had overwhelming support for the new arrangement. We obtained a 2.625% increase in the minimum rates apart from the Stratford subsistence rate which increased by the CPI rate of 1.6%. Commuting allowances were introduced for London. The following rates apply from April 2014.

Minimum rates of weekly pay from Monday 1st April 2014 are as follows	2014/15
<b>Performer's Minimum Salary</b>	£419.74
<b>Stage Management Minimum Salaries</b>	
<b>Basic Rates</b>	
Assistant Stage Manager	£469.07
Deputy Stage Manager	£547.27
Stage Manager	£625.44
Company Stage Manager	£687.99
<b>Higher Rates</b>	
Assistant Stage Manager	£495.13
Deputy Stage Manager	£577.68
Stage Manager	£660.20
Company Stage Manager	£726.23
<b>Assistant Director Minimum Salaries</b>	
New starter	£490.74
Standard	£537.89
Additional experience	£565.19
<b>London Commuting Allowances</b>	
25-40 miles from London	£44.22
Between 40 and 55 miles from London (in place of Subsistence Allowance)	£121.00
<b>Subsistence Allowances</b>	
Stratford (over 25 miles)	£216.21
London – over 55 miles (first four weeks)	£353.72
London – over 55 miles (per week thereafter)	£283.28
<b>Touring Allowance</b>	
Weekly Rate	£449.75
Daily Rate	£64.25

## F. INDEPENDENT THEATRE ARTS (FORMERLY SMALL SCALE THEATRE)

### i. General

There was no re-negotiation of the Agreement in 2014.

However, with the agreement of the Stage Committee, the ITC was approached to agree pension provision for our members on the Agreement, in line with the rates of contribution on the Commercial Theatre Agreement, in order to future-proof the Agreement against auto-enrolment.

The ITC agreed in principle to the introduction of the Equity pension scheme, but proposed only the statutory minimum rates of contribution as per auto-enrolment. Negotiations are ongoing at the time of writing (January 2015).

This re-negotiation was on the basis of the unexpected changes in National Insurance. It was considered that such a resolution was better, mindful of the reliance of many ITC companies on project funding, with the release of the NI burden meaning that there was simply more such funding to go around, the size of bids necessarily reducing.

ITC Performers and Stage Management Rates (all from 31st March 2014)

Minimum Salary	£430.00
Relocation costs	
London companies	£112.00
Out of London companies	£ 91.20
Accommodation	
Own paying	£35.50
Accommodation Allowance (not own home)	£11.20
Weekly Touring Allowance	£271.50

Meal Allowances	
Overnight – breakfast provided	£15.75
Overnight – breakfast not provided	£ 22.50
Commuting costs threshold	£21.70

### Independent Theatre Rates of Pay 2014-5

Performers	
Rehearsal Salary	£514.50
Minimum Weekly	£514.50
Weekly Touring Allowance	£240.00

### COVERING RESPONSIBILITIES

For each role that you understudy (other than the first three if you have no performance responsibilities) you will receive the weekly sum below.

For each performance that you give as an understudy we will also pay you as follows (note there is no performance payment for swinging the Ensemble.)

U/S Additional Weekly	£19.10
U/S each Performance	£28.62
Flying per performance	£6.68
Dance Captain	£42.95
Swing obligation/Performance	£23.89
Ceiling Salary Overtime	£757.52
Stage Management	
SM	£735
DSM	£630
ASM	£525

ITC / Equity: Choreographers

Minimum Fee (incl. up to 2 weeks' rehearsal)	£1,735.00
Weekly Fee	£430.00
Daily Rate	£140.00
Session Rate (max. 3 hours)	£90.00

ITC / Equity Agreement for Directors

Director's Fee (full length play)	£1,404.00
Director's Fee (short length play)	£971.00
Weekly Exclusive Services Payment	£430.00
Artistic / Resident Directors	£522.00

ITC / Equity Agreement for Designers

Design fee	£2,351.00
Weekly fee for building set and other duties	£460.00

## G. OPERA

Agreement for Opera Singers

The minimum rate for Opera Singers remains at £371 up until March 2015. There is a commitment from the TMA to actively review all the rates from March 2015.

### (i) Guest Artists

Minimum rates under this Agreement have been increased by 3% but fixed until March 2015 as follows:

Rehearsal Salary	£315	per week
Session Fee	£71	three hour session
Performance Fee	£255	
Cover Fee	£ 89	
Cut off 2014	£1030.00	
Subsistence	£86.60	

### (ii) Opera and Ballet Stage Management

In line with the above, rates were increased by 3% but fixed until April 2015

ASM	£330
DSM	£352
SM	£384
CSM	£423
Subsistence	£ 86.60
In costume	£15.92
Dress allowance	£10.61

#### Agreement for Opera Directors 2006

An Agreement was made to update the rates by 3% fixed until April 2015

#### Royal Opera House/English National Opera

Main House	£9,590.06
Studio	£5,434.58

#### Glyndebourne, Scottish, Welsh National Opera,

Opera North - Main House	£6,777.76
Studio	£3, 885.91

All other companies	£6,777.76
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### (iii) Opera Singers Pension Scheme

There is nothing to add since the Annual Report of 2010 which stated that the money purchase scheme funds have transferred to Norwich Union with First Act administering the new Opera Singers Pension Scheme. The Royal Opera House and Opera North agreed to fund additionally the life cover element which will make the money purchase scheme more beneficial than the old scheme, and although the other Houses will not do this, the other members agreed to fund the contribution from their own contribution.

Equity continues to pay this in advance and recoup the money from the various Houses, so that the new Opera Singers Pension Scheme is now fully operative.

Legal and General are now administering the Final Salary section of the scheme, although there are still data transfer issues that need to be resolved before the Scheme can be wound up. The Trustees are awaiting one final meeting to sign all the papers and are frustrated that this has not yet occurred and Mercers have been contacted several times during the year to ask when this will take place. They had stated that this should be possible within 2014 but at the end of the year, the matter was still with their wind-up team and a meeting date not set. During 2014 further efforts were made to unblock the wind up and the data issue was identified.

Efforts have been made to trace all of the missing information on spouses, including advertising in the Equity Journal. L&General are awaiting the final letter from Mercer's advising them of any changes to the data so that any benefits can be recalculated.

### Opera and Ballet Touring Allowances

The rates have increased currently in line with RPI and the rates from 22nd December 2014 are as follows:

Weekly rate	£325.80
Single performance rate	£54.48

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

Weekly rate	£407.23
Single performance rate	£ 68.17

And by 33% for London	
Weekly rate:	£434.35
Single performance rate	£ 72.68

### (iv) English National Opera

#### a) Chorus

In March 2014 the Chorus submitted a 2% pay rise to start in April rather than the settlement date of August. The Chorus also claimed a change to the rehearsal fee for any Chorister undertaking a Chorus part. Negotiations did not happen so it was agreed to settle for 2% from August 1st and put the small claim on hold until they did. Negotiations did not take place during the year as the Company experienced great financial uncertainty with the Arts Council grant reduced by a third, and a new business plan put into place to increase revenue through various commercial means, the opening up of the building, the disposal of office space, and putting on musicals with a view to a further commercial life in the West End.

The Chorus Deputies for 2014 were David Campbell, Rebecca Stockland, Andrew Tinkler with Debbie Davison taking over from Rebecca. Thanks are recorded to them for all their work on behalf of the Chorus. The rates of pay are as follows:

#### CHORUS PAY FROM 1 AUGUST 2014 (increase of 2%)

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	£61.74 (2/3 £41.16)
Chorus	£38.59

Sunday Performance Fee	£220.00
Covers	£110.00

#### Extra Chorus

The rate increased by 2% to £97.66 plus holiday pay.

#### Stage Management

Alex Hayesmore continued as the Deputy for the Stage Management team. Rates increased by 2% as follows:

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 were increased by 2% from 1st August 2014.

Actors and Dancers	£350.00
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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.

### (i) Glyndebourne

#### a) Chorus

Due to the loss of Class 1NI, Glyndebourne have agreed that they will maintain equivalent benefits to those due by virtue of Class 1, eg maternity and paternity benefits.

The Chorus Deputies met the Management in July and November to discuss various issues and a pay claim put forward



for a two year settlement of £475 and £500. This claim was not met and the Chorus agreed to a 2% increase to bring the pay up until £459 for 2015.

Other issues raised and agreed were arbitration of push and pull payments by the Head of Stage Management when these were disputed, payment for chorus roles and cover roles when they fall outside the contract, coaching calls to be scheduled on working days, and overtime clarification in the Agreement. The Deputies were not prepared to agree to an inclusion of a statement that more than one opera may be rehearsed during a working session.

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

Extra Chorus

The session rate remained in line with the Chorus to £88.60 and will be increased by 2% in 2015.

b) Stage Management

Stage Management accepted a 2.0% offer and although they had put in a claim for additional payments for experienced Stage Managers were reminded of the long service awards that existed for all staff at Glyndebourne.

Deputy Stage Manager	£427.82
Assistant Stage Manager	£362.88
Stage Management Dress	£15.07

Appearance in costume rate was agreed for £25.37 per performance and £38.07 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 was frozen from 1st April 2013 and there were no salary increases during 2014-2015.

Stephen Briggs retired as Equity Chorus Deputy after many years' excellent service and was replaced by Jeremy Peaker who joined Sarah Estill.

Position	Weekly Rate	Per Annum
Stage Manager	£572.64	£29,777
Senior Deputy Stage Manager	£525.68	£27,335
Deputy Stage Manager	£499.03	£25,950
Assistant Stage Manager	£472.21	£24,555
Temporary Stage Manager	£543.08	£28,240
Temporary Deputy Stage Manager	£492.23	£25,596
Temporary Assistant Stage Manager	£427.02	£22,205

Lindsey Owen continued as deputy for stage management. Membership levels remain at or very close to 100% among the permanent chorus.

Rates – chorus

Salary	Vocal Maintenance
From 1 April 2013	
Level 1	£23,880
Level 2	£26,065
Level 3	£28,525
	£942.00
	"
	"

### Royal Opera House

a) General

The ROH received a 2.5% increase in Arts Council Grant for 14/15. Alex Beard continued as Chief Executive.

Chorus

The Chorus size remains at 48 and is working well.

The Chorus claimed an uncontroversial 3% pay increase and the understanding for there to be rehearsals written into the contract. An amendment was made to the Chorus Agreement concerning General Rehearsals and the break and the Chorus accepted a 2% pay increase.

The Chorus accepted an extension to the current Media Agreement and received an additional £200 plus the 2% increase

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

The annual salary for the Chorus from September 2014 is £40,076.64 plus £4,034.92 media supplement.

Extra Chorus

The new Agreement worked without difficulty and rates were increased in September 2014 by the percentage uplift agreed for the Chorus of 2% inclusive of holiday and media uplift.

Rehearsal Session	£120.06
Opera Performance Session	£144.06
1st Night Performance	£168.07

Concert rates are as follows:

Concert day payment	£160.72
Rehearsal rate	£80.35

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 agreed to a 2% pay increase from September 2014.

Rates are as follows:

Senior Stage Manager	£52,296.26
Stage Manager	£47,890.35
Deputy Stage Manager	£41,332.52
Assistant Stage Manager	£34,895.87

Adam Lawley remained as Deputy to the Stage Managers and thanks are recorded.

c) Actors and Dancers

A large financial increase was submitted for the Actors and Dancers, with particular emphasis on the Dancers given warm-ups and class have not been traditionally included in working hours when this would trigger overtime. Dancers in particular are unhappy with the low minimum weekly rates and campaigned around this issue with the help of the new Equity Freelance Dance Network. Negotiations were not concluded during the course of 2014, as although the ROH were prepared to offer an increase higher than 2% to the Actors and Dancers engaged in the Opera House, they wanted some changes to the Agreement in return that the Actors were reluctant to give. Negotiations are therefore on-going so the rates remain as current.

	£358.73
Minimum dance fee	£25.72

TV fee per recording £480.02

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 2% increase has been agreed. Actors in Ballet:

Rehearsal £63.75 per three hour session  
Performance £63.77

Separate Agreements apply for the recording for television or DVD purposes and a payment of £592.91 applies.

### Welsh National Opera

#### a) Chorus

The Chorus size remains at 40. A number of positions were, however, filled by short term contracted freelancers due to long-term illness and sabbaticals.

Negotiations for the 2013/14 and 2014/15 contract years were concluded in November 2014 after many months of wrangling. There were some small changes, but no real losses – the chorus' aim to reverse previous unpopular changes was not possible but they were able to stop them being extended. In financial terms the agreement was 1% at September 2013 and 1% at September 2014, with a further 5% uplift on Role and Cover rates backdated to September 2013. WNO also agreed to pay £275 for a basic media deal, excluding television, from September 2013.

Equity were able to resist significant changes to the pension arrangements, securing the continuation of the rates and the Opera Singers Pension scheme as the scheme of choice.

The rates from September 2014 to August 2015 are:-

Grade 1 – up to 2 years with WNO:	£26,034.16
Grade 2 – 2 – 4 years with WNO:	£26,661.98
Grade 3 – 4 – 8 years with WNO:	£26,975.59
Grade 4 – 8 – 10 years with WNO:	£27,288.64
Grade 5 – 10-15 years with WNO:	£27,602.84
Grade 6 – over 15 years with WNO:	£27,916.46

#### b) Extra Chorus

There continued to be no progress made on an Extra Chorus deal and the rates remained unchanged. Many were employed on short-term contracts in line with the Full Time Chorus for a large part of early 2014 due to the show and rehearsal pattern. There were issues with WNO not recognising Extra Choristers as self-employed and putting them all on PAYE. Despite Equity's efforts they continued to resist changing, leaving Equity to report them to the HMRC for a review of their contracts. We are still awaiting this review result – 12 months later!

#### c) Stage Management

There was not much negotiation possible on the SM agreement due to the nature of the previous changes. They agreed 1% from September 2013 and a further 1% rise from September 2014.

The team continues 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. This is unlikely to improve in the near future, and despite WNO opening discussions in late 2013 to look at reducing staffing levels during rehearsals this has been resisted and levels continue as before.

Stage Management rates from September 2014 were:-

DSM 6	£28,061.64
DSM 5	£27,510.45
DSM 4	£26,822.35
DSM 3	£26,134.24
DSM 2	£25,699.15
DSM 1	£25,004.23
ASM 5	£24,240.03
ASM 4	£23,633.87
ASM 3	£23,027.71

ASM 2 £22,421.54

ASM 1 £21,816.46

## H SINGERS

### Classical Public Concert Rates to June 2014.

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

For choruses of:

(a) 37 +	£127.00
(b) 25 to 36	£132.00
(c) 17 to 24	£137.00
(d) 11 to 16	£147.00
(e) small groups	£182.00

Overtime (per 15 minutes or part thereof) £18.50

Extra rehearsals (per 3 hour session or part thereof) £71.50

## I BALLET AND DANCE

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

The minimum weekly rate remained at £360 until April 2015.

#### (i) Dancer's Pension Scheme

The Equity Trustees for 2014 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. Sarah Bailey from the Arts Council was appointed as a Director of the Scheme but resigned as she was leaving the Arts Council. Christopher Nourse remained Chair of the Scheme. The Contributing Companies appointed a professional Independent Trustee from Pitmans Trustees Limited to help them. The Scheme Administrators are Xafinity. It was agreed that the Dancers Pension Scheme was suitable for auto enrolment and could be offered as a compliant scheme by the various companies contributing in to the Scheme save for the Royal Ballet. The Scheme therefore remains open to new entrants. A new Scheme booklet has been prepared for the dancers. Discussions took place during 2014 concerning changes that would be needed to the Scheme to ensure that it was legally compliant with all the changes to Statute and which would require unitising of the individual member's pension accounts rather than the declaration of a Scheme Bonus.

There are 990 members of the Scheme with 252 contributing members. The Scheme has net assets at 5th April 2014 of £38,995,601. A Bonus of 10% was declared in April.

#### (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 Paul Mead from the Equity Council being on the new Grants Committee The new Board structure separated governance and policy from the consideration of and award of grants. The Staff structure has been reorganised with a new role of Executive Director supported by a new Grants and Career Officer. 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. During 2014 DCD developed the long standing relationship with the Royal Ballet Benevolent Fund to support the retraining of Independent Dancers in the UK. The Trustees appointed a new Chair Zoe van Zwanenberg to replace outgoing Chair Tony Dyson who stood down in December 2014.

#### (iii) English National Ballet

##### a) Dancers

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

The Dancers elected Amber Hunt and James Forbat as Deputies with Anton Lutovkin elected to assist. Although the Company were unable to meet a consolidated increase of more than 1% ENB did manage to secure sponsorship to enable a bonus payment to be made to them. The Committee met three times with management during 2014 and discussed range of issues, including financing, tax and the HMRC sample of touring allowances, overseas touring

injuries, notice of casting, rehearsal schedule and the notice period required of dancers.

The Committee also discussed the financial situation of ENB and future plans. Thanks are recorded to all the Deputies and Committee members who worked hard for all the Dancers throughout the year.

Salaries were increased as follows by 1% from April 2014:

Principal	£45,834.04 (variable by negotiation)
First Soloist	£40,377.38
Soloist	£35,527.55
Junior Soloist	£32,181.49
First Artist	£31,634.56
Artist Yr 8	£29,839.52
Artist Yr 7	£29,543.52
Artist Yr 6	£29,270.34
Artist Yr 5	£29,041.18
Artist Yr 4	£27,765.44
Artist Yr 3	£26,534.80
Artist Yr 2	£25,615.52
Artist Yr 1	£24,033.83

b) Stage Management

Salaries increased by 1% from April:

Stage Manager £36,784.80

The Stage Manager Kerry Lewis is also the Equity Deputy

### Birmingham Royal Ballet 2014

The company has 8 deputies with representation across the grades from Principal to Corps.

Discussions had been ongoing in 2014 with BRB on Sunday performances and incorporate that into salary calculated at 12 hours double time. No further progress has been made as the Dancers have been reluctant to give up more weekend time without enhanced benefits.

The voluntary redundancy programme was implemented in 2014 with the loss of 3 senior dancers and replacement at Corps level thus maintaining the dancer strength at 60. The company faced a cut of £400K in grant aid over the 4 year period leading to the 2014/15 season. The company received £7.62 million from the Arts Council this year.

Despite the cut the Company increased pay by 1% in 2014 and rejected a management proposal to cut long service payments. Further talks on more Sunday performances (currently 8 at double time) were proposed as BRB thought further Sunday shows around Christmas could generate more income, and research was conducted at other U.K. ballet companies and with the M.U. Once the specific proposals were presented it was clear to the dancers that this would create an intense work pattern with two shows on a Sunday even with extra days off in the week in exchange for double time that created a health & safety risk and was financially detrimental so rejected.

Further discussions took place during 2014 on a recording agreement to allow up to 4 recordings per year for an enhanced salary. However previous proposals from BRB for recordings that took place when the terms proposed between BRB and television producers were poor, that had to be extensively restructured with the television producers to meet the Equity Agreements with broadcasters. The Dancers decided to continue with the status quo and allow The Deputies, together with the Equity official to negotiate the terms directly with the broadcaster for each production. This method allowed an agreement for a documentary of a new production "The King Dances" to be extensively filmed during rehearsals on terms in compliance with the Equity/BBC Agreement that produced more income per dancer than the entire package being proposed by BRB.

Pay had been frozen across the company for three years due to the grant cuts however an across the board 1% increase from April 2014 has been implemented.

1st & 2nd year corps	£22,146.55
3rd year corps	£23,973.34
4th year corps	£25,542.71
5th year corps	£27,368.39
First Artist	£29,990.41
Soloist	£35,724.64

First Soloist	£43,034.41
Principal	£46,949.75

### Northern Ballet Theatre

After savage funding cuts for 2012-15 from ACE and local authorities, Northern Ballet welcomed ACE's decision in July to increase by approximately 23% its' funding for 2015-18. This technical uplift took the form of Lottery funding and should be seen in the context of ACE's opera and ballet analysis. Over the three years from 2015/16 to 2017/18 Northern Ballet will receive £9,336,000, up from £7,563,117 from 2012/13 to 2014/15.

2014/15 saw a 2% increase on minimum pay after a similar increase in 2013/14 for dancers and Stage Management. There were larger increases for many dancers arising from progression through the company structure.

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

Northern Ballet continued a heavy touring schedule throughout the year and developed its mid-scale and children's ballet programme.

Rates (2014/15)	
Premier	£655.45
Leading Soloist	£613.84
Principal Character Artist	£500
First Soloists	£601.16
Soloists	£564.57
Coryphee	£525.30
Corp 5	£493
Corp 4	£467.40
Corp 3	£437.26
Corp 2	£412.82
Corp 1	£374.72

### Scottish Ballet

Pay rates

The 2014/15 salaries (inclusive of the pay rise) are:

Principal	£37,176
Soloist	£32,637
Coryphée	£28,660
Artist	£27,385
Stage Manager	£29,512
Deputy Stage Manager	£24,764

### Rambert Dance Company

Hannah Rudd and Dane Hurst remained as Deputies throughout 2014.

Following negotiations which lasted months a settlement was reached for a 2% increase:

Apprentice 1	£19,691.33
Apprentice 2	£20,569.15
Dancer 1	£27,481.31
Dancer 2	£30,992.60

Other agreed items:

Saturday rehearsals will not be called on a bank holiday weekend unless it is an absolute emergency

One Equity meeting with all the dancers will be scheduled in working hours in the first week back after the Summer break and four hourly meetings with the Deputies and Equity

An assurance given that when the gap between holiday and performances is short, full consideration will be given to the Rep to ensure that the performances are as easy as possible.

In the event that Rambert does better than expected in the financial year a bonus will be considered.

Thanks are recorded to Hannah and Dane for all their work on behalf of the Rambert dancers.

### Royal Ballet

Ryoichi Hirano and Romany Pajdak were elected as Equity Deputies for the company for the 2014/15 season. The dancers submitted a pay claim for 4% but accepted a rise from 1st September 2013 of 2%. They also accepted an additional

£200 for the extension to the current media agreement.

Other changes were negotiated and agreed:

All tea and lunch breaks will be mandatory

In the event of a live recording any preceding work on that day will finish by 5pm

When there is an evening performance on a Monday which has been preceded by a two performance Saturday the working day on the Monday will not start before 10.30am.

No rehearsals will be scheduled between the General and the First Night

The mid season break will be no later than the last week in January

Work for the RB studio programme is scheduled in the same way as performances on the main stage.

If a non Principal dancer is performing a Principal role on the Tuesday following a Sunday performance then studio rehearsals can be scheduled for that dancer on a Monday provided they have been taken out of the Sunday performance.

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

Current rates from September 2014 are as follows:

Principals	NA	
Char Principal	£51,398.88	£4,283.24
1st Soloist	£51,398.88	£4,283.24
Solist 9+ years	£49,932.20	£4,161.02
Soloist	£42,832.20	£3,569.35
1st Art 10+	£37,625.88	£3,135.49
1st Art 9th	£37,165.56	£3,097.13
1st Art 8th	£36,703.68	£3,058.64
1st Artist	£36,242.04	£3,020.17
8th Year	£33,935.64	£2,827.97
7th Year	£33,606.48	£2,800.54
6th Year	£33,288.00	£2,774.00
5th Year	£32,970.84	£2,747.57
4th Year	£31,696.96	£2,641.41
3rd Year	£30,424.20	£2,535.35
2nd Year	£29,150.16	£2,429.18
1st Year £	27,240.48	£2,270.04

#### New Adventures/Equity Agreement for Performers and Stage Managers

The new three year agreement commenced October 2014 with a separate agreement for a differently funded project Lord of the Flies commencing in January 2014. Edward Scissorhands was produced in 2014 on the new Agreement.

Salary rates are as follows:

Rehearsal salary	£431.91
Performance salary for first contract	£496.36
Performance salary for dancers previously employed but new to production	£534.29
For those returning to production	£565.24
Performance fee (principal)	£43.63
Performance fee (sub)	£32.83
UK touring allowance	£226

#### Swan Lake/Broadway Entertainment

The Agreement is for two years starting September 1st 2013, with a 2% increase for year two from September 1st 2014. Swan Lake toured overseas in the far East and Australia as well as a UK tour.

The rates are as follows

Rehearsal salary	£408
Minimum performance salary	£459
Minimum returnees	£484.50
Minimum returnees 2	£510

#### Equity Freelance Dance Network

The Network was developed by Live Performance staff and Nick Keegan, Dance Councillor, throughout 2014. The Network launched with an open meeting on 24th October 2014. This was attended by a number of dancers from the freelance sector, many of whom had never previously had contact with the union. This meeting outlined priorities for the Network and identified a set of activists to form a Steering Group in 2015. The Network has been well received within the freelance dance sector, with more dancers identifying with the union and correspondingly increasing recruitment numbers in this area.

#### Euro/Fia Dance Passport

Promotion of the Euro/Fia passport continued throughout 2014 after the successful re-launch in 2014. The scheme is discussed at all cast visits with dancers and it is a popular service from the union and our partners throughout Europe. 7 Dance Passports were issued in 2014.

### J. VARIETY, CIRCUS AND ENTERTAINERS

#### General

The variety, circus and entertainment section of the union launched its Live Entertainment Works campaign in the summer of 2014 to try to reverse the decline in the number of workplaces available for live entertainment which has prevailed in recent years. The campaign builds on the positive benefits achieved by the Live Music Act and the movement towards the deregulation of licensing for live entertainment and promotes live entertainment as valuable to communities. A working party from the Variety, Circus and Entertainers Committee was set up to co-ordinate the campaign which has been designed to be member-led through the Variety and General Branches. Essentially members are encouraged to call in at their local licensed premises to ask them about putting on live entertainment and telling them how much easier it is now entertainment licences are no longer required under certain conditions. A helpful guidebook has been produced along with posters which venues can display to show their support for the campaign. The campaign also has its own dedicated webpage, Facebook page, Twitter feed and other promotional materials. It is hoped that more venues will consider putting on live entertainment whether this is music, comedy, performances of plays or children's entertainment.

Although new cabaret venues are appearing all the time, particularly in London, members were distressed at the closure of Madame Jojo's in Soho. Equity added its voice to the growing campaign against this and the general gentrification of Soho and will continue to campaign to ensure that the venue is suitably replaced.

Staff have continued to be involved with the Department of Culture, Media and Sport on a technical group implementing further deregulation of licensing. This is planned to come into effect in 2015 and include an increase in maximum audience size to 500 as well as removal of circus from licensing altogether.

The new Variety, Circus and Entertainers Committee continued to find its feet after being established in 2013 to replace the Variety Advisory Committee. In line with the other industrial committees formed at the same time it has greater powers to negotiate industrial agreements and establish new contracts.

Members who have been involved with entertaining the military formed a contingent to represent Equity at the Remembrance Sunday Parade at the Cenotaph in November as usual.

#### Membership

Overall Equity membership increased in 2014, continuing the trend of recent years, and reached another new record high for the end of year. The total number of 'in benefit' members registered on Variety Branches also increased by a similar proportion. New membership in the variety sector as a whole was slightly down on the previous year. Although there was again an increase in applicants from circus, this was more than offset by a decrease in the traditional variety areas of singers and dancers.

As predominantly freelance performers, Equity members in this field will normally be required to hold public liability insurance when working in most places. This particularly applies to public spaces and those under the jurisdiction of local authorities but also in many privately operated venues where it is a contractual requirement. The cost of Equity membership compares well with the commercial cost just of this insurance and, taking into account the other benefits such as legal cover, the Accident and Backstage and personal injury cover, represents good value. Members are also able to interact with their fellow professionals via the Variety Branches, open meetings and the various networks for different work specialisms.

Only a small proportion of performers engaged in this field do so in fixed workplaces on longer term contracts which includes theme parks, visitor attractions, holiday parks and circuses. Such workplaces are visited by Equity's Industrial, Regional and National Organisers and Recruitment Organisers who also visit productions in theatres, comedy clubs, hotels, working men's clubs and auditions for cruise and overseas work. Other members and

potential members are seen when staff attend events where such professional performers will be present in significant numbers. In 2014 Equity had a presence at the following: the Blackpool Magicians' Club Convention and the International Brotherhood of Magicians in Bournemouth, the Leicester Comedy Festival, the Face Painting Association event in Cambridge, the May Fayre in Covent Garden for Punch and Judy, the Winchester Hat Fair and Independent Street Arts Network AGM for street arts, the Brighton, Glastonbury and Edinburgh Festivals for comedy, street arts and circus, Keeping it Live! in Blackpool for cabaret acts and the Move It! dance event in London. A specific recruitment drive also targeted the working men's clubs and hotels in Blackpool. Also visited were full time education courses and showcases in the variety and circus sector. Such recruitment activity was frequently assisted or initiated by the Variety Branches whose involvement was, as ever, invaluable.

### Branches

There are 16 Variety Branches around the UK including Scotland and Northern Ireland and Equity members are encouraged to attend branch meetings or get involved with the branch where they live or work. Branches must hold at least four general meetings per year although some meet more frequently often with an established monthly pattern (eg second Monday of the month) usually with breaks in the summer and Christmas periods. Branches also hold an Annual General Meeting and elect new officers and a committee although many branches now opt for a two year term.

Branches keep in touch with their members principally through electronic means such as emailed newsletters, webpages and events calendars on Equity's main website and through their own social media such as Facebook and Twitter. Those members without these means are also catered for via traditional mailings and the Equity Magazine.

Branches are partially funded by an annual grant from head office according to the numbers registered with them. This funding is specifically for campaigning, organising and educational purposes for the benefit of branch members. Branches have put this money to good use such as to fund workshops in a variety of subjects and to promote the union at events. If necessary branches can apply for 'match funding' if they require more than their allotted funding for special projects.

Branches are a central part of the democratic structure of the union and each are entitled to put a motion and amendment to the Annual Representative Conference and to send representatives.

Branches are free to devise their own programmes which are normally a mix of formal meetings involving industry guest speakers, social events, training and showcasing opportunities and will also discuss relevant work and industry issues.

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. An Activists Training Day was also held in the autumn aimed primarily at branch officials other than Branch Secretaries to develop the activists' base.

A list of Variety Branch Chairs and Branch Secretaries can be found in Appendix 3.

### Variety, Circus and Entertainers Committee

See Chapter 10: National, Area, Industrial & Specialist Committees.

### Variety and Light Entertainment Council

This body comprises Equity, the Musicians' Union, the Agents' Association and representatives of management bodies. The other member organisations are as follows: Association of Circus Proprietors, Institute for Sport, Parks and Leisure, Licensees Unite, Society of London Theatre and the UK Theatre and the Institute of Entertainment and Arts Management (IEAM) which joined in 2014. Other venues and managements, not members of one of these organisations can become registered members entitling them to use the contracts and disputes procedures. The Joint Secretaries of the VLEC are Kenneth Earle of the Agents' Association and Christine Payne of Equity. They are responsible for the general administration of the Council and the day-to-day running of the organisation. Meetings rotate between the offices of Equity, the Musicians' Union, the Agents' Association and UK Theatre with the chairmanship alternating between the Joint Secretaries. Equity is represented at meetings by its elected Variety, Circus and Entertainment councillors. As the number of such Councillors was reduced in 2014 the contingent was extended by adding the Chair and Vice Chair of the VLEC and also having a further representative from the VLEC Elected Members on standby. Three meetings of the Council were held during 2014. 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 was one formal dispute hearing in 2014 which was resolved to the satisfaction of both parties without proceeding to the courts.

During 2014 the VLEC looked at its 'Act as Known' and Circus contracts. It was agreed to add a clause to the 'Act as Known' contract covering the use of social media – principally to avoid situations of potential defamation. The Circus contract was not able to be finalised as the Association of Circus Proprietors' secretary position remained unfilled. It also discussed Entertainment Licensing, National Insurance for performers, Agency Regulations and cancellation clauses. The VLEC as a joint industry body also has a role on Equity's registration panel for the stage hypnotist public liability insurance scheme. The VLEC also decided to change its make-up such that it did not require annual auditing of financial accounts.

### VLEC Contracts

There were minor changes made to the terms and conditions of the VLEC 'Act as Known' contract and ongoing discussions on the Circus contract. 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. The VLEC, on advice, decided to amend the signature area of the contract to remove the requirement to sign and return within 14 days as it was open to challenge. A 'confidentiality' clause covering the use of social media was also added so that parties did not make negative comments about each other.

#### (b) VLEC Floorshow Contract

This year, an increase to the rates of 5% was agreed on all financial items except the subsistence and touring allowance, which increased in line with UK Theatre theatrical contracts. This higher increase was to take into account that managers no longer had to pay employers' National Insurance. These rates are in place from 1st November 2014 to 31st October 2015. The new rates, including this latest increase, are as follows:-

Once Nightly (up to 8 performances a week)	£428.00 per week
Twice Nightly (up to 12 performances a week)	£460.00 per week
Subsistence (first 10 weeks)	£115.00 per week
Touring Allowance	£216.50 per week
Understudy Payment (per week)	£39.90
Understudy Payment Lead Role (per performance)	£48.80
Understudy Payment Other Role (per performance)	£28.80
Understudy Payment Ceiling	£92.60
Photocalls	£29.40
Public Holiday Performances	£72.00
Illness Payment Ceiling	£72.00

#### (c) Standard Overseas Contract

A contract for overseas entertainment work, predominantly dance is available to Agents' Association and VLEC registered members to use. EuroFIA also promulgates the clauses of this contract as model clauses for other European unions and employers to use in their contracts for dance. These clauses are also available on Equity's website as guidance for members working overseas. Equity continues to operate an advisory service for dancers who work abroad and urges members to check their contract with Equity before agreeing to work overseas. Equity maintains a database of overseas managements and agents, where matters have been brought to Equity's attention so that the union is then able to advise members. Contact details of overseas performing unions is also made available to performers working on overseas contracts so that they are able to get assistance overseas in an emergency and know what other facilities may be available to them.

#### (d) Choreographers' Contract

The Choreographers' Contract is in place until January 2016 for the engagement of Choreographers by employers such as in Cruises, Theme Parks, Cabaret Floorshows, Trade Shows. The agreement allows for the rates to increase by RPI + 1% in January each year. RPI for December 2014 was 1.6% so a rate increase of 2.6% 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:-

	2014	From 2nd January 2015
Cruise Ship	£3,268	£3,353
Holiday Camp / Theme Park	£2,449	£2,513
Floorshow	£2,449	£2,513

For any work in excess of the 3 weeks an additional fee of not less than £816 (£837 from 2nd January 2015) per week or part thereof will be paid.

Daily Rate £248 (£254 from 2nd January 2015)

(e) Circus Contract

This contract, established in 2002, for the booking of individual acts and troupes continues to be used by members of the Association of Circus Proprietors. It does not contain any minimum rates and has a disputes procedure similar to the other VLEC contracts. Some updating of the contract was initially proposed in 2013 and it is hoped will be finalised in 2015. There were no formal disputes on this contract during the year.

### Legal Claims

Working mainly freelance, self-employed, either as individuals or in small groups, members working in the variety, circus and entertainment field have the backing of Equity's legal services should disputes arise with bookings. Equity's Regional / National and Industrial Organisers with variety responsibilities around the UK take on a considerable amount of such work. These services can be accessed regardless of how the booking is made and on which contract. Members can use a number of standard template contracts available from Equity such as the National Standard Contract or the Variety and Light Entertainment Council 'Act as Known' contract to document bookings. Bookings are often made through an agent but for those which are made directly with the performer, a wide variety of methods are used. These include by telephone or in person with nothing written at all but more commonly now via email, websites, text message and social networking such as Facebook. Although a verbal contract is legally binding it is better practice to ensure the fundamental details are written down and so are less likely to be disputed further down the line. Most disputes which do arise are breaches of contract due to cancellation or non payment of fees and are resolved through the County Court if amicable means are exhausted. Some bookers' contracts are challengeable on the basis of fairness under the Unfair Contract Terms Act 1977 particularly if they allow the booker to cancel without consequence. This Equity has proved in court on a number of occasions. 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 the County Court bailiffs or, if the judgment is for more than £600 and it is appropriate, use High Court Enforcement Officers. Equity officials may be involved in a different way on longer term contracts such as those with holiday camps, visitor attractions and theme parks as the entertainers may be considered 'workers' or 'employees'. In those cases, the member may require being accompanied to a disciplinary or grievance hearing, or the dispute may be about holiday pay or the national minimum wage needing to go through the Employment Tribunal starting with ACAS Early Conciliation. Copyright is another issue on which members regularly consult Equity for advice. This is most frequently about act names, photographs and video on websites, tribute acts and 'passing off'. Although Equity doesn't normally take these cases up formally advice has been given on how to take cases using amicable means or ultimately to the Intellectual Property Enterprise Court for resolution. The London Variety Organiser and the seven National and Regional Organisers around the UK recovered £129,383 on behalf of members in 2014. 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 just over 1900 Children's entertainers within the union, an increase of about 150 during the year. A high proportion of these will be engaged to do parties and events as clowns, magicians, face-painters, balloon modellers or many other such activities. There are many children's entertainers involved within the democratic structure of the union on Variety Branch Committees, the Variety, Circus and Entertainers Committee

and the Equity Council. An open meeting of children's entertainers was held in London in October and is a regular annual event and was positive, informal and well attended and discussed topics relevant to the business.

### Circus Artists

For commercial seasons of tented touring circus the main employers use VLEC Circus Contract negotiated between Equity and the Association of Circus Proprietors (ACP). Work is ongoing to bring this contract up to date to address some changes required on both sides. The contract does not include minimum rates. There were no formal disputes raised during 2014. Equity is part of the technical group on Licensing with the Department of Culture, Media and Sport and has been pushing for the removal of circus from the Licensing Act which may finally happen in 2015. 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.

### Stage Hypnotists

Equity was able to offer public liability insurance for stage hypnotists for a much reduced premium in 2014 following the change of 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.

### Street Performers

The agreement for the engagement of street performers by 'Ethical Managers' of the Independent Theatre Council (ITC) was maintained at the same minimum rates applying to Actors and Stage Management. Equity has also maintained links with Independent Street Arts Network (ISAN) attending the AGM in November and National Association of Street Artists (NASA). Equity's Variety, Circus and Entertainers Committee set up a working party at the end of 2014 to look at how the number of street performance workplaces can be increased around the UK. During 2014 Liverpool agreed a very helpful set of guidelines for street performers in conjunction with local performers, the local authority, police and other stakeholders. There have also been constructive developments in York towards agreeing something similar and work has also commenced in Canterbury. In London there is a very mixed picture. In Covent Garden the area is being extended to include James Street which is under the jurisdiction of Westminster Council and Trafalgar Square, Leicester Square, Piccadilly Circus and Tate Modern are working informally. The South Bank now has a formalised system which needs some tweaking, Camden has a paid licensing system which Equity opposed and Kensington and Chelsea are considering a system on similar lines which again Equity has opposed. The top up fire public liability insurance policy is still being taken up by at least 450 members despite the small increase in premium.

### Burlesque

Amendments to Equity's template contract for burlesque performers were endorsed by the Variety, Circus and Entertainers Committee in 2014. These had been proposed by a working party in 2013 to make the contract more workable. Burlesque continues to be a popular and vibrant art form with members.

### Social, Working Men's and Other Clubs

Equity maintained contact with the Working Men's Club Institute Union (WMCIU) on issues of joint interest affecting clubs and they were obliging in publishing an article in their journal on the Live Entertainment Works campaign. Some Variety Branches have close contact with their local concert secretaries' federations which can be beneficial. The contract between Equity and Committee of Registered Clubs Association (CORCA) has been in place for a number of years and can be issued by the constituent bodies of CORCA for artists who perform in their clubs. CORCA is administrated by the WMCIU and also comprises the Royal British Legion, the National Association of Labour Clubs, the National Association of Liberal Clubs, the Association of Conservative Clubs, the Royal Naval Association and the Royal Air Force Clubs. The club sector is and remains a large and important employer of acts, particularly vocalists and comedians, although it is clear that many clubs have closed in recent years and others stopped using their large concert rooms. Equity is keen to work with this sector in conjunction with the Live Entertainment Works campaign to arrest further contraction.

### Holiday Centres, Theme Parks and Visitor Attractions

There is a wide variety of entertainment work opportunities across this sector for Equity members and Equity

maintains relationships with the key employers. Evening entertainment will be an important offering to guests at the larger holiday centres who will engage a resident team as well as visiting cabaret acts. For the daytime there will be child-centred activities involving children's entertainers, puppeteers, costume characters and circus skills workshops. Working in a resident team can be a good way for entertainers to develop their skills for a career in the profession. Heritage sites are increasingly using performers in period costumes either acting roles or as tour guides to animate the sites. Theme parks and visitor attractions also make use of entertainment staff either in 'scare' installations, shows for younger children or in costume character roles.

### **Cruise**

Equity along with Actors' Equity (USA) and the Canadian and Australian unions have continued to advance relations with employers through the International Transport Federation (ITF) with the aim of establishing model terms for employment of entertainers on cruise ships. Considerable progress was made in 2014 and work will continue.

### **Live Music Act**

It had been hoped that further deregulation following the passage of the Live Music Act in 2012 would be implemented in 2014 such that the audience size limit for live music would increase from 200 to 500. Other changes such as the removal of circus from licensing were due to come in at the same time. Local authorities had concerns with these changes so the Department of Culture, Media and Sport (DCMS) established a technical group involving local authority groups, Equity and the Musicians' Union, UK Music and the Association of Circus Proprietors to see these changes through. A final draft of the guidance regarding these changes was being consulted on at the end of 2014 and it is hoped they will finally be implemented in the spring of 2015.

### **Disclosure and Barring Service**

An Annual Representative Conference motion was passed at the 2014 conference to establish whether the changes to the legislation following the passage of the Protection of Freedoms Act 2012 were filtering down to grass roots level. The change in the system from the Criminal Records Bureau to the Disclosure and Barring Service should have resulted in very few performers actually needing to be put on this DBS database. Normally the sort of roles involving Equity members will not require them to undertake 'regulated activity' – the criteria for whether a check is required. With the definition of regulated activity being tightened to only include the most regular unsupervised contact very few members legally require checks. The ARC motion required that a survey be carried out to collate members' experiences since the change in legislation and, if it is still a problem, to instigate a campaign to address this. At the end of 2014 this survey of all members was carried out with over 1300 members completing it. Findings will be published in 2015. Scotland continues to operate its own scheme through Disclosure Scotland.

## **K. LOW PAY AND NO PAY**

The appointment of the Low Pay No Pay Industrial Organiser in April 2014 led to significant development of the union's work in this area. Members now have a point of contact for all enquiries relating to low and no pay, whichever section of the industry they work in.

Low and no pay has been identified as a serious concern for members in many parts of the industry. In the 2014 membership survey tackling Low and No Pay was cited as members' second highest priority for action by the union. 48.9% of respondents reported earning under £5,000 a year from their work in the industry, with only 13.6% reporting earnings of over £20,000 a year, while 46.1% of respondents reported undertaking unpaid work in the preceding year. Motions 13 & 14 of the 2014 ARC called for various actions to tackle low and no pay.

### **Cast visits**

The appointment of the Industrial Organiser enabled a significant expansion of Equity visits to casts engaged on low and no pay arrangements. Visits were well received by members and gave rise to significant opportunities for individual and collective representation, in some instances securing payments and other improvements to terms and conditions, negotiated with management. Visits also served to improve recruitment of new members working in this area, with a membership increase of 9.3% in visited casts over the course of 2014.

### **National Minimum Wage enforcement**

In many cases employers engaging Equity members on an unpaid basis are in breach of the National Minimum Wage Act 1998 (NMWA). Equity takes action to enforce the law on behalf of individuals, as well as through

engagement with the HMRC enforcement team.

A number of Equity members lodged claims under NMWA throughout 2013. The majority of these were settled through pre-litigation negotiations. The London Central Employment Tribunal found against Victor Sobchak and Shaban Arifi, trading as Theatre Collections Limited for breach of NMWA and awarded unpaid wages to three Equity members engaged by them.

Equity continues to engage with representatives of HMRC responsible for national minimum wage compliance, principally through the TUC Minimum Wage Enforcement Group. New powers were granted to HMRC during 2014, which have led to a programme of naming and shaming of employers found to be in breach of NMWA.

The Industrial Organiser gave evidence to the Low Pay Commission, raising the issue of non-compliance with NMWA. In particular the lack of sector-specific government advice for employers and workers in the entertainment industry was highlighted.

### **Live Performance**

The Industrial Organiser undertook proactive engagement with employers engaging Equity members off Equity contracts in theatre, dance and singing, with the aim of improving terms and conditions for members and increasing the use of Equity agreements.

In particular, the use of the Equity Fringe Theatre Agreement was promoted. The Hope Theatre signed a new House Agreement, and the House Agreement with the King's Head Theatre was renewed. A number of agreements were also signed for use on individual fringe theatre productions.

Relationships with employers in the sector have significantly improved as a result of increased activity, and the general level of awareness of the legal position, and availability of Equity agreements for low budget production, have increased.

### **Recorded media**

Unpaid work on student and independent films continue to be a serious source of concern to many Equity members.

Negotiations are ongoing with bodies representing institutions whose students engage Equity members, with a view to clarifying the legal framework and attempting to agree codes of practice to improve pay and contractual arrangements on student productions. The Equity Standard Form of Engagement for Student Films, and Equity Standard Form of Engagement in Films Intended for Non-Commercial Use, are promoted as the appropriate arrangements.

Music videos also raised issues on a number of occasions where attempts were made to engage Equity members unpaid, and interventions were successful in ensuring compliance with the law and payment of rates in line with the Equity/BPI Music Videos Agreement.

### **Communications**

In order to raise awareness among Equity members and the wider industry of the new resources focused on low and no pay a comprehensive programme of branch visits was undertaken by the Industrial Organiser, as well as appearances at industry events.

A dedicated twitter feed, @EquityLPNP, was established to improve online communication on the issues, and a dedicated activist network established.

### **Low Pay No Pay Campaign**

2014 ARC motions called for a concerted campaign by Equity around Low and No Pay. Staff undertook extensive campaign planning, in consultation with working members in the sector, with a view to implementation of a national, year-long campaign in 2015.

## CHAPTER 4:

# RECORDED MEDIA

## GENERAL

2014 like the previous year 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 2014 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.

All the negotiations covering Television collective agreements have been extremely tough and drawn out as new means of exploitation of members work have had an impact on our long cherished repeats structure and out of time escalators. The staffs 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. SVoD providers are increasingly more active in the production by way of investment in programmes to acquire SVoD rights this in particular has been a real challenge on the remuneration to members in such situations as the Equity negotiators and PACT are some distance apart in what members should receive. Whilst broad agreement has been reached on the new media/platform definitions the continuing challenge is to attribute a monetary value to these new platforms when it is a requirement to pre-purchase such rights at the time of contract. We must take into account the exclusive nature of these new platforms, SVoD is largely territorially based and they require licence periods from 12 months to 17 years. During 2014 we have seen for the first time a SVoD platform commission a UK production company to produce original content for that platform.

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 2013 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. Inward investment, largely from the US, continues to grow and much of UK studio space is full beyond 2016. The introduction of tax breaks for film and high end TV saw inward investment in the UK rise to £1.4b in 2014 a rise of 40% from 2013. 2014 also saw the introduction of a games tax break and we are hopefully that will result in a significant growth in our home Games industry and gives Equity additional ability to address 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 Department continues to undertake studio, set and location visits across the UK. Equity is making its presence felt in all the production centres established in Cardiff, Manchester and Glasgow. During 2015 we hope to continue this drive to reach members directly in their workplace. The Recorded Media dept now has a dedicated Recruitment and Retention Organiser and who in conjunction with Equity's R&R Team launched during 2013 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 2014 we saw real statistical improvements in membership density across TV and film casts.

Equity and the Recorded Media department continues to work closely with Irish Equity which, during the course of the year, has faced serious challenges from the employers' groups in the Republic of Ireland who have sought to avoid using the collective agreements covering film and TV in the Republic. Equity has continued to assist Irish Equity on the terms of the UK agreement and have collectively ensured that UK producers working in the Irish Republic use the terms of our PACT TV or Cinema Agreements. During the course of 2014 Recorded Media staff and colleagues from the Glasgow office participated in a two workshop for Irish Equity members in Dublin. 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.

## A. CINEMA FILMS

2014 has seen further growth for UK feature film production with a continuing trend of inward investment from the US studios. In the independent sector the volume of production has increased, particularly within the Very Low Budget sector. There has been a good uptake of the Pact/Equity Cinema Films Agreement ("CFA"), which can be broken down as follows:

Full Budget (£3 million or over)	60
Low Budget (£1 million - £3 million)	11
Very Low Budget (under £1 million)	21
Total – 92	
Option A (Net profit share participation)	74
Option B (Royalty payments)	18
Total – 92	

The above represents an increase in Equity film production - up from a total of 85 registered productions in 2013. Of these 92 productions, 84 registered with PACT and utilised PACT/Equity contracts while 8 registered direct with Equity. On 21st March 2014 the inaugural meeting of the Cinema Films Working Group ("CFWG") took place and members of the group considered the various points which should form part of our claim to Pact to renegotiate the terms of the CFA. The key components of the claim include annual fee increases (particularly taking into account the removal in April 2014 of class 1 national insurance contributions for entertainers which represents a 13.8% saving to producers); an increase in the level of escrow lodged for the protection of performers; improved pension provisions which will also need to comply with auto-enrolment legislation; limitless interest on late payment both as regards upfront fees and royalty / net profit share reporting; the payment and administration of



royalties / net profit share with a particular emphasis on enlarging the Equity “pot” available; working hours and overtime; the introduction of equal opportunities monitoring and the fair engagement of minors in feature film including minors’ rights to participate in secondary payments.

On 31st March 2014, Equity’s summary claim was served on Pact. Between April and August Equity staff consulted members working in specialist disciplines in feature film, ie, stunt performers, singers, dancers and walk-on and supporting artists, and attended various meetings with Pact to discuss the claim. On 5th September 2014 Equity served a fleshed out version of the claim for Pact’s consideration. Disappointingly, we received no written response from Pact to any element of our claim throughout 2014. However, in a meeting with Pact representatives on 17th December 2014 we learnt that Pact were submitting no counter-claim and were rejecting many elements of our proposed changes on the basis that they preferred to maintain the status quo. Negotiations will continue in 2015.

Pending finalisation of the renegotiated agreement, the minimum feature film rates remain as follows:

Actors / singers / dancers

	Daily Basic	Daily inc use fees
Full Budget (£3 million or over)	£122	£464
Low Budget (£1 million - £3 million)	£122	£214
Very Low Budget (under £1 million)	£122	£183

	Weekly Basic	Weekly inc use fees
Full Budget (£3 million or over)	£488	£1,855
Low Budget (£1 million - £3 million)	£488	£854
Very Low Budget (under £1 million)	£488	£732

Stunts

Stunt performer daily	£511 inc use fees
Stunt performer weekly	£2,044 inc use fees
Stunt co-ordinator daily	£649 inc use fees
Stunt co-ordinator weekly	£2,596 inc use fees

Stunt insurance daily	£15.50
Stunt insurance weekly	£31

Voices

ADR session rate	£267
ADR session rate (Low Budget / Very Low Budget) £87 (+75% for Low Budget films and +50% for Very Low Budget films)	
Holiday pay Per day worked	£13.89

Uptake of both the Equity Student Film Contract and the Equity Non-Commercial Film Contract is healthy and indeed has sparked considerable interest from producers and members alike over 2014. We consider this a great success and the use of these agreements paves the way for further progress in the field of low pay / no pay. Templates are available to members and to producers via our website.

## B. TELEVISION

### Independent Television Production

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

Equity negotiators have been in near constant negotiation with PACT during 2013 through 2014 to revise the Equity/PACT Television Production Agreement. The negotiations are both lengthy and complex and at times frustratingly long. Both Equity and PACT have exchanged lengthy proposals to revise the agreement and the items are complex particularly around the areas of new media platforms such as Video on Demand and Download to Own etc. Whilst broad agreement has been reached on the definitions of the multitude of new platform delivery systems the monetary value attributed to each of them is harder to reach as the industry is constantly changing and new business models keep emerging and all sides are nervous at creating an structure that would be detrimental

tal to either group. All the collectively bargained agreements have repeat structures for repeats on the primary channels and an out of time escalator structure which protects older productions when they are repeated. We have now entered a period of discussions with PACT and the broadcasters where they are stating that the cost of repeats with the escalator means that, with a few exceptions, they cannot afford to repeat on the primary channels and therefore the programmes will receive a ‘repeat’ on the UK secondary channels. These not easy issues to resolve, if at all, but we continue to talk around this issue and the proposals submitted to PACT.

Like 2013, 2014 was a very busy year in terms of volume of production and from April 2013 the number of productions with overseas investment, largely from the US and a small but increasing number of productions made here for primary exploitation in the USA. This increase is directly attributable to the introduction of tax breaks/relief for high end TV, defined as productions with a per episode budget of not less than £1m. This development can only be a good thing about with such high budget productions legions of lawyers are involved with them come reams of special stipulations attached to standard Union contracts. Both Recorded Media staff and our colleagues within the PMA are working closely on a production by production basis and generally on special stipulations to try and remove the worst excesses contained within the stipulations. Whilst the level of US productions working in the UK is not significant the financial clout US entities bring is considerable with lots of production receiving investment in exchange for rights. Towards the end of 2014 negotiations commenced with UK Production Company who were commissioned by a Subscription Video on Demand (SVoD) platform for original content and at the time writing this report those negotiations are near to conclusion.

All the broadcasters commissioned high numbers of production with BSKYB noticeably commissioning high levels of productions and we have seen a higher volume of US invested productions in the UK. The early months of 2015 will be even busier for the production sector.

The Recorded Media department continues to be extremely busy dealing with day to day production issues, dealing with inquiries from members, agents and producers, processing claims across all areas of recorded media work. The Recorded Media department works closely with representatives of the PMA and has liaised with sister Unions in the US/Canada/Australia on issues of mutual interest.

### ITV

Negotiations continued on the ITV/Equity Television Agreement throughout the year. The negotiations have focussed on ITV requiring their own producers agreement. At the moment ITV only use the ITV/Equity Agreement for their long running series such as Coronation Street and Emmerdale. For all other production, they use the PACT/Equity Agreement. Therefore ITV wish to update and change their existing agreement to incorporate all their production needs and not be tied down by the PACT Agreement which they have no part in negotiating. The negotiations have focussed on a fee structure of a weekly engagement and what this buys in terms of a transmission on a main channel or a secondary channel. It was agreed that the long running soaps should be ring fenced and the artists should continue to receive a fee per episode in which they appear plus production days. A main area of discussion has been on the level of repeat fees and the problem of the out of time escalator. This escalator increases the original fee and the repeat percentage is applied to the increased fee. However, this has made repeats on the main channel unaffordable. There has been a lot of work done on exploring different structures which will hopefully result in more repeats happening in the future.

Other areas of concern have been the application of the 17% royalty for the sales of DVDs and payments for exploitation on new platforms such as Download to Own and Subscription Video on Demand Services. Negotiations are continuing on how artists should be paid when other entities such as Netflix invest in the programme in exchange for rights.

These negotiations with ITV are continuing.

Day to day issues on productions made by ITV have been dealt with on an ongoing basis. There has been an increase in drama productions made by ITV, which has been good news. Also the launch of ITV Encore on Sky has resulted in more money paid to members by way of sales or with new commissions being made by ITV Encore. Forum meetings continued to take place throughout the year on the production of ‘Coronation Street’ to deal with workplace issues. This forum has once again enabled a good working relationship between the cast and production and most definitely assisted in smoothing out issues before they turn into disputes. Various cast members have taken turns to attend the forum meetings and everyone has agreed how valuable they are in ensuring that good communication is achieved, with the support of their Union.

Cast meetings have also taken place on ‘Emmerdale’ and various concerns addressed. The main issues on these productions have been holiday pay arrangements, the use of social media, other work opportunities for the cast and working hours.

Equity has had in place since 2007 an agreement with ITV for the use of programmes made under our Agreements on their ITV Player video on demand / catch up service. A two-year deal was done with ITV in 2013 which represented a 45% increase from the 2012 agreement and a 103.5% increase from the initial amount in 2007. The amount in 2014 was increased by RPI as agreed. Negotiations are continuing with ITV for the renewal of their collective licence for 2015. Not only are we seeking an increase in the amount but also looking to ensure the payment reflects all the additional rights that are being sought by ITV.

### BBC Television Agreement

During 2014 Equity and the BBC continued to meet to review and re-draft the content of the BBC/Equity Television Agreement to ensure that the wording is fit for purpose in the digital age. On the 2nd December 2014 Equity and the BBC signed a letter confirming that the updating process had been concluded. This included combining into the main agreement all of the various side letter agreements and collective licences with the aim of creating a document which will be more user friendly for artists, agents, production teams and the BBC. It's anticipated that the final stages of the formatting will be completed prior to its launch in January 2015. Other negotiations with the BBC during 2014 resulted in a second interim agreement being concluded, the main elements of this agreement are listed below which was effective from 1st October 2014,

2.5% increase to the main artists' minimum fees.

1% increase to the supporting artists and walk-on artists fees.

The introduction of a suspension of production clause.

This agreement also includes a pre-purchase of the following rights:

- + 1 channel use i.e. the ability to include both new and archive programmes into the BBC's proposed +1 (plus one hour) service within the artist's engagement or repeat fees.
- world non-theatrical rights as defined in Section 9, Schedule A c(i) & (ii) i.e. the inclusion of world non-theatrical rights in the engagement fee from the start of the new agreement. (NB Contracts issued under previous Agreements will receive payment for world non-theatrical rights under the terms of the BBC/Equity Television Agreement in force at the time of exploitation of those rights).

Finally due to BBC Worldwide rationalising their payments systems the two accounting clauses in the previous agreement 906 k) and 906 o) have been merged into one new accounting clause 906 l). Within this new clause, an explanation of how the amount due to the artist has been calculated as been maintained together with the right to take copies during an audit and for home video statements and the number of videos sold during each six month period must be included in the artists' statement.

Equity has also secured increases, from October 2014, to the BBC's self imposed Guest Artists' Banded Fees for the BBC in-house productions *Holby* and *Casualty*; the weekly fee as been increased from £1439 to £1500 (+4%) and the daily fee as been increased from £617 to £640 (3.6%). These increases did not form part of the collectively bargained agreement nor do they form part of the formal bargaining process. But they represent a significant success achieved by the indefatigable pursuit of the BBC by Equity on this issue.

#### Main Contract Fees

The minimum fees were increased by 2.5% from 21st October 2014.

Weekly Minimum Fee	£603.00
Dancers	£636.00
One Day Fee	£393.00
One Day Documentary (6hours)	£265.00
Voice Session Fee	£205.00
Stunt Performers	£387.00
Fittings/Read-through (full day)	£61.35
Fittings/Read-through (1/2 day)	£31.45
Theatre Extracts (up to 3 mins)	£51.30
Theatre Extracts (up to 5 mins)	£78.10

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

### BBC Daytime Repeats

In September 2014 a further agreement was concluded between Equity and BBC to enable the following comedy titles to be repeated during daytime hours. *Hi-De-Hi*, *Open All Hours*, *Three Up Two Down*, *To The Manor Born*, *Yes Minister/Prime Minister*, *Just Good Friends* and *Some Mothers Do 'Ave 'Em*. The per hour repeat fees range from between £5,000 to £10,000 and these fees will be apportioned between all cast members in proportion to their original residual basic fees. When aggregated together these titles total 114.5 hours of content which when multiplied by the appropriate hourly fees equates to an artist's pay away of over £800,000. If Equity had not concluded an agreement with the BBC this would have resulted in the transmission of reality TV shows, documentaries and/or the BBC acquiring drama/comedy titles content from the USA and Australia. It's worth noting that these types of programmes would not generate any secondary payments to the artists.

### BBC Store

In 2015 the BBC intends to launch the BBC Store, this is a website that will make available to the public BBC content which they can then purchase. The BBC Store will also provide each customer with cloud storage to enable them to upload and store their purchased content. Equity has concluded an agreement with the BBC regarding BBC produced/in-house non-invested programmes (titles which have not received any external investment from a distributor e.g. BBC Worldwide in return for the right to exploit the secondary rights including Download To Own/Electronic Sell Through) via a collective licence for a 2 year trial period which equates to a recoupable, but non-refundable advance of £50,000. At the time of writing this report negotiations are on-going with the BBC and BBC Worldwide, regarding the invested content which they intend to make available on the Store and the percentage that will be deducted from the sales price prior to the application of the artist's 17% royalty pay away.

### Single Day Engagement Fees

In order to clarify the application and the payment of single day fees with regard to the two agreements that currently exist for engaging artists for a day's work, an agreement was concluded between Equity and the BBC. This agreement (copy below) summarises the various terms of engagement for One-Day Fees and also Single Day Engagement Fees that combine either a series of single days or a combination of single day(s) and week (s).

Genre	Number of Days	Maximum Transmitted Material	Restrictions	Minimum Fee (October 2014)
Education, Religious, Documentary, Features, Instructional, Critical and Magazine Programmes	One	10 minutes	One such engagement per production	Not less than £265
Programmes excluding those listed above	One	10 minutes	One such engagement per production	Not less than £393
All	Series of single days	n/a	n/a	Not less than £603 per day
All	Combination of single day(s) and week(s)	n/a	n/a	Not less than £603 per day or per week

**Organising and Recruitment**

During 2014 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. The work commenced in 2013 was continued during 2014 to identify activists and promote the establishment of cast forums within the BBC's continuous dramas which include EastEnders, Casualty, Holby City and Doctors.

**Walk-ons and Supporting Artists**

The rates were increased by 1% from 21st October 2014.

Supporting Artists	Walk-Ons
Day Fee £86.40	Day Fee £106.80
Night Fee £94.60	Night Fee £129.20

Full details of all the other payments for Walk-On & Supporting Artists as contained in Section 12 of the BBC/Equity Television Agreement and can be accessed via the Equity website.

**Walk-On & Supporting Artists Engaged During 2014**

During 2014 the BBC expenditure on Walk-On and Supporting Artists totalled £6,300,000 (£400,000 less than 2013) with 47,130 timesheets issued. The table below breaks down the number of Walk-On and Supporting Artists engaged during the last five years.

	2010	2011	2012	2013	2014
WO engagements	9,813	9,563	8,388	8,236	7,573
SA engagements	35,650	34,810	39,861	41,783	39,557

**Expenditure on Artists**

During 2014 the totals expenditure paid to all main artists by the BBC was £30,000,000 when compared to the artist's expenditure in 2013 this represents a decrease of £14,100,000 (34%).

Year	Expenditure on Artists
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 £13,270,000 and the Repeat Fees for BBC 3, BBC 4, CBBC, Cbeebies and BBC Alba was £1,900,000 making a total of £15,170,000. This represents an increase of £70,000 when compared to the 2013 total.

Year	Expenditure on repeat Fees
2014	£15,170,000
2013	£15,100,000
2012	£13,100,000
2011	£14,100,000

**BBC Catch Up Service (7day catch-up iPlayer and series stacking) 2014/15 & 2015/16**

A two year extension to the collective licence was negotiated for the term 2014/15 and 2015/16, which amounted to a combined fee of £691,240.53. This includes the 7 day catch-up and also series stacking which will be distributed by BECS to the artists featured on the service during 2014/15. This represents an RPI (Retail Price Index) related annual increase of £16,859.53 (+2.5%) to the previous years total. For the period 2015/16 the fee is due to be increased by the RPI percentage that's published during March 2015 subject to a cap of 3%.

**Programmes Premiering on demand and other trial premieres 2013/14**

An extension to the collective licence for BBC-3 programmes premiering on demand and other trial premieres for the term 2013/14 was concluded for 2 dramas and 8 comedies. This equated to additional fees of £18,989.04 being made available to be distributed to the artists.

**BBC Worldwide and Equity Online Clip Agreement**

An extension to the collective licence was concluded with BBC Worldwide for a further two year period starting 1st March 2014 and ending 28th February 2016 with an option to extend for a further two years which also includes a non-returnable but recoupable advance of £24,000 applied to the duration of the term with the option for Further Royalty Payments to be made if additional clips are utilised above the clip ceiling of 7,000.

**BBC Worldwide YouTube Content ID**

An agreement was reached with BBC Worldwide to enable Worldwide to unlock a new revenue stream by monetising 3rd party clips (other than BBC Worldwide copyright content) that's been uploaded on YouTube by including BBCW approved adverts to the clips and also directing consumers back to the official BBCW channels. BBCW will also pay artists/contributors using the usual 17% royalty.

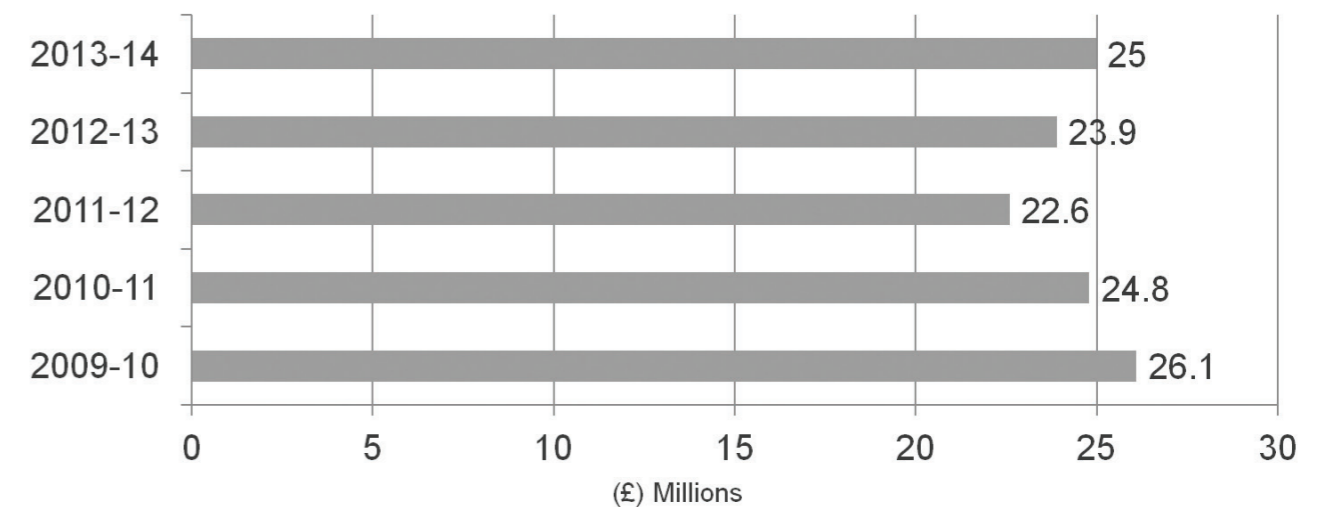
**Equity Payaways for Secondary Exploitation 2013/14**

BBC Worldwide's payaways to Equity members for the financial year 2013/14 as a result of secondary exploitation totalled £25,011,936 (this includes all media activity - television exploitation, video/DVD, radio, music, audio books and digital media). This figure represents a 4.46% increase against the 2012/13 payaways.

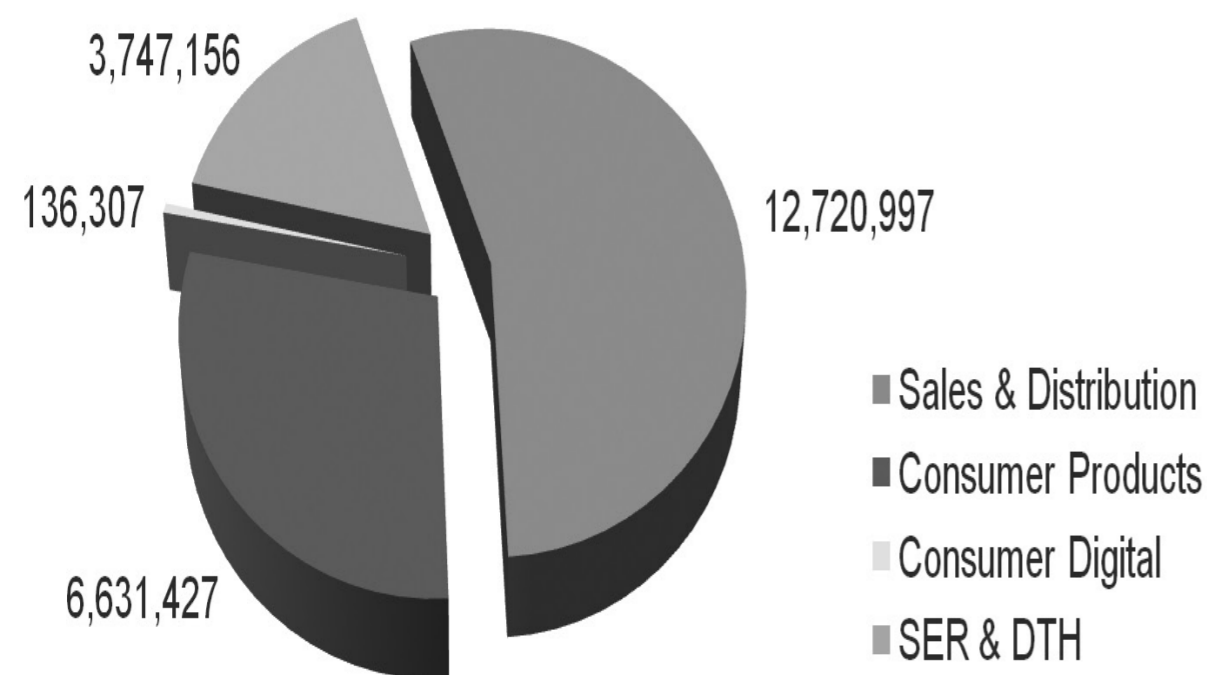
Please refer to the two graphs detailing BBC Worldwide's payaways to Equity for the years 2009/10 to 2013/14. The first compares the year on year totals throughout this period whilst the second gives a breakdown of the 2013/14 total by business area spend, which includes Sales & Distribution, Consumer Products, Consumer Digital, SER (Simultaneous European Relay) & DTH (Direct-To-Home) in Eire.

**Equity – Spend per annum**

Payaways for 2013-14 were up 4.46% from the previous year



## Equity – Spend per business area 2013-14



### 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.

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](http://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](http://www.usefee.tv).

### D. CONTRACT ENFORCEMENT

2014 has been an extremely busy and rewarding year in terms of the enforcement of secondary payments due under Equity agreements – most notably in feature film where the CFA is proving to be very lucrative. Equity has continued in its role of collecting and distributing secondary payments for titles made under the CFA as well as certain television productions. Over the course of 2014, Equity has paid out – via BECS - £5.2 million to artists

who have worked on Equity contracts. According to BECS' annual report this represents an extraordinary +159% increase on comparable 2013 distributions. Most of this represents feature film royalty payments from studios including Warner Bros., Universal, MGM, Sony, Paramount and – for the very first time – 20th Century Fox. Some UK independent films have also been profitable and first time payments have been made to artists for Locke and The Angel's Share. This figure further includes significant sums from HBO shows Band of Brothers, Game of Thrones and Rome as well as ongoing instalments flowing from the Chapter 11 bankruptcy settlement for various Hallmark / RHI titles / Crown titles.

We have two active audits with major studios; during the course of 2014 we have completed field work on both but discussions continue on one key issue concerning the methodology of reporting television receipts and royalty payments arising from this manner of exploitation. Equity's interpretation of the CFA differs fundamentally to that of the studios and has therefore prevented any possibility of closing these audits to date.

2014 has also seen great progress with two major claims concerning the exploitation of historical TV titles. We hope to finalise these claims which will lead to the recovery substantial amounts for members 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 Sub-Committee.

The negotiations with the BBC were difficult due to the cuts across the BBC and the constraints on the budgets. The BBC proposed to remove the £50 advance on the commercial release of CD's. The BBC gave the negotiating team a presentation on the cost of the advance against actual sales and how the advance was prohibiting the release of certain titles. It was agreed to remove this advance and everyone agreed that it is in member's interests for product to be released commercially. We did explore whether the BBC could increase the royalty percentage if we agreed the removal of the advance. Unfortunately this was rejected by the BBC as the price margins are so small. It was agreed to review this in the next round of negotiations.

The Radio Drama Company received an additional 2% on their weekly salary for the rights in factual programmes being made available online.

The BBC offered a 1% increase on all fees - not just the minimum fees but the knock on scale fees as well. It was requested, however, that the rates for readings to be frozen as well as the supplementary attendance fees. This was due to the budgets for the readings slots being particularly tight and they are becoming difficult to sustain. The 1% increase was agreed and it was agreed to freeze the rates for readings. This was a difficult decision but there was a real willingness to show our commitment and understanding of the difficulties being faced. The reading slots have been difficult to fund and resulted in slots being decreased over the years. Everyone felt it was important to support this genre. The freeze on the supplementary fees was rejected as it was felt that the 1% increase is modest enough not to impact too much on these fees, which do not occur on every engagement. The Agreement was updated accordingly with the 1% increase on the 1st of August 2014.

The negotiations highlighted again the lack of funding in radio drama and how the budgets are being squeezed year on year. An increase in fees has not resulted in an increase to the budgets and therefore the budgets are diminishing. Equity made a plea for the 13.8% windfall from national insurance contributions to go back into the budgets but this was rejected by the BBC. A meeting was sought with Tony Hall and Helen Boaden to raise our concerns for the sustenance of radio drama. A meeting did place with Helen Boaden but not Tony Hall. We are still seeking a meeting with Tony Hall.

Throughout the year, various issues arose on the production of 'The Archers' and Cast Forum meetings were held in 2014. Other day to day production issues arose across radio drama.

### **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.

### **BBC Singers**

It has been a difficult few years for the singers and the group have faced cuts and threats of redundancies. This last year has been a relatively more stable year for the group having gone through and completed all their cuts. The group are now a core group of 18 singers. In August the group received a pay increase of £800 in line with the staff unions. There were talks of looking at where further cuts could be made but there was an agreement that there was little room for any savings. Issues have arisen over travel and expenses arrangements and there has been agreement to look at these over the upcoming year. There is a real concern over the rates paid to ad hoc / freelance singers working with the BBC Singers. This has been raised with the BBC and there is a commitment that this will be dealt with properly next year.

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

Equity consulted with the educational language publishers regarding an increase to the rates for 2014 and there was a 2.8% increase across all minimum rates was agreed. A consultation group of members working in the area was set up by David John from the Audio Sub-Committee. This helped the Union to be across any concerns or issues facing members and various disputes were settled favourably for members. This has also ensured that all members are kept updated of any issues.

There has been various disputes over what can be done in a session and how many titles actors are being asked to record. A meeting was held with the publishers and the definitions and guidelines were clarified for all concerned.

### **Audiobooks**

To 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.

The Working Party continued to monitor the agreements and practices across the industry. Late payments has also been a very difficult issue and the Working Party has discussed ways to tackle this and provide the best support for members.

There was still the fall-out from the collapse of AudioGo who went into liquidation to deal with and work has been done over the year to ensure all members were paid for the master recordings purchased by Audible. After much negotiation Audible agreed to settle the outstanding fees to artists who had not been paid when AudioGo had gone into administration. This resulted in nearly £90,000 being paid to our members.

Another concern raised was titles that had been co-produced between AudioGo and other publishers and some members had not received the fees they were owed. The difficulty was that the publishers had met their legal obligations and had paid all fees to AudioGo before they went into administration. However, Equity managed to negotiate a settlement with Random House, the main publisher and all artists received 50% of their outstanding fees from Random House.

The main focus of the Working Party has been arranging the one off audiobooks conference. A motion was passed at the Annual Representative Conference to hold this conference in 2015 and bring together all interested parties who work in the industry. The title of the event is 'Audiobooks: A Dialogue for the Future'. The objectives of the conference are to create an awareness and understanding of the audiobook process across the industry and how we can work together to achieve the best possible product and maintain standards in a changing industry. It is hoped this event will be a launch pad for future links and create a dialogue between all parties going forward. We are inviting readers, authors, agents, publishers and producers. It is expected that there will be close to 200 people attending the event and it is hoped this will be the beginnings of an ongoing forum between all parties.

Equity has been involved in consultation of the Public Lending Right scheme. For the last 30 years the UK Public Lending Right (PLR) scheme has been making payments to authors for the lending out of their books by public libraries. The scheme is government-funded and this year paid out over £6 million to 23,000 authors at a rate of 6.20 pence per loan. Following a change to PLR legislation the scheme is to be extended to loans of audiobooks and readers will now qualify for payment. This is good news for readers after a long fight for these rights.

## CHAPTER 5:

## INTERNATIONAL EXCHANGES

## A. BRITISH/AMERICAN EQUITY EXCHANGES

## US to UK Exchanges

1st Date	League/Non	Status	Show	Actor(s)
10/7/2014	SOLT	Current	Wicked	Jennifer Dinoia
10/23/2015	SOLT	Current	Book of Mormon	Brian Sears
11/21/2014	SOLT	Current	Miss Saigon	Jon Jon Briones (extension granted)
11/21/2014	SOLT	Current	Miss Saigon	Eva Noblezada (extension granted)
7/28/2014	SOLT	Current	Book of Mormon	Billy Tighe
7/28/2014	SOLT	Current	Book of Mormon	AJ Holmes
	SOLT	Completed	Porgy & Bess	Rufus Bonds, Philip Boykin, Cedric Neal
				Brandon Victor Dickson, Colman Domingo, James T. Lane, Forrest McClendon
4/12/2014	SOLT	Completed	The Scottsboro Boys	McClendon
6/16/2014	SOLT	Completed	Les Miserables	Peter Lockyer
3/15/2014	SOLT	Completed	Jersey Boys	John Lloyd Young

## UK to US Exchanges

12/14/2014	League	Current	Blithe Spirit	Charles Edwards
12/14/2014	League	Current	Blithe Spirit	Jemima Rooper
1/2/2014	League	Current	Book of Mormon	Nic Rouleau
	League	Upcoming	An American in Paris	Leann Cope
9/6/2014	League	Current	Book of Mormon	Declan Patrick Egan
8/15/2014	League	Completed	Les Miserables	Earl Carpenter
9/27/2014	League	Current	Disgraced	Danny Ashok
				Laura Donnelly and Cush Jumbo
10/31/2014	League	Current	The River	Jumbo
4/7/2014	League	Current	The Last Ship	Rachel Tucker
12/16/2014	League	Current	Wicked (Tour)	Gina Beck
7/29/2014	League	Completed	Jersey Boys	Ryan Molloy

## CHAPTER 6:

## INTERNATIONAL FEDERATION OF ACTORS

## A. EUROFIA

Two EuroFIA meetings took place during 2014. The first EuroFIA meeting took place in Athens on 6th and 7th June and was preceded, on 5th June, by a joint meeting of EuroFIA members and a number of European Collecting societies. Christine Payne, Stephen Spence, Max Beckmann and Bryn Evans attended from Equity and Andy Prodger and BECS Board members Jean Rogers and Frederick Pyne attended the meeting from BECS. BECS Board members Stephen Spence and Bryn Evans were part of the Equity delegation.

At the joint meeting of EuroFIA and European Collecting Societies a number of panel discussions took place on subjects including: Private Copying; the EU Consultation on Copyright; Better Remuneration and Fairer Contracts for Performers; the Road to Ratification of the Beijing Treaty and the New European Parliament and Commission.

The Hellenic Actors' Union hosted the EuroFIA meeting and Christine Payne, in her capacity as coordinator of the EuroFIA group, was elected to Chair the meeting.

Items under discussion included: The impact of Troika in Greece and the consequent attack on trade union and collective bargaining rights; the shutting down of Greece's public service broadcaster; joint working with collecting societies; EuroFIA's gender equality Framework of Action promotional leaflet and Work-Life Balance survey and recommendations; planned European projects on 'New' forms of employment and atypical workers; the OIRA Risk Assessment Tool on Live Performance; European Social Dialogue; WIPO; new FIA publications; the ILO's Global Dialogue Forum on Employment Status; Double Taxation; FIA's regional projects and the World Live Performance Conference in 2015.

Negotiations took place on a draft flyer and Question & Answer document which were intended as tools to be used as part of the campaign for the introduction in Europe of a new equitable remuneration right for the online making available of audiovisual content. Equity and a number of other EuroFIA members expressed concerns about the content of these campaigning documents which, in Equity's view, exceeded the agreement reached in Istanbul about the parameters of this campaign. Equity sought to ensure that any campaign for a new equitable remuneration right for making available online would not undermine or jeopardise Equity members' exclusive rights which are so valuable to them. It was unanimously agreed that a Working Group would continue in these negotiations and Equity is a member of this Working Group.

The second EuroFIA meeting took place in Budapest on 7th and 8th November, hosted by the Hungarian Union SDS. Equity was represented by Ian Barritt, Vice President and Stephen Spence, Assistant General Secretary, Industrial & Organising.

On the evening of arrival a meeting was held over dinner at which the 2nd World FIA Live Performance Conference to be held in Dublin in June 2015 was discussed. The Live Performance Conference will be hosted jointly by Irish Equity and Equity, Northern Ireland. Euro-FIA received a report on the preparations for the Conference by the Working Group. Stephen Spence is Equity's representative on this working group.

Items under discussion during the Budapest EuroFIA meeting included: the online making available right campaign and campaigning materials; the EU landscape since the election of the new Parliament and the Juncker Commission; TTIP and TiSA; the free trade deals being negotiated with the US which threaten culture and public services; the Live Performance and Audio Visual European Social Dialogue Committees; IP matters; the new FIA website, the Dance Passport and the UNESCO survey on the implementation of the 1980 Recommendation on the Status of the Artist. Stephen Spence and Ian Barritt took part as members of a panel on 'Training for Trade Union Leaders and Workers', which was an item of great interest to the host Hungarian Union.

## B. FIA EXECUTIVE COMMITTEE &amp; ENGLISH SPEAKING GROUP

The The FIA North America and English Speaking Group met in Paris on 25th September 2014 and the FIA Executive met also in Paris on 26th and 27th September 2014. Meetings of the LGBT Working Group, the FIA History Working Group and the Presidium also took place over the three days.

Equity was represented by Malcolm Sinclair (President), Christine Payne (General Secretary) and Stephen Spence (Assistant General Secretary), with John Barclay (Head of Recorded Media) also in attendance at the English Speaking Group.

In addition to those issues discussed by the various Working Groups, items under discussion at the North American / English Speaking Group included: international co-production and the case for greater international co-operation through information sharing and capacity building; WIPO and the need to ensure 30 countries sign the treaty in the context of the increasingly 'anti-copyright' agendas of various governments; technological advances in performance capture; the importance of collective bargaining to the protection of rights; progress that had been made towards regulating cruise ship work on an international basis; the 2nd FIA World Live Performance Conference to be held in Dublin in June 2015 and recordings of theatre production.

Items under discussion at the FIA Executive included many of the same issues that had been discussed at the North American / English Speaking Group. In addition the following items were discussed: internal FIA matters such as affiliation fees and decisions on FIA applicants; the operation of and relationship between unions and collecting societies; the UNESCO recommendation on the Status of the Artist; the FIA Intellectual Property Manifesto and the situation and rights of LGBT performers.

## 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 continues to be a member of the BCC and works alongside BECS (British Equity Collecting Society) to lobby the UK Intellectual Property Office on matters relating to copyright and performers' intellectual property rights. During 2014 this continued to include lobbying on the changes to UK copyright law to enable private copying and a number of other new exceptions. Towards the end of the year Equity supported the Musicians' Union, British Academy of Songwriters, Composers and Authors (BASCA) and UK Music's application for judicial review of the Copyright and Rights in Performances (Personal Copies for Private Use) Regulations 2014. These Regulations enable private copying without compensation to the detriment of rights holders.

At the beginning of the year Equity responded to the Independent Code Review's Call for Evidence, in association with the BCC, which amongst other things looked at whether UK Collective Management Organisation's (CMOs) codes are compliant with the BCC Principles. Equity's response noted the union's belief that the information provided by BECS to its members complies with the transparency and reporting requirements for CMOs.

## C. BRITISH EQUITY COLLECTING SOCIETY (BECS)

Performer revenue handled by BECS, Equity's sister organisation that specialises in the collection and distribution of artist payments, reached a record high of £15.1 million in 2014. Just over 75% of this year's total income arose out of Equity-negotiated collective licences and industrial agreements.

The increase in revenue resulted in over 43,700 individual payments being issued by BECS to performers during the year with monies coming from four main income streams:

- £5.2 million from the union's cinema films, cast album recording and certain TV agreements;
- £3.9 million from the union's extra-contractual agreements with broadcasters for programmes being retransmitted in Europe;
- £3.7 million from performers' rights agreements held between BECS and other European collective management organisations;
- £2.3 million from the union's collective licences with broadcasters for programmes carried on BBC iPlayer, ITV Player, 4oD, Sky Player and Radio 4Xtra services.

BECS continued to work on the development of a replacement IT system needed to process payments coming in from and going out to other European societies, and to keep pace with the increasing volume of royalties handled for the union as its payment agent.

At the end of 2014, the BECS Board was composed of the following Directors:

Peter Barnes (Vice-Chair), Jo Cameron-Brown, Bryn Evans, Nick Fletcher, Natasha Gerson, Graham Hamilton (Chairman), Steve Kenis, Louis Rolston, Andy Prodger, Frederick Pyne, Jean Rogers and Nicholas Woodeson.

Membership, payment and general enquiries can be addressed to [becs@equitycollecting.org.uk](mailto:becs@equitycollecting.org.uk) or members can contact BECS on 020 7670 0360.

## D. DANCE UK

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

## 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 2014, the Trust awarded 121 Welfare Grants totalling £97,433.17; 13 Christmas gifts totalling £2600; 47 Education grants totalling £139,663.50, 1 scholarship to the School for Creative Startups totalling £3500 and two professional development workshops totalling £1650.

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 (2014-2016): Ian Barritt, Adam Burns, Di Christian, Bryn Evans and Mary Lane.

## **F. THE EVELYN NORRIS TRUST**

In 2014, the Evelyn Norris Trust awarded 36 grants totalling £27,608 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:

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 2014.

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

**BBC:** The future of the BBC in the face of increasingly hostile and vocal political pressure in the lead up to charter renewal was of huge concern to the FEU unions, as was the potential impact on the BBC of moves to de-criminalise the penalty for non-payment of the licence fee. In June the General Secretaries from Equity, BECTU and the NUJ were called to give evidence to the Culture, Media and Sport Committee's Oral Evidence Session on the Future of the BBC. They championed the importance of the BBC's independence and unique source of licence fee funding and they highlighted the BBC's important role as an employer, training provider and standard bearer for quality audio-visual content. They also called for fairer employment opportunities and a more equitable distribution of licence fee spend across the English regions and the nations.

The FEU was also concerned about proposals announced to sweep away quotas for in-house and independent productions and to allow BBC productions to compete to produce programmes for other broadcasters. The FEU feared these proposals would have negative implications for sectoral training and would lead to a diminution of BBC in-house.

**Theatre and Arts Funding:** Member unions continued to campaign on arts funding although the Lost Arts campaign came to an end. The statistics collected through Lost Arts stand as an important record of the impact of the cuts and during the year they were distributed to ACE and policy makers. FEU members were extremely concerned at the prospect of further and even deeper cuts at local authority level.

**Equality and Diversity:** A major priority during the year for the FEU was equal opportunities and campaigning work focused on race equality in the sector. Work began on a joint FEU approach to equality and diversity and this will continue as a priority in 2015.

**Bullying in the Media:** Following on from the FEU survey of bullying, harassment and discrimination in the entertainment industries and after the conference on Bullying in the Media which was held in November 2013, the FEU produced a guide for reps and union members in dealing with bullying, harassment and discrimination in the entertainment and media industries. It is hoped that this guide will provide a valuable resource to help combat bullying in the workplace, as will the FEU's Code of Conduct which it is urging employers and organisations in the creative industries to adopt.

**Lobbying Act:** The FEU was concerned about the effect the changes to rules on third-party campaigning during elections under the Transparency of Lobbying, Non-party Campaigning and Trade Union Administration Act 2014 would have on its activities in the lead up to the 2015 General Election.

**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 2014 TUC Congress and four TUC equality conferences.

**Other issues:** The FEU was extremely concerned about The Deregulation Bill and the amendment to exempt self-employed persons from the requirements of Section 3 (2) of the Health and Safety at Work Act 1974. This was seen as a huge threat to the health and safety of creative industry workers, many of who are self-employed.

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

Report from Michael Branwell, Chairman:

This is my ninth annual report to the AGM, the Trustees and the Patrons since I was elected Chairman. In addition, I was the Secretary to the Trustees for the first six years of its life before that. It has been a long and exciting journey, not without its moments of stress and its problems, but the bottom line is that there are certainly five, and maybe more, performers who would by now be dead if it were not for our charity and a far greater number who would have been unable to pursue their lives as actors, dancers and musicians without our help. It is a proud record indeed.



The Trust is extremely lucky in having Elizabeth Pfeuti as our Executive Secretary. Liz represents us on the Committee of Acting for Others and has raised a lot of money not only for IPAT but also for the Combined Theatrical Charities, of whom we are proud to be a part. She runs the excellent website, the fundraising sub-committee and co-ordinates the trust as a whole. Thank you Liz. I must also mention our Minute Secretary, who has, during the year, taken the burden of minute taking off Liz's shoulders, allowing her to concentrate on the central running of the charity. Thank you, Henrietta. I want to thank all the Trustees for their support and backing throughout the year, with especial thanks to our Legal Advisor, Frances McCarthy, without whom I am sure we would have had serious problems and our new Treasurer, Phil Clark. Not one of these four people takes any remuneration for the work they do for the charity and I, for one, am extremely grateful to them. Grateful thanks are also due to our Trustee, Peter Searles, for his unforgettable performance of Hey Gringo at the Tristan Bates Theatre, again to raise money for the Trust.

I am sure all the Trustees will want to thank Alan Rickman, our President, who has continued to take a very active interest in the Trust and to our two Vice Presidents, Helen Lindsay and Robert Mill, who have been advocates for the beneficiaries about whom they know and care following their time as Trustees.

We look to the future with great optimism and, as long as I stay in the Chair, I intend, as I said in the opening of this report, that we continue to bring "candles of hope" to all the needy parts the world, bringing light into darkness, enabling performers to continue to develop and nurture the imaginative faculty which is the heart of drama, music and artistic performance, 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  
 In a performance of Healthy City by Francisco Morales  
 The Reassmey Bassac Theatre Group in Cambodia,  
 who suffered from serious flooding in addition to their other problems.  
 Music For Hope, El Salvador  
 Music For Africa, South Africa  
 Pa Bobo Jobateh, The Gambia

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 we were very ably represented on the Board of the CTC by Liz Pfeuti and Philip Hedley during the year.

We are moving forward. The trustees can be rightly very proud of what the Trust has achieved in fourteen short 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 2014 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.

The core issues of concern to the Performers' Alliance during the year were the impact of austerity driven arts funding cuts at both the national and local authority and copyright reform. The Performers' Alliance continued to lobby on changes to UK copyright law to enable private copying without compensation to rights holders and the Performers Alliance supported the application to judicially review the Copyright and Rights in Performances (Personal Copies for Private Use) Regulations 2014 made by the Musicians' Union, British Academy of Songwriters, Composers and Authors (BASCA) and UK Music. The Performers' Alliance was concerned that the publication of the European Commission's White Paper on copyright would represent a move away from the rights of creators towards the rights of consumers.

Performers Alliance All Party-Parliamentary Group (APPG) was active during 2014, with members raising the unions' views during parliamentary debates and Departmental Questions on copyright, the National Minimum Wage, the impact of Universal Credit on the creative industries and on equality and diversity matters. MPs and Peers who are members of the APPG also advocated for the creative industries during a number of Westminster

Hall debates, including on the subjects of regional arts and culture and supporting the creative economy. Alan Davey, Chief Executive of Arts Council England (ACE) and Peter Bazalgette, Chair of ACE addressed the APPG's Annual General Meeting where they provided an overview of the arts funding situation for ACE and local authorities and answered questions on a range of issues theatre tax relief and equal opportunities. The APPG's Officers continued to be Kerry McCarthy MP (Chair), Michael Connarty MP (Vice-Chair), Lord Clement-Jones (Vice-Chair), John Whittingdale MP (Vice-Chair) and Pete Wishart MP (Secretary). The APPG had 77 members 2014, 3 new members having joined during the year - Gareth Thomas MP (Shadow Minister for Foreign and Commonwealth Affairs, John Spellar MP and Baroness Kay Andrews.

In the Summer a joint meeting was held by the Performers' Alliance APPG and the Intellectual Property APPG with Dr Roz Lynch, the newly appointed Director of Copyright and Enforcement Policy at the Intellectual Property Office.

In December the APPG hosted another very successful Christmas reception in the Strangers' Dining Room of the House of Commons. A number of high profile members of Equity attended this event, along with a number of Equity staff members and Officers. 47 MPs and Peers were also in attendance and the reception, hosted by Kerry McCarthy MP on behalf of the APPG, was addressed by Harriet Harman MP and Ed Vaizey MP who set out their party's pre-election positions on the value of art and culture. Secretary of State for Culture, Media and Sport Sajid Javid MP was also in attendance.

Towards the end of the year the Performers' Alliance focused its attention on its forthcoming activity in the lead up to the general election.

## **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 2014 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](http://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 unions' interests on Creative Skillset's Board.

ii. Cultural & Creative Skills – CC Skills ([www.ccskills.org.uk](http://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.

BECTU nominated a representative to serve as the Federation of Entertainment Unions' representative on the Board.

## N. TRADES UNION CONGRESS

The delegation to the 2014 TUC Congress comprised: Christine Payne (General Secretary), Malcolm Sinclair (President), Di Christian (Councillor), Lynda Rooke (Councillor), Nicholas Goh (Minority Ethnic Members Committee member) and Max Beckmann (Policy Development & Equalities Officer).

MOTIONS: The delegation spoke as follows (the relevant Motions and speeches given by the delegation are attached):

Malcolm proposed Equity's motion on Defending the BBC which was seconded by the GMB and supported by BECTU and the NUJ.

Nicholas proposed Equity's motion on Equality Monitoring in the Creative Industries which was seconded by BECTU.

Di seconded Prospect's motion on Heritage in a Cold Climate, which was supported by the MU and PCS.

Di seconded BECTU's motion on Ethical Procurement and Union Recognition.

Lynda spoke in support of the CSP's motion on The Economic and Health Impact of Austerity, which was seconded by ATL and supported by the SOR.

Christine spoke in support of the composited motion on Vulnerable Young Workers which was moved by ASLEF, seconded by the PFA and supported by the GMB and UCATT.

Other motions passed by Congress included a resolution on the cost of living crisis, alternatives to austerity, public sector pay, defending public services, pensions, defending education, public transport, zero-hours contracts and trade union and employment rights. There were motions from the TUC equality conferences including on childcare, resisting the attack on disabled people, the Immigration Bill, a young workers organising strategy and International LGBT rights.

The most contentious motion on the agenda was a motion from the TUC Trades Union Councils' Conference on whether or not a trades union council delegate should be able to attend the TUC Congress and move the Trades Union Council's Conference motion as a delegate. This was the only motion that went to a card vote and it was narrowly defeated, with 2,718,000 votes in favour and 2,908,000 votes against. This was the first card vote for 5 years with four major unions voting against the motion: GMB, Unison, USDAW and NASUWT. Equity cast its vote – 39,000 - in support of the motion as did the NUJ and BECTU.

There were a number of emergency motions on issues including on the situation in Ukraine, Check-off and the decision of the British government to deny Rene Gonzalez a visa to visit Britain. Rene had been due to speak to the TUC Congress and also at a meeting at the House of Commons.

The General Council issued two Statements, one on the TUC Campaign Plan and one on Gaza.

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), Tim Poil (Nationwide Group Staff Union), Eddie Saville (Hospital Consultants and Specialists Association) and Simon Weller (ASLEF). Christine Payne was automatically elected to the GC as Equity has over 30,000 members.

NEW TUC PRESIDENT – Leslie Manasseh (Prospect)  
TUC GENERAL SECRETARY – Frances O'Grady

GENERAL COUNCIL DINNER – Malcolm and Christine attended.

SPEAKERS: Addresses were given by Angela Eagle MP, sororal delegate, Chuka Umunna MP, shadow Business

Secretary, Mohammad Taj (TUC President), Frances O'Grady (TUC General Secretary) and Mark Carney, the Governor of the Bank of England. Delegations were invited to submit questions to Chuka Umunna MP and Mark Carney and Equity submitted questions to both.

Lynda Rooke was called to ask the following question that Equity had submitted to the Governor of the Bank of England:

"Is there a place for regulation to ensure economic stimulus is delivered to the wider UK economy as opposed to only the financial sector? For example, to the powerhouse that is the creative industries which delivered 15.6% GVA in 2012."

In response the Governor noted that due to the reforms to the banking sector it is becoming increasingly costly for banks to lend to banks and he said that in his opinion this will encourage lending to the wider economy, including to the creative industries, which would be a good thing.

Equity's question to Chuka Umunna MP – "Would an incoming Labour Government change the law to allow unions to take a collective claim on behalf of members to be paid no less than the National Minimum Wage?" was not reached.

FRINGE: On Monday lunchtime Christine Payne spoke at Morning Star fringe meeting on 'Fighting for our Future: The Morning Star and trade unions in 2015 and beyond'. She spoke alongside Tony Kearn (CWU Deputy General Secretary), Len McCluskey (Unite General Secretary), Peter Pinkney (RMT President), Steve Gillan (POA General Secretary) and Andy Smith (NUJ joint-President) and used the opportunity to talk about the challenges facing Equity members and the union and how Equity has responded to them. Christine highlighted issues such as low pay no pay, labour market insecurity, arts funding cuts and the persistence of unequal opportunities and she explained how, in an increasingly challenging environment, Equity has been able to grow and transform its membership with a steady and significant growth in in-benefit members since 2010.

FEU EVENT: The Federation of Entertainment Unions sponsored a cruise on the Mersey for all TUC delegates on the evening of the 9th September. The event was well attended and delegates had an enjoyable evening dancing to the live music of The Beatelles, a Liverpool based all-female Beatles tribute band. Members of the Liverpool Variety and General branches also attended.

### MOTIONS:

Motion 52: Defending the BBC

Congress believes that an independent and well-funded BBC is the bedrock of public service broadcasting in the UK. Congress also believes that the BBC is able to produce the breadth and diversity of output across television, radio and digital services that it does today and to act as a standard bearer for the audio-visual sector in terms of jobs, production values, quality and innovation only because of its unique source of licence fee funding.

Congress further believes that the BBC's scope, scale, remit and commitment to high quality original output protects the audience from declining standards and from broadcasting companies who would prefer to feed the audience drama imports mainly from the USA or home-grown reality shows which cost little to purchase or produce.

Congress notes with alarm the increasingly emboldened anti-BBC lobby whose aim is the break-up and sell-off of the BBC and its publicly-owned assets to the private sector.

Congress calls on the General Council, in the lead-up to BBC Charter renewal in 2016, to support the Federation of Entertainment Unions' campaign to defend both the principle of public service broadcasting and also the BBC as the UK's primary public service broadcaster funded by the licence fee.

Mover: Equity

Seconder: GMB

Supporters: BECTU and NUJ

Motion 18: Equality Monitoring in the Creative Industries

On its website Arts Council England (ACE) states 'We will forge a new relationship with the arts sector on issues of diversity and equality, characterised by shared discourse and the sector taking the lead with our support.' One of the BBC's stated aims is to 'advance equal opportunities to diversify and develop our workforce and our senior

leaders so that they better reflect our audiences.’

Yet our stages and screens utterly fail to reflect the full diversity and gender balance of the UK’s population and workforce.

Congress welcomes ACE’s recent announcement that it will require equality monitoring of performer employment as part of the funding process. It is incumbent upon all organisations subject to the Public Sector Equality Duty and in receipt of large sums of public money to undertake equality monitoring.

Congress believes that it is unacceptable that broadcasters have over the years failed to undertake or transparently publish comprehensive on-screen equality monitoring data. How can arts organisations or broadcasters meaningfully promote equal opportunities in the absence of this data?

Congress calls on the General Council to support Equity’s campaign to secure a commitment from all Arts Councils, Creative Scotland, public service television broadcasters and Ofcom licensed commercial television broadcasters to:

1. Equality monitoring of performers and creative teams; and
2. The transparent publication of equality monitoring data.

Mover: Equity

Seconder: BECTU

Motion 43: Heritage in a Cold Climate

Congress recognises and celebrates the positive contribution employees working in heritage, arts and culture have on the UK. The sector provides jobs, stimulates the economy, supports tourism, and improves well-being and social inclusion.

- i. Twenty per cent of those who visit museums are more likely to report good health.
- ii. A report by the Department for Culture, Media and Sport concluded that cultural participation had a monetary value of around £90 per month, per person.
- iii. An Oxford Economics investigation concluded that for every £1 invested in culture and heritage, £5 is delivered back in value to society.
- iv. Visits to museums, galleries and heritage sites in the UK are increasing.
- v. Support for public funding is rising sharply (from 49 per cent in 2012 to 56 per cent in 2013 according to the Arts Council).

And yet, government funding to these organisations has been decimated in recent years resulting in pay stagnation, the loss of skills and expertise in many areas, and reduced community activities. Morale is worryingly low. We may only realise the impact of these cuts when it is too late.

Congress calls on the General Council to press the government to increase financial investment in heritage, culture and the arts.

Mover: Prospect

Seconder: Equity

Supporters: MU and PCS

Motion 73: Ethical Procurement and Union Recognition

Congress welcomes the TUC’s engagement with the Ethical Trading Initiative, and supports the principle that consumers, companies, and organisations should consider the position of workers in the supply chain of goods and services before making purchasing decisions.

The TUC’s commitment to ethical supply was demonstrated by the highly effective Playfair project in which the Organising Committee for the 2012 Olympic Games insisted on suppliers complying with international labour standards.

Congress believes that the right of workers to organise, as evidenced by the presence of recognised unions at

suppliers and providers, should be a key factor in the procurement processes of progressive organisations, and others.

A union initiative in the United States, Labour 411 based in California, has successfully raised the awareness of American trade unionists about the opportunities to make purchases which are locally-sourced and union-made. The scheme is based on a catalogue of vendors who have been nominated by trade unions as having good working practices and full union recognition, enabling purchasers to positively favour union-friendly providers.

Congress calls on the General Council to:

- i. Consult with affiliates on the feasibility of a similar scheme in the UK to give union members and consumers at large the information they need to make ethical and union-friendly purchases.
- ii. Incorporate in the TUC’s procurement process an obligation to favour providers who can demonstrate union recognition and ethical practices in their supply chains, and encourage affiliates to follow suit.

Mover: BECTU

Seconder: Equity

Composite 13 (Motion 40 and amendments): The Economic and Health Impact of Austerity

Congress believes that government austerity measures are having severe and negative effects not just on the pockets but also on the health of the nation. Sickness absence costs the UK £15bn annually in lost economic output. Investment in quality healthcare and support for those whose health currently prevents them from working is good for people and good for the economy. Congress knows that for most people, even those with long-term conditions, health can actually be improved by being in work.

The research findings are clear. Major cuts in public spending and health services across Europe have triggered a drastic deterioration in people’s overall health.

Job losses are leading to increases in incidents of depression, mental health problems and suicide.

Older workers, in particular women, are especially vulnerable to stress, juggling caring responsibilities for their extended families with the insecurity of redundancy and pressures of new performance procedures that accelerate capability issues into dismissal.

Efficiency savings and cuts to health care are preventing people from accessing the support they need to help them obtain or remain in employment.

Congress believes forward-thinking investment in health care can stop this downward spiral by enabling people to return to and stay in paid work, one of the key routes out of poverty.

Congress calls on the TUC General Council to:

- i. Continue to highlight the impact of austerity measures, including both cuts to health care provision and cuts to welfare benefits, on the health of the nation
- ii. Urge employers to ensure that they invest in effective occupational health services to keep workers in work and help them to return to work as quickly as possible
- iii. Work with organisations like The Age and Employment Network supporting older workers in the workplace
- iv. Highlight the importance of a well-funded NHS, free at the point of use, for all workers, including self-employed workers and those who are engaged in itinerant and highly mobile occupations
- v. Campaign with NHS employers to highlight the vital importance of occupational health within the NHS and to work to create models of best practice for workplace health.

Mover: CSP

Seconder: ATL

Supporters: Equity and SOR

Composite 2 (Motions 4 and amendments, and 5): Vulnerable Young Workers

Congress acknowledges that the economic recovery is an academic concept for the majority of workers, particularly young workers, trapped in labour insecurity, zero-hours contracts and agency work, while burdened by personal debt and the grip of unscrupulous lenders and with limited access to Apprenticeships or further educational opportunities.

Congress recognises that young workers are most affected by the scourge of unpredictable earnings and hours and the lack of employment rights in zero-hours contracts and agency work making home ownership an impossible dream for many young workers. The failure of supply in private and social housing has led to increasing house prices, unaffordable rents and young people excluded from the housing market. Congress deplores the chronic uncertainty and insecurity this leads to for young workers.

Congress acknowledges the current system of vocational education has failed, leading to low-quality Apprenticeships in many sectors. We need a radical overhaul of the system, with emphasis on advanced Apprenticeships to at least Level 3.

Congress is concerned that the burden of debt falls even harder on young people, with research by Demos showing that around half of 18 to 34 year olds admit that their debt has increased over the past five years. Congress notes that personal debt remains an acute problem in Britain today with the average UK household debt standing at just over £6,000, excluding mortgages.

Congress believes that many ruthless companies regard this situation not as a problem but as an opportunity to make money from vulnerable workers, with debt charity Step Change highlighting an increase of more than 100 per cent in the number of clients with payday loans between 2011 and 2012.

Congress calls on the General Council to support initiatives that provide real sustainable opportunities for youngsters who are facing huge hurdles in their quest for decent work and employment.

The number of young players that are rejected is alarmingly high in the football industry and this seems to be replicated across the wider job market. Young people are working tremendously hard in education and training but sadly so often there is nothing at the end of this. This is indeed the case in football with young players being thrown on the scrapheap before they are out of their teens. The small numbers that do become professionals face another uphill battle in trying to establish themselves in the first team of their respective clubs.

Again opportunities are incredibly limited and Congress can see from the disappointment of England's early World Cup exit that this stifling of youth is having a real impact on our international prospects.

The trade union movement has always been prepared to stand up against injustice and unfairness and it is important that we do not let young people down at this very challenging time. We need to demand that training and hard work does have its reward with good job prospects being a prerequisite.

This generation of young people is in danger of being forgotten and overlooked and for millions the future looks far from bright. Congress believes it is vitally important that unions work together to give our young people a fighting chance and a pathway into meaningful employment.

Congress calls on the General Council to campaign against the exploitation of young workers on zero-hours contracts, to support the work of credit unions as an alternative to exploitative payday loan companies and for more access to education and high quality Apprenticeships for young workers and calls for rent controls to be introduced alongside a programme of social housing construction.

Mover: ASLEF

Secunder: PFA

Supporters: Equity, GMB and UCATT

All debates and speeches can be viewed on the TUC website [www.tuc.org.uk](http://www.tuc.org.uk)

## **O. BAPAM**

([www.bapam.org.uk](http://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 unions' 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. CDET continued the work of accrediting vocational dance and musical theatre schools and attracted new schools. At the end of February 2014 CDET's membership comprised 24 Accredited Schools, 12 Validated Awarding Organisations, 5 institutions in Application for Membership status and 4 corporate members. CDET is in the process of introducing an Affiliate membership category to help organisations proceed and progress to Accredited or Validated status over time. Liaising with the Department for Education CDET has facilitated negotiations on changes to the present funding arrangements for the DADA awards on behalf of the Accredited schools and has had considerable success with this. A new section of the website has been developed giving information on graded examinations and a Definitive Guide to Graded Examinations has been produced in booklet form.

## **Q. DRAMA UK**

Drama UK, formed from the merger of NCDT and the CDS, continued with its work to support the supply of a talented and appropriately trained workforce under the leadership of Ian Kellgren and Julian Bird, chief Executive of SOLT as Chair. Meetings took place to take forward the relationship between the three conservatoire schools not in membership to stress the value of a collegiate approach and all the conservatoire drama schools working together on advocacy. ITV and Spotlight both joined the Board as participating organisations and Sky and Radio Centre have both been approached. A symposium was held at the Birkbeck to present research undertaken by Drama UK on Graduate destinations and the effects of affluence, ethnicity and class. The Board discussed the changes in the funding landscape and the effects it would have on the provision of Drama training. Hilary Hadley, Head of the Live Performance Department is on the Board on behalf of Equity and on the Quality Assurance Board are Equity members Malcolm Sinclair – President and Mercy Ojelade

## **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. Colombia remains the most dangerous place in the world to be a trade unionist. Extra judicial executions of trade unionists are common and there are hundreds of activists, including Huber Ballesteros, currently in prison throughout the country. Representatives at Equity's 2014 ARC were shown an inspiring message from political prisoner Huber Ballesteros which was smuggled out from his prison cell and thanked Equity for affiliating to Justice for Colombia.

## **S. GHANA TWINNING**

Equity's twinning with the Ghana Actors' Guild took a new turn in 2014. The Swedish LO TCO Secretariat of International Trade Union Development Co-operation agreed to fund three further years of trade union development in Ghana. The funds are being managed by the International Federation of actors. The process started with a London workshop attended Dominick Luquer, FIA General Secretary, Martin Brown, Equity Assistant General Secretary, Eddie Cofie, GAG Vice-President, and Francis Dogbe, GAG National Treasurer.

It was agreed to use some of the LO-TCO funds would be used to this effect. A timetable for calling a National Congress and holding elections Presidential and Executive, which were two years overdue, followed by a workshop bringing together the newly elected National Executive with two representatives from the six GAG regional

branches and that, as far as possible, there would be one woman and one man from each branch.

The objective of the workshops would be to address the key issues identified at the London workshop of financial stability, women's representation and the democratic voice of members.

In October, three Equity trainers – Martin Brown, Assistant General Secretary, Louise Grainger, Marketing and Training Officer, and Max Beckmann, Parliamentary and Equalities Officer, arrived in Accra. At the National Congress Eddie Cofie was elected President and Emmanuel Netyson was elected General Secretary. The National Executive members elected unopposed were: Vivian Achor, Vice-President, Francis Dogbe, National Treasurer, Solomon Sampah, Welfare Officer, and Sarah A Laryaa, General Executive member.

This gives a gender balance of four men and two women. There are three vacant places, the Finance Office and two General Executive places. The Executive's objective is to fill these places with two women and one man.

Twenty-one GAG members attended a workshop the following day which addressed why actors join GAG, how we can use that to recruit new members, how GAG gets its message across and how members communicate with GAG? The following day the Executive Committee held a meeting at which the items for discussion were recruitment and retention, communications, a voice for women, democratic structures, and engaging with employers.

The LO TCO funded twinning programme will run to the end of 2016.

## CHAPTER 8:

# COUNCIL

### **A. MEETINGS**

The Equity Council met 10 times between 1st January and 31st December 2014.

## CHAPTER 9:

# APPEALS AND STANDING ORDERS COMMITTEES

The following members were elected in July 2014 to serve as members of the Appeals Committee for two years: Joan Blackham, Lynn Farleigh, Doreen Mantle, Graham Padden, Pab Roberts. Graham Padden was elected Chair and Joan Blackham Vice-Chair for the period 2014-2016. The newly-elected Appeals Committee did not meet during 2014.

The following members were elected in July 2014 by the membership to serve on the Standing Orders Committee for two years: John Carnegie, Chris Cotton, Jeremy Phillips, Pab Roberts and Terry Victor. The following members were elected by the Council to serve on the Standing Orders Committee: Maureen Beattie, Adam Burns, Graham Hamilton and Julia Carson Sims. Julia Carson Sims was elected Chair and John Carnegie Vice-Chair for the period 2014-2016. The newly-elected Standing Orders Committee did not meet during 2014.

## CHAPTER 10:

# NATIONAL, AREA, INDUSTRIAL & SPECIALIST COMMITTEES

## A. NATIONAL COMMITTEES

### i. Northern Ireland

#### CHAIRMAN'S REMARKS

I am forever perplexed at the lack of understanding that our politicians have of our Industry and that what happens in Theatre has consequences for our Film and Television sector as well. What part do they not get? Actors who work in Film and Television are also the same Actors who walk the stages in all the Theatres and Community venues across Northern Ireland. Whilst on one hand the Politicians talk openly of how the Film and Television Industry have rejuvenated the economy and take the credit for Game of Thrones and programmes such as The Fall they also introduce cuts under the so called austerity budget that critically affect professional Theatre companies who employ our members. It's the distorted logic of the madhouse and that is why we have been marching alongside our fellow Trade Unionists within the ICTU to highlight that cuts to the public sector have real ramifications for our economy and that Investment is the real key to getting an Economy working. Meanwhile the scandal of overseas tax dodgers continues apace and it seems that every week brings a new culprit to the table. HSBC being the most recent example. It was bad enough that the Arts Council had to bring in a midyear cut of over two percent without the further ten per cent that was announced in this year's budget for the Department of Culture, Arts and Leisure. We will continue to oppose these cuts and without doubt we have the support of the wider public behind us. One only has to look at the submissions in the run up to this year's Budget being announced to find that some 25000 people took the time to say "No more cuts to the Arts". It was higher than any other submissions to any other Government Department. What I say to the politicians is "Listen to your People" and let us all unite behind the Arts Matter in Northern Ireland Campaign.

#### STAFF REPORT

The General Branch has continued to build with up to 30 people attending some of its meetings. In those meetings we had Stephen Wright and Gemma McMullan from the BBC and Jimmy Fay from the Lyric as guest speakers. However it was a setback when the Branch's Secretary Carol Moore stepped down in October as she was a pocket dynamo and a vote of thanks goes to Carol on behalf of the Union. It's important that alongside the NI Committee we have a Branch promoting local activism, particularly with the recent cutbacks that the Arts have had. The AGM of the Branch will be in February and from there we hope to build on previous work. The point made above about how what happens in Theatre also impacts upon the other creative industries still doesn't click within the mindset of politicians and we need to continue being a campaigning union with a strong Branch and Committee. It's ironic that the smallest Department within the Stormont Government had the biggest public support for no cuts yet still had to bear the one of the biggest cuts of 11%. The message to Politicians clearly needs to be reinforced. The NI Committee continues to work on your behalf and the NI Committee Facebook site has proved to be not only popular but a great campaigning tool as well. Both the Branch and the Committee campaigned against the ban on artistic freedom by Newtownabbey Council on The Reduced Shakespeare production of The Bible. The decision was reversed and we rightly through the activity of the Branch and Committee should take the credit. A subsequent motion on Artistic freedom was passed at both the Unions Annual Conference and at the Irish Congress of Trade Unions (ICTU.NI). Shaun Blaney has spoken to Students at Queens University and other meetings have been held with Students at the Belfast Met. Stephen Beggs will be going to the University of Ulster and the role of Students within the Union has been given more emphasis and they can now attend and vote at Equity meetings. We continue to help with our colleagues in Irish Equity and in November both Drew McFarlane and John Barclay did a series of workshops on the PACT Television agreement on the back of getting the BBC, when they commission a production in Ireland, that Companies use the PACT Agreement. The Federation of International Artists (FIA) will be holding a "World Live Performance" conference in Dublin between the 4th to the 6th June 2015 and again we are assisting with Irish Equity in hosting that conference as well as having speakers at various panel workshops.

#### INDUSTRIAL REPORT

At the start of the year the BBC announced it was investing £13 million in Drama production in the Republic of Ireland, commissioning three drama productions. With this in mind we met with the BBC in London asking why this couldn't have happened in Northern Ireland. The answer they gave was that it was "better value for

Taxpayers money” given the easy access to tax and other incentives. With this in mind we wrote directly to the first Minister arguing the case for a level playing field for all of Ireland. The argument was also taken up by the ICTU. We received a positive response saying that his office would take it up with Westminster given that it was not a devolved issue and that the Assembly fully supported the Industry. The BBC in Northern Ireland though had cracked the London Gatekeepers code and managed to get *The Fall 2* back to Belfast which was a huge boost to local talent. When visiting the production it was great to see 6 local Actors out filming from the 9 who were out that day. BBCNI also commissioned the third series of the local drama *Six Degrees*, which was almost entirely cast in Northern Ireland. We have also just been sent the letter of guarantee regarding *Line of Duty 3* which will film in Belfast this year. Whilst we shouldn’t underestimate the campaigning we have done over the years we should also give credit to Stephen Wright Head of Drama at BBCNI who is passionate about bringing high level production to Northern Ireland. Stephen has also given us a commitment to helping us with *Front of Camera Training*, which largely fell on deaf ears during previous *Heads of Drama* at BBCNI. The BBC in London also continues with its “Lift and Shift” policy of moving more Drama here and along with *Dani’s Castle* and *Blanding’s* we have had *The Sparticle Mysteries* filming. During the year *Game of Thrones* continued producing series five and we visited the production on a number of days. Series six has been given the green light which is great news as it really puts Northern Ireland on an International Stage and again more local talent is being given work. The production and the infrastructure that has built up around it also attracts more productions and *Rainmark Films* are currently in production filming the *Frankenstein Chronicles* which again is a huge high end Television Drama for ITV. I should also give credit to the work of Northern Ireland Screen who are quite aggressive in their role as a body dedicated to making things happen here. A number of Films have been produced here through their approach including *High Rise*, *Land is God*, *The Survivalist* and *Light of my Eyes* to name a few. Again its a pleasure to congratulate another Northern Ireland short film for winning a BAFTA! *Boogaloo* and *Graham* was written by Roger Blaney and Directed by Michael Lennox and the producer was Brian Falconer who said they were proud to be from Northern Ireland and commended the work of Northern Ireland Screen. Let’s hope its followed up by the Oscar for best short!

All of the Politicians, including the Minister praised the Company yet as has been said before still can’t see the connection between public investment in the Arts and a vibrant Film and Television production Industry. Despite seeing cuts across the board to all professional theatre companies at the start of the financial year it was followed up by an in year cut of 2.3% in November. The Arts Council had already informed companies to budget for an in year cut of 5% but through internal savings managed to augment the cuts. It has been an illogical disaster and is now compounded by the cut to this year’s budget by a further 11%. This generated speculation that some companies will lose funding completely and we are waiting the funding decisions by the Arts Council. Again it will hit our members hardest in that it will lead to a fall in productions and jobs available. The Community Arts seem to have support in political corners whereas our members are left to the vagaries of decisions taken outside their control. That’s why we are fully behind the broad based campaign “Arts Matter NI” who have engaged the services of a professional lobby body. We have representation through Stephen Beggs from the NI Committee on Arts Matter but it’s important, particularly in election year that we as an organisation and members individually lobby both Westminster politicians and Assembly members. When the in year cut was pronounced the Lyric through its Executive Producer stated that it was likely that the Theatre would be making redundancies and in the first six months of this year there is a clear fall in the number of jobs for our members as productions are cut back and co productions with other theatres are all that is largely on offer. This was despite the fact that the Lyric received 10 nominations in the Irish Times Theatre Awards. We also managed to get the theatre to increase its wage levels that may be more difficult next time round. Distorted logic and a failure to understand the economics of Investment is at the heart of the matter as Stormont bows down to a Westminster Government who seemingly cares little for what the Arts Industries do for an economy like ours. The MAC impressed us all during the year, including the Minister, with *Bruisers* production of *Cabaret*. Both the Theatre and the Company need public investment if that is to continue, a case for strategic thinking instead of the politics of Misery. Despite the cuts Prime Cut continued to impress as did *Kabosh* and the other Independent Companies and *Tinderbox* is about to go into rehearsal with twelve actors on stage. This is an amazing achievement in such times as these. *GBL Productions* and *Greenshoot* from the Martin Lynch stable continue to add to the professional theatre community but the silence of, which professional Companies, will survive does not help our talks with Students coming into the profession. Even the work of the much praised *Clown Doctors* has been affected as we were called in to assist with new contracts and terms and conditions. Theatre Matters, and if the Creative Industries is to achieve the Economic potential then investment in Theatre needs to match investment in the other creative industries.

## MEMBERS OF THE NORTHERN IRELAND COMMITTEE

Al Logan – Chair, Christina Nelson- Vice Chair, Frankie McCafferty, Sheelagh O’Kane, Alan McKee, Tara Lynne O’Neil, Stephen Beggs, Shaun Blaney, Naomi Rocks, Louis Rolston – NI Councillor

## ii. Scotland STAFF REPORT

2014 will be remembered as the year of the Referendum. At its October 2013 meeting the Scottish Committee discussed how the Independence referendum would affect Equity members working lives. As Equity is a non politically aligned trade union, the Committee were not in a position to support any party line. The obvious area of concern for Equity is Broadcasting where the two sides of the debate had strongly contrasting ideas. The committee sought to advocate a position that could have been argued for before the referendum and, irrespective of the result, argued for afterwards.

We committed to organizing a hustings for members but were not prepared for the refusal of the Better Together parties to take part in such events.

The debate about broadcasting centered mostly on news and current affairs. Equity members’ areas of concern are mostly in drama, children’s programs and light entertainment. Television exports from the UK amounted to £1.22bn in 2012 showing the importance of television production to the wider economy. The committee felt it was important that Equity articulated the importance of maintaining production capacity in Scotland to ensure jobs for members in the future. This should include consideration of studio capacity. The committee also recognised the importance of getting the work of members in Scotland to the widest possible audience.

The committee recognised that the BBC is a world class organisation and is the biggest employer of Equity members. However the BBC has been under ideological attack from the last 3 UK Governments and that it needed to be protected from such partisan interference. It was also widely documented that the BBC is very London centric organisation. The committee recognised the potential benefit of creating a national broadcaster for Scotland, supported by Scottish government funds but were sceptical about some of the ideas currently being suggested.

In summary the committee are calling for:

- The creation of a national broadcaster for Scotland by open competition
- A fairer BBC with production spend in Scotland proportionate to population
- To make the BBC more accountable to the people of Scotland
- Investment in the production capacity of Scotland

This position was supported by the Equity Council. However, the Smith Commission proposals, as yet not fully defined, will see the Scottish Parliament having some say in the future of the BBC. We will monitor these developments after the General Election to ensure Equity members’ interests are best protected.

Creative Scotland are very slowly showing their hand. They appear to operating in a manner diametrically opposed to the way the organisation worked under its previous Chief Executive. Previously CS appeared to be in a rush with everything it did and crucially, was not taking its constituency with it. Now, they are perhaps moving too slowly for the likes of some and our inability to progress the issue of gender equality or training for members as they have not been ready to talk about anything other than the RFOs. As a result of our persistence Lorne Boswell has been invited to sit on a Creative Scotland panel looking into what statistics CS will start collecting data from 2016!

In the autumn they eventually announced the results of the Regularly Funded Organisations (please see link below)

[www.creativescotland.com/\\_\\_data/assets/excel\\_doc/0006/29229/Regularly-Funded-Organisations-2015-18.xls](http://www.creativescotland.com/__data/assets/excel_doc/0006/29229/Regularly-Funded-Organisations-2015-18.xls)

It is encouraging to see some theatre companies become RFOs for the first time. Inevitably others were disappointed. The one alarming decision was the decision to cut the funding to both the Royal Lyceum and the Traverse by 17.5% and 11% respectively. No reason for this has been given publicly but rumours circulate about maintaining parity between Edinburgh and Glasgow and encouraging the two theatres to make savings by merging their administrations.

National Theatre of Scotland:

Rates of Pay

Minimum rates of pay from 06/04/2014 are as follows:-

<b>Minimum Performers Salary</b>	
Performer (including musician)	£551
Performer Level 2 (including band leader)	£675
Performer Level 3	£800
<b>Stage Management Minimum Salaries</b>	
Stage Manager / Company Stage Manager	£551
Deputy Stage Manager	£496.70
Assistant Stage Manager	£441.51
<b>NTS Development rate</b> (Performers and Stage Managers)	£430
<b>Walking Understudies' Salary</b> (to be raised to the Performer's Minimum in any week they perform)	£441.51
<b>Understudy Obligation</b> (Minimum per week)	£31
<b>Performance payment</b> (per show) for performer with understudy obligation	£31
<b>Relocation / Commuting Allowance:</b> 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.	£150
<b>Touring Allowance:</b> to cover 7 days of meals and accommodation, if required to stay overnight whilst on tour, and if making own arrangements	£272
London touring	£406
<b>Away from base Allowance:</b> 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	£16.50 per day
<b>Daily Meal Allowance</b> if tour accommodation provided by NTS	
Where full catering facilities provided	£11.50 per day
If Catering facilities are not available:	
Breakfast provided	£16.50 per day
Breakfast not provided	£22.50 per day
<b>Push / Pull</b> (per week)	£15
<b>Flying</b> pre contractual consent –put on contract (per week)	£37
<b>Head Girl/Boy</b> responsibilities (per week)	£31
<b>SM in costume</b> (per performance)	£5.60
<b>SM prompt copy</b> for other management (minimum)	£93.45
<b>Supernumeraries</b> (per hour)	£6.50
<b>Driving Cast Responsibility</b> (per hour)	£4.60

Scottish Committee

Andrew Brodie-Frew, Morna Burdon, George Drennan (Co-opted 2014), Tom Freeman, Natasha Gerson, Clunie Mackenzie (Chair), Kate McCall, Kirstin McLean, Sheena Penson, Ian Petrie (Resigned 2014), William Riddoch, Pab Roberts (Vice Chair), John A Sampson

Scottish Councillor

Isabella Jarrett

### III. WALES

#### General

The Annual General Meeting of members was held in the main hall at Transport House in February and attended by 26 members. It was also attended by General Secretary Christine Payne who spoke with regards to the consequences of the recent changes in committee structure and the upcoming changes in council structure following the Referendum at the end of 2012. She also spoke about concerns on losing SSEC and Channel 4 monies, and that continuing to grow the membership was very important so that the union could continue to provide all its services. The Honorary Treasurer Bryn Evans spoke about the financial health of the union and was glad to report an operating surplus. One motion was approved by the meeting to go the Annual Representative Conference on the newly passed 'Gagging Law'. Three further motions were put directly to council from the meeting – all of them to do with working with Local Authorities on Youth Theatre and surrounding development.

During the course of 2014 there were four newsletters, produced from the office. 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 2014 and it is encouraging that membership figures in Wales have matched that growth. In all there are a total of 1,462 members in Wales, rising by 62 from 2013, representing a 3.73% share of the total membership of Equity. We cannot, however, rest on our laurels and Recruitment and Retention must continue to be our main focus for 2015.

Julia Carson Sims was re-elected in July 2014 to serve as the Councillor for Wales on The Equity Council for the next two years.

#### 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.

The Sherman Theatre lost the remaining part of its local authority funding from Cardiff Council having lost part of it in 2013. The company have made some tough decisions and made redundancies in the administration areas and have announced a robust programme of work. They have assured us at meetings with the new Artistic Director that there will be continued and increased potential work for our members.

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

CLYWD THEATR CYMRU has seen its budget slashed by a third by Flintshire Council having originally mooted that it planned to remove all funding. The council, however, have still not guaranteed they can afford the remaining two-thirds going forward. The theatre has said it will cut its output by 25%. Terry Hands (whose retirement in April 2015 was also announced towards the end of 2014) is quoted as saying 'I feel it is right that we bear our own share of the cuts. They don't put the theatre under immediate risk and we are very grateful for the support Flintshire Council gives us. We belong to Flintshire'. Instead of staging 8 productions in-house they will, instead, stage 6.

In other areas cuts have been announced to funding – there are some councils who have protected their funding, so news is not all bad. Powys County Council have announced a 100% cut to all three theatres in the region totalling £283,500. Ceredigion have also announced cuts totalling £48,000 to their



venues, including Aberystwyth Arts Centre. Powys County Council is also cutting loose Powys Dance from its portfolio in a move which will see redundancies to members working for the company. The Muni in Pontypridd was due to be closed with the withdrawal of funding, but has since been rescued by a Community operation taking over control.

National Dance Company Wales continued throughout 2014 producing work throughout the UK, but behind the scenes there continues to be turmoil in the management of the company. 2015 looks like being a better year with the appointment of a new Chief Executive – Paul Kaynes – in February and a new Artistic Director - Gustavo Ramirez Sansano – in July 2015.

Welsh National Opera Despite a challenging landscape WNO continues to produce productions which are garnering critical acclaim, and the odd award! Mid-year cuts in funding, however, continue to put the financial stability of the company under pressure. Negotiations with the Chorus started in December 2013 were concluded in November 2014 with some small financial gains but nothing materially different, Stage Management also settled for the same deal in the summer. There are plans muted to once again change the performance pattern in 2017 removing the traditional summer season, so future negotiations will no doubt be geared to removing premium clauses governing that kind of working pattern.

In Variety we are hopeful that the LIVE ENTERTAINMENT WORKS campaign launched in 2014 will see more venues utilising our members working in venues, this is dependent on member engagement with the campaign. We continue to support our members who have been cancelled at the last minute but are facing increasing problems with venues going out of business, or being unable to trace people. The total amount recovered for members in the year was £4,662.03. This represented the successful conclusion of fifteen separate claims.

## RECORDED MEDIA

### 1. BBC

Pobol y Cwm: In April 2014 the BBC announced that S4C had decided to axe the Omnibus on Sunday from September 2014, but that both broadcasters had also agreed to reduce the number of weekly episodes to 4 from 5 from January 2015. This had a massive impact on the contract and earnings of our members working on the production – the only continuing drama in the UK with 100% membership density in the core cast – and a series of meetings was held to shape a new deal for the cast from August 2014. Whilst still effectively serving up a 32% cut in average earnings, the new deal did protect many local contract elements which are non-standard across the BBC. The core cast size has also been protected in the short term. We are due to revisit this in the early part of 2015 to review how the deal is working. The programme celebrated its 40th Anniversary in October 2014 which was marked by several special programmes on both the BBC and S4C, the programme was also awarded a Special BAFTA Cymru award to mark the occasion.

Casualty and Doctor Who – the industrial side of both these productions remains central, and we continue to cultivate a good presence on both these productions during their shoots including a regular 6 weekly visit pattern to the Casualty set, plus a visit at least once a shooting block to Doctor Who. Cast in Wales – the campaign continues to be an objective of the Welsh National Committee but is, currently, more a statement of intention than anything else. Work on the Equity Oriel Database of members in Wales was completed in September 2014 and made available to members to input their profiles – the uptake on this has been disappointing and whilst this continues to be the case we cannot roll this out to Casting Directors and Producers within Wales. More contact will be made with members in early 2015 to increase engagement.

### 2. TAC:

Rownd a Rownd remains the only 'full time' commission in North Wales from S4C and has also been a victim of budget cuts with a reduction in episodes in the latest commission. They have, however, secured a two series commission at the reduced episode level. 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 has been a big success for both S4C and the BBC both in the UK and overseas. We agreed a

new 'Back to Back' deal for Series 2 which began shooting at the beginning of September, and Series 3 which will shoot from September 2015.

TAC negotiations were concluded in November 2014 securing a two year deal with a 5% rise in rates across the board. There have been some minor changes to some of the clauses to reflect updated working practices, and the rates for catch-up services has been increased to reflect the inclusion of S4C programmes on the BBC iPlayer. There is also a trial of an unlocking of the 'Geoblock' to allow worldwide access for selected programmes – this also comes with an enhanced rate.

There have been a number of other continuing series (Gwaith Cartref etc) but producers continue to not send production information through and we are currently working with TAC to remind the producers of this contractual requirement and also to remind them of the minimum terms and conditions of the contract, especially with regards to SA's and Walk-ons.

### 3. S4C:

S4C will, like the BBC, be subject to scrutiny as part of the Royal Charter renewal. S4C have recently published a report entitled 'The Future of Welsh Language Television' which outlines the case for continued funding of S4C on an arms-length basis.

The 2nd part of the Silk commission report has suggested that the DCMS money which currently comes direct from Westminster to top up the License Fee funding should, instead, be given to the Welsh Assembly Government for them to control. The Welsh Assembly Government have expressed an interest in following the recommendations, they do not wish to get saddled with the funding should Westminster decide to withdraw it. The debate continues in the run up to Charter renewal.

S4C continue to explore opening up their archive of programmes either on a DTO basis or an on-demand service, like the CLIC and iPlayer. Equity has had various discussions with them on this, but ultimately any money they want to spend will come out of the budget for new drama so we are not eager to pursue this matter with any urgency. They have also expressed an interest in doing a 'deal' on Daytime repeats.

### 4. Other:

Stella returned for a 4th Series and Christmas special for Sky, made by Ruth Jones' company Tidy Productions.

Davinci's Demons continued to be filmed in the old Ford plant in Swansea.

Kevin Allen made a low budget film of Under Milk Wood in West Wales primarily for S4C but due to the make-up of the budget it was able to be made on the PACT Low Budget Film Agreement. Equity were, however, able to secure preferable rates on the S4C broadcasts and repeats due to the nature of the PACT agreement.

## WELSH ASSEMBLY GOVERNMENT / NATIONAL ASSEMBLY:

In September the First Minister decided to re-shuffle the Cabinet and in doing so John Griffiths, the Culture Minister, was removed. The Ministerial role of 'Culture and Sport' was also, seemingly, downgraded to that of a Deputy Minister only. Ken Skates was appointed to the role of Deputy Minister for Culture, Sport and Tourism with no recognisable portfolio at the Cabinet table representing the interests of Culture. The National Organiser wrote to the First Minister expressing Equity's concerns about this move and received a reply stating that the Minister for Economy, Science and Transport will represent these interests and in his words:-

These arrangements will provide a strong voice to the areas of Culture and Sport within this Government and I can assure you that they remain intrinsic to our vision to give everyone in Wales the opportunity to participate in and enjoy the arts, sport and culture.

A review of TIE/YPT provision was published in late 2013 and made a number of interesting recommendations. Despite cuts elsewhere, the Welsh Assembly and Arts Council Wales have during 2014 pledged £20 million pounds for this project going forward.

As previously mentioned the Welsh Assembly has increased legislative powers devolved from Westminster, however the area of Broadcasting is not devolved. In the recent Silk Commission publication it suggests changes to the way that S4C is funded, including the Welsh Assembly having some control over part of the budget. This is now being discussed, but the Welsh Assembly are not positive.

The First Minister to set up a Broadcasting Advisory Panel, reporting directly to him, which first met in September 2012, but no public statements of policy have ever been made. The National Organiser wrote to the First Minister asking for a meeting to discuss the work of this panel and was refused.

WELSH ASSEMBLY BUDGET 2015-16 has been published in Draft format. Having already cut the provision for Arts and Culture in 2014-15 to £33,408,000, there is a further cut in real terms of 2.6% for 2015-16. So, in their words, to 'Support and Sustain a strong arts sector via the Arts Council, and others' they have budgeted £32,543,000. The Arts Council of Wales will be implementing a Review in 2015 for the new funding cycles.

#### OUTSIDE BODIES:

Arts Council: As indicated above, the Arts Council have seen their budgets not only cut mid-year, but also a cut of 2.6% for 2015-16. The review of funded companies will be critical during the coming year.

Wales Association for the Performing Arts: The National Organiser continued to attend meetings where, unsurprisingly, the cuts to funding by local government and central government were high on the agenda.

CULT Cymru: Creative Unions Learning Together (Equity, The Musicians Union, BECTU and The Writers Guild) – The CULT Cymru training initiative is ongoing and is now in the second year of three years worth of funding from the Welsh Union Learning Fund, including a specific 'Equity only' pot for targeted courses for members. The John McGrath Ensemble workshops were repeated due to demand, and there was also some workshops organised with Mark McGann for Acting for Camera. A CULT Cymru fair is planned for February 2015 in Cardiff.

Creative and Cultural Skills; The National Organiser, as a member of the NSA (National Skills Academy) Advisory Committee for Wales, continued to look at Training and Apprentice opportunities across the Creative Industries.

## BRANCHES

The South Wales Variety Branch has continued to meet monthly in Baglan and attendance has been very consistent. They have also continued to mount fund raising shows for local charities. In February at the AGM a new chair was elected to fill the vacancy left by Goldini's passing:-

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 events during 2014. A session with Derek Barnes (Casting Director) was well attended, as were some workshops put together with Mark McGann and Paul Murphy. They also hosted an Open Meeting where the Culture Minister John Griffiths AM was their guest. There are plans for more workshops and guest speakers during 2015.

The committee was:

Chair: Richard McAndler

Vice-Chair: Jonathan Gilmore

Branch Secretary: Philip Rapier

Treasurer: Abbie Hirst

PRO: Caron Reidy

Committee Members: Nana St Bartholomew-Brown (co-opted), Morgan Thomas (co-opted), Marie Westcott (co-opted)

The North Wales General Branch remains in mothballs and due to a number of issues we were unable to organise an open event during 2014. A meeting is planned, however, for Thursday 12th March 2015 in Llandudno to get the ball rolling.

## WELSH NATIONAL COMMITTEE

The Committee for 2013-2015 met six times in 2014.

The Committee were again well engaged on a wide variety of issues including the ongoing negotiation on the TAC Agreement and the Hinterland agreement. The motion to the ARC from the committee again asked for a review of paying travel expenses to members attending their area AGM's, an important issue when the union is seeking to increase engagement with its membership. The motion was, unfortunately, not supported at the ARC

The WNC for 2013-2015 consists of:

Chris Batten - Chair, Abbie Hirst - Vice-Chair, Megan Brooks, Phil Evans, Goldini – Died July 2013, Joanne Grabham, Bev Lennon, Doc O'Brien, Ben Owen-Jones, Cei Phillips, Gerri Smith, Terry Victor, Roger Nott – Co-opted July 2013

At the beginning of its term of office the new WNC were obliged to set its aims and objectives for the next two years. An extensive list was produced, many of which carry forward from committee to committee, but they also set some very specific aims for the future:-

- Continue to monitor the output and provision of BBC Cymru Wales and S4C, in particular monitoring the new framework agreement between the two broadcasters .
- To carry forward the Cast in Wales campaign pushing for a casting office in Roath Lock and more consideration of the local talent.
- To launch a campaign to remind S4C as the National Broadcaster for Wales, as well as all theatre producers and all broadcasters, that they need to reflect in their programming and casting the diversity of the population of the country.
- There will be a new TAC negotiation during the life of the new WNC and the committee, along with the National Organiser, will need to protect the good work of the past in this area. 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 continue to explore through the Mentoring Scheme and the Ambassadors Scheme, in conjunction with the National Organiser, a policy for engaging with students studying and also recent graduates entering into the profession. Both schemes need to be revitalised.
- To continue its good working relationship with the South Wales Variety Branch and the Cardiff and South Wales General Branch.
- To explore a reactivation of 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.

## B. REGIONAL

### 1. MIDLANDS AREA

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

The region contains 4 branches, The Central England General branch with Secretary Marc Phillips, and three Variety Branches, Birmingham with Secretary Jim Townsend until November 2014 when Mandelea took over, Coventry & Leicester with Secretary Annie Gay until November when Sheila Payne was welcomed back and East Midlands Branch with Secretary Christine Shaw until November when Allan Jefferies took over. All the branches play a vital role in bringing members together usually monthly and organising events involving the work and issues of concern and interest to the members in the area. Each Branch sends out emails monthly advertising their meetings.

The Midlands Area held their AGM at the Crescent Theatre Birmingham on 21 February 2014 and Tracey Briggs was elected to represent the Region at the Annual Representative Conference in May. The AGM passed a motion for debate at the ARC calling for the retention of the BBC in its current form as the keystone of maintaining employment of actors, comedians, journalists and musicians in television and radio in the U.K. This was carried overwhelmingly at the Conference.

The Midlands based branches were also kept informed of national and regional issues and initiatives of the Equity Council by Midland Regional Councillor Sally Treble, who reported on meeting with M.P's on cuts to the Arts, the vetting and barring scheme, negotiations with BBC, ITV and the independent producers (PACT) on rates of pay. Sally is currently chair of Variety Circus and Entertainers Committee (VCEC) and also chair of the Walk-on Committee and attends negotiations on behalf of the Union with employers' bodies in these areas. She also chairs the Midlands Area Network where regular meeting take place during the year bringing together the Branch Secretaries in the Midlands, with Organiser Steve Rice acting as Secretary. The Annual Representative Conference in May 2014 was held in London and all the branches, sent representatives. Central England General Branch together with the East Midlands Variety branch proposed a composite motion to the ARC that a survey should take place of members. It was reported that small scale theatre companies and individual variety artists were required by local authorities, schools and other employers to undertake Disclosure and Barring Service [DBS] checks, at their own expense, when in most cases they do not meeting the criteria as set out in the Protection of Freedoms Act 2012. This was carried at the ARC by a substantial majority. Members sought legal representation for a wide range of complaints through the Midlands Regional office, with claims for cancellations, unpaid wages and unpaid holiday pay in theatre companies that required Employment tribunal claims to be made. These are continuing to be successfully prosecuted in the Courts and Tribunals. The majority of the claims from members were for variety bookings, as they tend to do one off performances, so make many more contracts than actors that can go wrong. Between 1 January and 31 December 2014, £26,039.76 was recovered involving 52 claims for members.

At Birmingham Royal Ballet the company continues to face the Arts Council cut over 4 years of £400 K by 2014/15 this forced a voluntary redundancy exercise, however the company remained at a compliment of 60 dancers, with eight Equity Deputies across the grades. A full report on Birmingham Royal ballet is presented under Standing Companies in the Annual Report.

Visits were made to many higher educational establishments in the region including, Birmingham University, Stafford University Oxford School of drama, Elmhurst Ballet School, Cirencester College, Derby University, Midlands Academy Nottingham, Stratford College, West Nottingham College, De Montford Leicester, Expressions Academy Notts, Lincoln University and Birmingham School of Speech & drama and all the above drama training colleges will be visited in 2015 where student membership is high, Equity is welcomed at these institutions, adding to the students knowledge of the entertainment industry.

Theatre continued to be produced in the region, although many subsidised repertory co-productions were being made with other companies, to spread the cost of produced work with continued pressure on Local Government grants to the arts. Commercial theatre visits made to Nottingham Theatre Royal, Chesterfield Pomegranate, New Perspectives Theatre, Midland Arts Centre Edgbaston, Nottingham Castle, Chesterfield Rose Theatre, Mansfield Palace, Newark Palace, and Loughborough Town Hall. The Curve Leicester, Nottingham Playhouse, Belgrade Coventry, Derby Playhouse, Royal Northampton and Birmingham Rep are all subsidised theatre in the region, all

the casts are visited regularly and any problems encountered taken up on their behalf.

In television "Doctors" the daytime series continues to be produced in Birmingham coming out of the Drama Village, together with "Father Brown" and "WPC56". Campaigning continues, on the BBC's lack of investment in the Midlands, although at a lower intensity with the BBC digital training promise being reviewed, to see if any real jobs in the region emerge.

2014 has proved another difficult year for work across the spectrum but Midlands based actors continue to diversify into corporate work and role play work when acting parts in plays have been in short supply, Cabaret and light entertainment artists also diversify into restaurant and night club work where new business is available, as work in pubs and working men's clubs is drying up.

## 2. NORTHERN

### North East

#### Theatre

The six established building-based Subsidised Repertory theatres (West Yorkshire Playhouse (WYP), York Theatre Royal, Harrogate, Stephen Joseph Scarborough (SJT), Sheffield Crucible and Northern Stage) produced successfully during 2014 on Subsidised Repertory terms. Live Theatre, Hull Truck, Interplay, Open Clasp, Pilot, Red Ladder, Hullabaloo, Tutti Frutti, Unlimited, Vincent Dance, Tell Tale Hearts and Eclipse produced on the ITC contract. House agreements were entered into with a number of smaller-scale theatre companies, such as Mikron Theatre Company. Halifax-based Northern BroadSides continued its touring commitments and its, in partnership with New Vic Theatre Newcastle-under-Lyme, was awarded Best New Play at the 2014 UK Theatre Awards. 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 touring theatres which have played host to opera, ballet and musical productions from outside the region.

York Theatre Royal was successful in its Arts Council England (ACE) large capital bid to revamp the auditorium, improve access and extend its foyer space. It was awarded £2,850,000 by ACE to undertake this major redevelopment which will see the theatre closed from March 2015 until it reopens for its 2015 pantomime.

Children's touring theatre company Theatre Hullabaloo was successful in its ACE funding bid to convert a former fire station in Darlington into a permanent home for the company. The new children's venue called the Hullaballoon will be adjacent to Darlington's Civic Theatre and this significant cultural development is expected to open in 2016.

Towards the end of the year Hull celebrated the news that it had been awarded City of Culture 2017. Hull Truck was a key player in the successful bid team and the City of Culture award will be a huge cultural boost to the city and North East region.

With ACE's reduction in its Grant in Aid of 36% since 2010 and austerity biting hard into local authority budgets, the main issue for theatre across the region continued to be the question of arts funding. In this climate ACE announced its National Portfolio for 2015-2018 and the six established building-based Sub Reps were awarded 'standstill' funding for 2015/16, 2016/17 and 2017/18. In ACE's NPO announcement Hull Truck received an uplift in over 40% from £1,616,214 (total for 2012-2015) to £2,372,040 (total for 2015-2018). Northern Ballet received a significant increase in its ACE funding, up approximately 23% from £7,563,117 to £9,336,000 over the three years. Leeds-based Red Ladder Theatre Company was amongst the high profile casualties of ACE's latest funding round, losing 100% of its funding and its NPO status. Red Ladder was quick to launch its Save Red Ladder campaign under the hashtag #GisATenner which garnered much high profile support and support from the Yorkshire Ridings General Branch.

Equity members at publically-funded theatres continued to support the My Theatre Matters! Campaign. Members were critical that ACE's National Portfolio funding continues to be so biased in favour of London and the South East – ACE NPO spending shifted from 51% to London and 49% outside of the capital in 2008 to 47% in London and only 53% outside in 2015/16.

Pantos and Christmas shows were visited in the North East region in 2014/15, some of which were on TMA Rep and Commercial terms or on ITC contracts. But the majority of the commercial shows were on non-Equity contracts. Panto visits took place across the North East region and recruitment achieved. Many of the large theatres in the region hosted 'number 1' touring shows many of which were on the TMA/Equity Commercial Theatre Agreement and most were visited in Leeds, Sheffield, Chesterfield, Wakefield, Bradford, Sunderland, Hull and Newcastle.

#### **Film, TV and radio**

Since the Government's decision to axe the UK Film Council, Screen Yorkshire continues to champion film, TV and games in Yorkshire and Humber. Screen Yorkshire's Content Fund Investment helped ensure that the bulk of the production of *Peaky Blinders* and the *Great Train Robbery* was filmed in Yorkshire and both productions were visited. Location visits took place wherever possible and included to productions made under the PACT and BBC Agreements. FTVR visits included to *Remember Me* (Huddersfield); *Wolfblood* (Nr Gateshead); *The Dumping Ground* (Jesmond); *Slapper & Me* (Nr Doncaster); *Happy Valley* (Hebden Bridge); *Inspector George Gently* (Ponteland); *The Paradise* (County Durham); *DCI Banks* (Connisbrough Viaduct) and *Last Tango in Halifax*.

Day-to-day contact with ITV continued and studio meetings were held with *Emmerdale* members. Equity was ably assisted on *Emmerdale* by long-serving Deputy John Middleton together with Nicola Wheeler.

#### **Variety**

The four variety branches in the region continued to be active. At the North and West Yorkshire branch Valerie Jean Mann continues in the role of Secretary. Meetings take place in a local venue in Birkenshaw where free food and an open mike session have proven to be successful in attracting a good turnout of members to branch meetings. The Humberside Variety Branch continues under Secretary Christie Clifford to hold meetings in Hull, Scunthorpe and Scarborough. The North East Variety Branch moved back to its previous home in the Pelew Social Club in Jarrow and attracts a good attendance. In May Brenda Marsh stood down as Secretary after more than 20 years of dedicated service. Members paid tribute to her sterling work for the branch and the union. Steve McGuire has been an active Secretary who has worked tirelessly to help ensure the success of Equity's UK-wide campaign for variety – Keep Entertainment Live. This campaign came about as a result of the North East Variety Branch's ARC motion. The South Yorkshire Variety Branch, under the Secretaryship of Joy Palmer, continues to meet in Rotherham. The main focus of Organiser time all year round continues to be claims against clubs, pubs, agents, promoters etc. These claims are unrelenting and involve a significant amount of casework, chasing money for late cancellations and unpaid fees etc. Throughout the year nearly £14,050 was recovered on 33 claims, nine of which followed county court action. This recovery figure is low comparative to other years but the number of claims settled remains high. Settlements on non-variety claims reached £30,000 this year and involved cases that were settled before they reached the Employment Tribunal.

#### **General Branches**

The newly created North East of England General Branch continued to develop over the course of the year. Sue Reid as Secretary and branch committee members have been indispensable to the development of the branch, attracting attendance at meetings and building a social media presence for the branch on Facebook and Twitter. The main area of concern for the branch continues to be arts funding and the unequal distribution of ACE Grant in Aid and Lottery funding to the English regions. This was the focus of the branch's motion to the ARC and whilst the imbalance in ACE funding to the English regions continues this issue will remain a key area for branch activity.

The Yorkshire Ridings General Branch met regularly throughout the year and Pete Keal as Secretary ably ensured a high profile online presence for the branch (using Facebook, Twitter and maintaining the branch website as a key information and campaigning resource). A number of guest speakers attended branch meetings including Damian Cruden (Artistic Director of York Theatre Royal); Mark Babych (Artistic Director of Hull Truck); Rod Dixon (Artistic Director of Red Ladder) and Kay Magson (Casting Director). Despite the best efforts of the branch some meetings struggled to achieve a good attendance by members but it is hoped that the branch's new focus, on local casting opportunities for locally based actors and creative workers, will help grow branch attendance over the course of 2015. Members of the branch also represented Equity at meetings of the Trades Councils and through involvement with the Yorkshire and Humber TUC.

The region's six branches were all sorry to see the departure of Nigel Jones as Regional Organiser after 17 years in the post and 37 years of dedicated service to Equity. Their appreciation of his commitment and hard work for

members in the North East over the years was evident from the various 'send-offs' that Equity members organised for him and the well-wishes he received for a happy retirement.

#### **Students**

Visits were arranged to drama and dance students across the North East, including at Newcastle, Gateshead, Sheffield, Doncaster and Barnsley colleges. A major presence was maintained at the National Student Drama Festival in Scarborough in April. Equity also attended the Careers Fairs in Leeds (dance) and Harrogate (general media).

#### **North West**

##### **Live Performance**

Subsidised Repertory Theatre – The general position of the subsidised theatre sector in the North West of England has remained healthy, despite on-going programme of austerity, with each of the building based producing houses continue to maintain healthy levels of output. However, two key trends have become apparent, which may be as a consequence of the squeeze on production budgets. The first is the increase in co-productions. Co-productions have always been part of the make-up of the North West Regional Theatre scene, however there has been a notable increase in the number of companies co-producing and the number of co-produced productions playing in North West based Theatres. Industrially, it raised question from members in the workplace in relation to the changes in weekly salary, dependent upon the theatres involved in the co-production and when subsistence or touring allowance becomes payable. The second emerging trend is the increase in the use of youth and community groups and drama students in professional productions, partly because of the squeeze of funding, but also owing to funding partners' requirements to demonstrate an ability to reach out into their local communities. Each request that comes in from a theatre is assessed against the existing Council policy for the engagement of student, youth and community groups. The priority is always to ensure that their engagement isn't at the displacement of professional performers who should be engaged.

Regular and routine cast visits have continued to take place throughout the year at all the producing theatres in the North West, with positive returns in terms of recruitment and retention, along with the election and support of Equity Deputies. Throughout 2014 visits have largely focused on the impact of the change in the National Insurance status for many of our members working in theatre advising members of the steps that need to be taken to register for class 2 NI as well as the broader impact of the changes. In addition, casts and deputies were encouraged to support the Union's efforts to apply pressure to the employers to spend some of the Employers' NI Contributions savings of members' salaries and pensions, by writing to UK Theatre.

Theatre by the Lake, Keswick continued to produce a strong programme of work across its two performance spaces. The summer season Company engaged 14 actors and a team of 5 stage management, between April and November.

2014 saw the re-opening of The Everyman Theatre in Liverpool after the complete rebuilding of the Theatre. The company opened with *Twelfth Night* and Christmas 2014 saw the return of the Rock 'n Roll Panto back to The Everyman after years of playing at its theatre, the Playhouse whilst The Everyman was refurbished. The Playhouse continued to play a mixed programme of home produced and received work. In addition they went some way to fulfil their commitment to engage with local actors through offering 'meet and reads' with their Casting Director and Associate Director. As a consequence of this work it is known that local actors had appeared in subsequent productions both at The Everyman and The Playhouse.

The New Victoria Theatre in, Newcastle Under Lyme, continued to put their programme of home produced work at the heart of their work. Having stabilised their financial position following the threat of a 100% funding cut from Stoke City Council in 2014, the Company increased the number of productions and saw their revival of *80 Days Around the World* transfer to the Royal Exchange in the summer of 2014.

Bolton Octagon continued to present an ambitious program of home produced work, under the artistic leadership of David Thacker. The theatre continues to receive good support from its funding partners including the Arts Council, the Local Authority and The University of Bolton. The programme of work largely consists of 9 home produced productions. The theatre has expanded the practice of through casting and visits have taken place to each Company with discussions very much focused on the impact of the National Insurance changes. However, in the Autumn of 2014 it was announced that David Thacker will be leaving his post as Artistic Director after the current season to lead a new Theatre Studies course at the University of Bolton, which will see the partnership between the Theatre and the University strengthen. As part of the partnership, David Thacker will still continue to

direct two of the Octagon's plays each season, working alongside the new Artistic Director and Associate Director. In 2014 the Oldham Coliseum continued to present a mixed programme of home produced, co-produced and received work. Plans to build a brand new Coliseum in Oldham in partnership with Oldham Heritage services continue to be discussed, which is indicative of the local authority's commitment to the Coliseum through difficult financial times.

2014 saw the final production for The Library Theatre Company ahead of its transfer to the new arts' centre, Home. The Seagull was also the final production directed by Chris Honer who retired as the Company's Artistic Director after over 20 years of providing artistic leadership to the Company. Walter Meierjohann was appointed as the artistic director of the new company in April 2013 and the first production under his leadership was a site specific play by Irish Theatre Company ANU. The first production produced by Home and directed by Walter Meierjohann was the site specific productions of Romeo and Juliet, taking place at Victoria Baths in the early Autumn. Concerns were raised by the acting company that no fight director had been engaged to direct the fight scenes and this was rectified after some discussion between Equity and the Producer. This was another production in the North West of England, which engaged drama students in supernumery roles.

Chester Performs completed its fifth 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. This year saw a third play added into the repertoire which led to some issues, particularly in the resourcing of the stage management team. 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, including the premiere of No Fat Juliets, a co-production with Oldham Coliseum. The Dukes also reverted to using the Equity/UK Theatre Subsidised Repertory Theatre Agreement after two years of using the ITC Agreement. This change came about after direct engagement with the acting companies and local branch who had made representations over the appropriateness of the ITC Agreement for a building based producing house.

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 had a presence at the various theatre festivals taking place in Manchester throughout 2014, including the '24:7 Festival'. Each of these has provided opportunities for members to work and seen the development of new writing and the emergence of a growing fringe theatre scene within Manchester. Significantly, the festivals provide alternative opportunities for Equity to campaign with its members on issues such as Theatre funding, but also raise awareness of statutory rights, including the National Minimum Wage, amongst members.

Commercial Theatre - In the commercial sector throughout 2014 a number of cast visits took place with a number of companies visiting theatres in the North West, including

In Pantomime, 21 professional companies were visited. Non-compliance with the Equity/TMA Commercial Theatre Agreement is still prevalent in the North West of England, with two pantomime using the Agreement.

Visits were undertaken to commercial tours playing venues in the North, including Liverpool Royal Court, St Mary's Centre (Chester), Nottingham Theatre Royal, Salford Lowry, Chesterfield Pomegranate, Bradford Alhambra, Unity Theatre (Liverpool), Manchester Opera House, Leeds Carriageworks, Liverpool Empire, Blackpool Grand, York Opera House, Liverpool Actors Studio, New Brighton Floral Pavillion, Stoke Regent Theatre, Hull New Theatre, Library Theatre Sheffield, Eccles Town Hall, Buxton Pavillion, Pocklington Arts Centre, Leeds Grand Theatre, New Perspectives rehearsal space (Nottingham), Wentworth Castle (Barnsley), Furnace Park (Sheffield), Wythenshawe Park, Edgbaston Park, Jesmond Dene, Darlington Civic Theatre, Theatre Royal St Helens, Nottingham Castle, Fletcher Moss, Appleby Castle, Esk Valley Theatre, Arley Hall (Cheshire), Lawrence Batley Theatre, Barnsley Civic, Chesterfield Rose Theatre, CAST (Doncaster), Manchester Palace Theatre, Southport Theatre, Liverpool Cathedral, Trinity Social Centre South Shields (panto rehearsal), Hallam Mill Stockport (panto rehearsal), Mansfield Palace Theatre, Newark Palace Theatre, Loughborough Town Hall, Halifax Victoria Theatre, Wakefield Theatre Royal, Mill Volvo Tyne Theatre, Newcastle Theatre Royal, Middlesbrough Theatre, Billingham Forum, Consett Empire, Sunderland Empire, Whitley Bay Playhouse.

### Variety

All three variety branches continue prosper to varying degrees under the leadership and direction of their hard working officers. The Manchester Variety Branch continues to be very active with good attendances at their monthly meetings, which provide a useful opportunity for members to discuss and debate the issues that are affecting them as performers. In addition to their annual outing to Blackpool, the branch also hosted a number of social evenings throughout the year. The branch has been represented at each of the Northern Area Network meetings which had taken place in 2014 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 2014. 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. Equity attended many events throughout 2014, aimed at organising and recruiting variety members; Keeping it Live National Variety Showcase, Blackpool, Magicians' Convention Blackpool, Merseyside Dance Initiative Industry Event, Tameside and District Concert Secretaries AGM, Agents Association Meeting, North West Burlesque Society.

Claims – 2014 saw work undertaken on 130 claims (77 arising from variety and 33 arising from general areas). Out of these 52 have seen full recovery, totalling £50135, with work continuing on 36 more. None of these claims were referred to Equity's solicitors with the remaining claims all being dealt with in house.

### Recorded Media

Television Production continued to increase in the North West in 2014, coinciding with the continued development of Media City UK in Salford. The migration of BBC Children's Television to Media City UK, along with the flexible production units that the development facilitates has enabled the region to build on what was already a well-established production base. Visits have taken place on the following productions; Tubby & Enid, Get Santa, In The Club, Jonathan Strange & Mr Norrell, Victor, Foyle's War, Our Zoo, Cilla, The Village 2, Mount Pleasant, Long Time Coming, The Four O'Clock Club, World's End, Hank Zipser, Raised By Wolves, No Offence, Slapper & Me, Black Work, Safe House, Inspector George Gently, Peaky Blinders, The Driver, The Mill, Banished, So Awkward, Scott & Bailey, Cucumber, Hollyoaks and Coronation Street. The Coronation Street forum has met three times this year covering a wide range of workplace issues. 2014 started with the transfer of the production to Trafford Wharf at Media City following the closure of Granada's Quay Street Studios in Manchester.

### 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. The Branch engaged with the theatre festivals in Manchester, including the 24/7 Festival, and awarded the Vicky Allan Memorial Award for the best new single act play at the Summer Social in August. 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. The highlight of 2014 was their lobbying activity to encourage local theatres to introduce discounted tickets for Equity members, which led to the introduction of discounts at The Playhouse and Everyman. This was the subject of their motion to the ARC in 2012. In addition they have had a number of guest speakers at their bi-monthly meetings. They also offered a branch development workshop to new and existing activists, which was facilitated by the Area Organiser in November 2014.

The North Lancs and Cumbria General Branch has also had another successful year and has been steered under the leadership of the Vice-chair, Erica Rogers in the absence of Chair, Peter Rylands, who was away working for

much of the year. They have continued to engage politically with the local authorities and have had a range of guest speakers at their bi-monthly meetings.

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

Student Visits – a number of student visits have taken place across the North West throughout 2014 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 Manchester Met, ALRA North, The Arden, LIPA, Liverpool Theatre School, University of Cumbria, and Blackpool and The Fylde College. Whenever possible the North West Regional Organiser and The Recruitment and Retention Organiser has been accompanied by an Equity member, particularly where the member is a graduate of a particular school. When requested, Specialist staff have accompanied to give in-depth details on issues as requested, for example on Tax, National Insurance and Benefits. 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 378 workplace visits took place across companies in both Live Performance and Recorded Media. This has contributed to 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, Move on up North, West Yorkshire Theatre Network, Careers in the Arts in Hull, The National Student Drama Festival in Scarborough, North West Burlesque Society, Merseyside Dance Initiative, 24/7 Theatre Festival, Tameside Concert Secretaries AGM and Showcase, Hull Magic Circle, Manchester Magic Circle, Leaps variety Showcase (Hull and Bridlington), Scarborough Spa Summer Spectacular, Billy Smart's Circus, Circus Mondao, Variety Showcase Viva Blackpool.

## **3. SOUTH EAST**

### **The Annual Meeting of Members in the Southeast**

The Annual Meeting was held at Guild House on March 8th and was attended by the General Secretary and the Honorary Treasurer. It was preceded by a meeting of the Southeast branches in the form of the Area Network, which may have boosted the record attendance of 21 members including the Area Councillor, Michael Branwell. (Apologies were received from 16 members, which may also have been a record, and the Regional Organiser, who was unable to attend because of illness.)

The meeting elected Henrietta Branwell & Susi Oddball as their 2 Representatives to the Annual Representative Conference. A motion went forward from the Meeting to the Annual Conference applauding Council's creation of the Area Networks and asking that they be retained and renewed at the review of the new structures due in late 2014. The motion was amended at Conference to include the possibility of the Network meetings sending motions directly to Council and Representatives to the ARC and was subsequently passed in this form.

In December, the Council accepted the General Secretary's recommendation that the Networks should continue without change.

The meeting also passed a motion, subsequently forwarded to the Screen & New Media Committee, asking that proper screen credits be negotiated in cinema film agreements for all voice artists and singers.

### **Councillor**

At the Council elections in July, Claire Wyatt was elected Southeast Area Councillor for 2014-16.

### **Branches in the Southeast**

Branch development in the Southeast continues to have varying success across the large and diverse Area.

Following a survey of members living in Oxfordshire and a number of subsequent meetings of interested members, the Council approved the establishment of a new Oxford General Branch (covering the city and county of Oxford, some of which had formerly been in the Home Counties West branch area).

Brighton & Sussex branch were asked to consider the possibility of formally incorporating former Sussex & District Variety Branch members (latterly listed as belonging to Wessex Variety Branch) into a reformed 'combined' branch of some kind: those discussions will continue.

Hertfordshire & District Branch, after suffering very low attendances throughout 2014, failed to achieve a quorum at their AGM in November or to attract enough candidates to fill more than half their committee seats. The branch has not been wound up but the future is uncertain.

Home Counties West has been discussing possible ways to boost interest and attract more members but that branch too is struggling and it is feared it may not still be active by the end of 2015.

### **Working in the Southeast**

The insidious effects of Government imposed 'austerity' and economic conditions have begun to make themselves felt across the Southeast.

Although there have been no outright closures of producing theatres or companies during 2014 reductions in the number or scale of productions have continued and co-productions between several regional producing theatres ("reps") have become the norm.

The move in some places to try to find more innovative ways to attract new or younger audiences appears to have stalled, presumably for lack of funds.

Proteus in Basingstoke, although known to Equity members as one of the more exciting and experimental of its companies in the Southeast, has capitalised on its move into its own space, the Creation Space, to greatly expand its various community arts threads while being perhaps a little more securely able to continue its theatre work.

Chichester completed its major reconstruction and modernisation on time and ran its most ambitious season as to length and number of productions for some years.

The story of the Brighton Hippodrome, with its unique 'in the round' Matcham auditorium, became increasingly complicated with the initial developers not pursuing their interest, possibly because their cinema partners pulled out and the local authority split on the best way forward.

Members of the Brighton branch are closely involved in the vigorous campaign to preserve the Hippodrome as a theatre and the branch itself is committed to support the campaign.

At a time when local authorities are pressed to raise cash simply to fund their statutory obligations, the future of a number of theatre buildings remains uncertain, one of the most notable of which is the Theatre Royal Margate, a Grade II listed Georgian building. It is owned by Thanet District Council who recently (end of 2014) announced they were seeking an 'operator' to take a 'long-term lease'. Although any operator will need to make a substantial investment the council is committed to continue to provide 'a majority' of maintenance costs and an annual operating subsidy in partnership with Kent County Council and the Arts Council of England.

## **4. SOUTH WEST**

The South West Annual Meeting was held in March with 19 members attending. It was attended by Christine Payne the General Secretary and Jean Rogers the Vice-President who reported that there were tough times ahead but that we should re-double our efforts in seeking greater investment for the arts. The Vice-President reported on the success of members co-ordinated efforts recently in Bristol and this showed the power of Equity. She stated that the branch structure was critical to the success of Equity's campaign strategy. She spoke about her work at BECS, as well as her work on Diversity and Gender Balance in the industry. Low Pay/No Pay will be a key issue for the union going forward and it will be further enhanced by the recent employment of a devoted organiser in that area.

Theatre in Bristol continued to flourish, despite difficult financial criteria. The Bristol and West General Branch had been instrumental in heading off a possible cut to the arts budget of the city. It was not all good news when the latest round of funding was announced in that several prominent producers lost all their funding from the City. The work of the Tobacco Factory as both a host of, and producer of, successful productions is worthy of mention, particularly the Shakespeare at the Tobacco Factory season which also toured. The Bristol Old Vic produced a

number of shows 'in house' as well as continuing the tour of their production of *A Midsummer Night's Dream* to London, followed by America, Hong Kong and South Korea.

Television and Film work is continuing to show signs of a recovery in the South West. Filming in the region took place on *Poldark* (BBC), *The Casual Vacancy* (BBC), *Broadchurch 2* (ITV), *Galavant* (ABC Studios) and *Wolf Hall* (BBC) and a number of smaller projects. As in previous years local casting continued to be an issue for members.

Theatre Bath and its driving force Luke Emmett organised another conference entitled 'Breaking Boundaries'. An incredibly popular event with speakers from local directors and producers, plus Emmanuel De Lange (Equity Low Pay/No Pay Organiser) who spoke about the Low Pay/No Pay Campaign.

Throughout the year the Cardiff Office dealt with claims for members which recovered a total of £12,418.84 as a result of 18 cases. 2014 has seen many key issues affecting members, but in particular venues going out of business with no possibility of recovery.

Membership figures for the region continue to be encouraging. There was a net gain of 91 members over the year which brings the total membership to 2,666 or 6.79% of the total number of Equity members in the UK.

#### **SOUTH WEST AREA NETWORK**

As a result of the democratic restructure of the Union the South West Area Committee ceased to exist after its final meeting in July 2013. The area has, however, retained its Area Councillor who now heads up the South West Area Network comprising two representatives of each branch in the area to meet on a biannual basis, and following the Council meeting on December 2nd 2014 this was further ratified.

Due to the Council elections of 2014 there was a change of Councillor from Nicky Diprose to Xander Black in the South West. Each of the 4 branch Secretaries representing the South West of England were present, Mary Lane for West for England Variety, Sarah Buckland for Bristol and West General, Nigel Howells for Devon and Cornwall General and Chris Gallarus for Dorset General Branch.

CLlr Xander Black chaired his first meeting on the 13th November at Theatre Alibi, Exeter, with agenda items covering Branch campaigning and Organising, with the focus of the meeting very much on branch member development, and looking at ways of getting more participation at branches.

The current Branch membership list and figures were disseminated and again the focus on how the branches can grow. The Area Network is mandated to meet twice yearly with the next meeting scheduled for March 1st 2015, where development of branches and participation will be the main focus, following the success of those branches that have contacted non registered members, and in return have seen their branch numbers grow.

The area network has agreed on a plan to move the network meeting to every branch area on a rotational basis, to ensure that every branch has a focus.

#### **BRANCHES**

Devon and Cornwall General Branch

The branch continues to move about both counties in order to attract as many people as possible to meetings and tried, through an ARC motion, to source expenses for members to get expenses to enable greater engagement. They held a successful joint meeting in January 2014 with the West of England Variety Branch in Exeter, something they hope to repeat on a yearly basis.

Chair: Mark Cartier

Branch Secretary: Nigel Howells

Treasurer: Wanda M. Blair

Dorset General Branch

The youngest branch in the region continues to punch above its weight, a new committee was put in place and a host of interesting projects outlined for the branch to work on. Firstly they sourced Lord Julian Fellowes as its Patron, it then went on to secure work for branch members in the making of a history trail for the Tolpuddle Museum. They are also looking at engaging with local performing arts colleges and also preparing a local casting directory. The branch put forward a motion to the ARC on amendments to the Equity website to enable members to more easily find local activities and meetings – this was passed overwhelmingly.

Chair: Caron Yardley

Branch Secretary: Chris Gallarus

Treasurer: Owen Cash

Bristol and West General Branch

The branch continued to meet regularly with interesting guest speakers throughout the year. As mentioned above the Bristol and West General Branch were instrumental in fighting cuts in arts funding in Bristol. They also focused on Mental Health issues, taking a motion to the Annual Representative Conference which has been instrumental in the creation of the 'Arts and Minds' country wide campaign. The branch continued to organise a number of workshops for members which were very popular. They also organised a very successful Christmas social.

Chair: Gerard Cooke (resigned June 2014), Cheryl Rowlands (from July 2014)

Branch Secretary: Sarah Buckland

Treasurer: Matthew Roberton

West of England Variety Branch:

The branch continued to meet regularly through 2014 but as in previous years often struggled to be quorate, despite the best efforts of the branch secretary. The branch were very active in working on the Live Entertainment Works central campaign, and also had a very successful meeting with representatives of Bristol City Council's planning department on the issues surrounding conversion of pub venues to supermarkets. The branch also organised a branch fundraiser in December 2014.

Chair: Mary Lane

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. The current members of the Screen Committee and New Media Committee are listed below.

Two Equity officials work closely with this group: John Barclay and Drew McFarlane

Peter Barnes, Laurence Bouvard-Vice Chair, Henrietta Branwell, Alexa Brown, Christine Bucci, Jo Cameron Brown-Chair, Karina Cornell, Jim Dowdall, Peggy-Ann Fraser, Tony Gardner, Stephen Hogan, Jay Taylor, Alan Thompson, Bryan Evans

Simon Preece-Singers Committee

Ted Kelsey-Audio Committee

The Screen and New Media Committee met 4 times during the course of 2014 with each agenda being both lengthy and complex and covered the breadth of work within the Recorded Media Industries. Each Committee meeting received regular progress reports on all negotiations on Equity's collectively bargained agreements across film, TV and Radio.

The February 2014 committee meeting received reports on the progress of negotiations and in addition a) received a report on the negotiations on the BBC iPlayer catch up service b) establishment of a time and meeting limited Television Working Group, whose purpose is to work with staff to revise the terms of all the TV agreements c) the committee endorsed a motion from the Audio committee calling for the General Secretary to meet the BBC's Tony Hall to discuss the current status and radio of radio dram and its funding d) the committee supported the following motion to the 2014 ARC 'This Annual Representative Conference asks the Equity Council to work with the audio-visual entertainment industry in support of initiating ongoing monitoring across all equality areas with a view to promoting employment, access and opportunities for under-represented groups of performers. This monitoring should operate on the same basis across different employers so that an industry-wide picture can

emerge and should be conducted by asking the individuals being engaged to complete a monitoring form so that what is being monitored is the way those individuals identify themselves, not how some third party sees them. ' Motion was proposed by Alexa Brown and seconded by Stephen Hogan

The April meeting of the committee received a) an update on the TV Commercials documents b) BPI Pop Promo agreement and c) a report on discussions with BBC Wales/S4C on changes to the contractual arrangements covering the engagement of performers on the Welsh Language production Pobol y Cwm, the committee works closely with the Welsh National Committee on this issue.

The July meeting received a) three documents prepared by the staff i New Media/platform clearances ii US Television Production proposal iii UK Primary channel repeats proposal, the committee endorsed all three documents detailing the broad parameters within which the staff can proceed within negotiations with the relevant broadcasting/producers group b) a report on the work of the Contract Enforcement Officer and the progress of the audits of the US studios c) an update on the work being done in conjunction with Dancers UK The December meeting was a particularly complex and lengthy meeting during which the committee a) were shown a trailer entitled 'Boys Toys' which showed the challenges facing women in the games industry b) a games industry strategy document was tabled which detailed the departments objectives in this area of the industry in terms of recruitment/retention, industry/political lobbying and industrial activity c) The committee received a report on the details of the first collectively bargained agreement covering independent radio commercials reached with Global d) a number of documents were tabled and updates given on negotiations with the BBC covering i daytime repeats ii a reworded/modernised BBC TV Agreement iii negotiations update on BBC3 d) the committee received a document from the Welsh National Committee on the changes to the Equity/TAC Welsh Language Production Agreement e) a report was given on the progress of the Cinema Films negotiations and the work of the Cinema Films Working Group f) the committee were informed of the Audio Books Conference to be held in February 2015 g) a lengthy report was given on the progress of negotiations with a UK production company commissioned by Subscription Video on Demand (SVoD) platform for a SVoD only production h) the 2015 ARC documents were circulated i) a verbal update on the work of recruitment and retention across Recorded Media was given to the committee

2015 will be an extremely complex and challenging year for the committee who will be at the forefront of the collective bargaining process.

## 2. Variety, Circus and Entertainers Committee

The Variety, Circus and Entertainers Committee (VCEC) was established in 2013, along with the other industrial committees, when a new democratic structure was introduced. It comprises 12 elected members, the 4 Variety, Circus and Entertainment Councillors as observers (reduced from 6 following the 2014 Council Elections) as well as one former member of the Variety Artistes' Federation (VAF) Executive also as an observer. Sally Treble was elected Chair and Jeremy Phillips the Vice Chair when the VCEC was elected in 2013.

A list of the elected members together with other components of the committee can be found in Appendix 4. The Variety, Circus and Entertainers Committee met five times during 2014 including once with the Variety Branch Secretaries. The Committee set about the work of reviewing the various contracts used in the field and made some revisions in conjunction with the Variety and Light Entertainment Council. The Committee also endorsed its own Burlesque contract and looked at introducing basic electronic booking forms as many contracts are now made over the internet. The VCEC's motion to the Annual Representative Conference was to 'seek full and effective support from all Equity members to the campaign to keep Variety venues open as viable places for professional live entertainment against a background of continuing closures' and was carried unanimously. The VCEC's representatives at the ARC were Nicholas K Brand and Roger the Artful. In accordance with a previous ARC motion the VCEC endeavoured to arrange an Open Event outside London where other members could come along and find out more about the Committee and what it is doing. It was decided to do this in conjunction with Keeping It Live, Coventry in November but unfortunately that event had to be cancelled so the Committee will continue to consider other options in 2015. Under the new democratic structure there are fewer meetings of Variety Branch Secretaries so a system of liaison between Elected Members of the VCEC and Branch Secretaries was established for two-way communications. The VCEC also started to establish networks for different areas of work which could link into the VCEC and this will further be extended in 2015. The Committee also discussed such matters as Performing Rights Society (PRS), Circus Animal legislation, problems of verbal contracts and cancellation clauses and the Disclosure and Barring Service, In response to difficulties experienced by street performers the VCEC set up a working party to look at this area of work which met once before the end of 2014.

## 3. Stage Committee

The Stage Committee membership: Ian Barritt (Chair), Hywel Morgan (Vice Chair), Geoff Breton, Bertie Carvel, Viva Cassidy (Singers), Jackie Clune, Marilyn Cutts, Esther Ruth Elliott, Bryn Evans (Opera Deps), Peter Forbes, Natasha Gerson (Dance), Renny Krupinski (Creative Team), Rebecca Louis, Sheila Mitchell (Audio), Graeme Reid (Sm), Jessica Sherman, Edmund Sutton (Creative Team), Tim Walton, Faynia Williams (Creative Team) In 2014 David Horovitch resigned due to pressure of work and was replaced by Geoff Bretton

The committee met 5 times in 2014- business included:

First Arc Motions from Stage Committee

ARC 2014

After discussing several other possibilities, the Stage committee decided on its two motions to send to the 2014 Annual Representative Conference (ARC). The first highlights the National Insurance changes that mean theatre employers no longer need to pay employer's contributions and argues the Equity should use this windfall as an opportunity to campaign for better wages and/or better pension contributions.

The second motion looks at improving the highly successful West End top up insurance and extending it to other fields of work. Other subjects considered were simplifying entry criteria; pre-production workshops and the need for safe and appropriate rehearsal room floors. The committee agreed to carry forward these last two issues for further consideration.

Preparing Claims

Both the West End Agreement and the Commercial Theatre Agreement end in March 2015. Staff outlined a timetable for preparing and submitting claims to revise these agreements. Working parties were being set up for both agreements and members with relevant experience were encouraged to contact Live Performance Department.

Pensions

Independent Theatre Council members have agreed to phase in the use of the Equity Pension scheme. In addition both the Society of London Theatres (SOLT) and UK Theatre (formerly known as the Theatre Managers Association) have committed to use the Equity Pension Scheme as pension auto-enrolment begins to impact on theatres.

Auditions

The Union is in discussion with SOLT and Theatre UK about the growing practice of excessive recalls. Meetings planned with some of the producers involved. Guild of Casting Directors and Personal Managers Association also involved.

Ceiling Collapse

Following the incident at the Apollo Theatre, staff gave the committee an update on what happened and what is happening as a result throughout the West End

Minority Ethnic Members Committee

Daniel York, chair of the Minority Ethnic Members committee gave a presentation to the Stage Committee of the work of his committee. He illustrated the frustrations and problems minority ethnic members have by giving a report on the casting of the RSC's production of THE ORPHAN OF ZHAO. Very few East Asian actors were seen or cast and the resultant protest (mostly on social media) resulted in a one day conference at the Young Vic raising awareness of the problems faced by East Asian actors.

National Insurance

Max Beckmann and Alan Lean gave the committee an update on the National Insurance situation following the new HMRC ruling. Members advised to register for Class 2 contributions if they haven't already with April 6th 2014 as start date. Further detailed advice on Equity website.

Preparing for Negotiations

Working parties to prepare claims for revisions to both the West End Agreement and the Commercial Theatre



Agreement have now been formed. First out of the blocks will be the West End Working Party. Staff will be surveying all current West End casts, seeking comments from agents and presenting their findings to the West End Deputies and the Working Party in May. The draft claim will be brought back to the Stage Committee in June before being presented to the Society of London Theatres as our claim in the second half of the year. The Commercial Theatre Working Party will follow a similar pattern of work but will be a couple of months behind the West End WP. All members who have worked on a Commercial Theatre contract in the last three years will be contacted by email. A claim will be formulated later in the year before being presented to UK theatre (formerly known as the TMA). There is obviously a significant overlap amongst the members who work in the West End and those who work on the bigger commercial tours so the information gathering will be staggered. Without wanting to tie the hands of the Working Parties or the negotiators, one obvious aspiration is to get the Commercial Theatre Contract to be as close to the West End contract as is possible. The Subsidised Repertory contract and the ITC agreement are both due for revision in 2016 so that allows the focus of the current Stage Committee to be on the non subsidised areas of West End and Commercial theatre.

#### Council Elections

After some discussion, the committee decided against endorsing any candidates standing for election to the Council this summer.

#### Employment Status of actors

Stephen Spence, Assistant General Secretary briefed the Committee on the ever confusing issue of the employment status of actors. As a result of the recent HMRC ruling, actors are to be considered as self employed for tax, National Insurance and most benefits. However, for pension purposes, actors have 'worker' status and should benefit from the recent changes in pension provision that are slowly being phased in. Staff across the UK are dealing with employers (and local HMRC staff) who may not be as well briefed about these changes— one common problem is theatres who wish to stop producing wage slips for members. Equity's advice has been severely tested but has consistently been proven to be correct.

#### Landmark Commercial Theatre Claim

The Stage Committee approved the claim for a new Commercial Theatre Agreement. The claim proposes far reaching changes to the existing terms. The claim was drawn up after a thorough process which involved contacting and surveying over 1400 members who worked in Commercial Theatre in the last three years. A Working Party was created which included recent deputies, members with specialist knowledge and some members of the Stage Committee. The Working Party based their deliberations on the information received from members. The claim was drawn up and will be circulated to all members who have been surveyed plus members currently working in this area. Staff have committed to keeping members working in this area informed via a newsletter. Some of the 'big ticket' items in the claim are:

- A new system of No1 and No 2 tours with higher mini-mum rates for No1. No1 tours will be larger productions playing to auditoria of more than 1,000 seats.
  - Prioritising the cost to members of being away from home by creating a single 'Living Away Allowance' replacing subsistence and Touring Allowance
  - Increased SM salaries but maintaining existing differentials
- Other aspects include more transparent calculation of buy outs, 9 show weeks, actor musicians, notification of calls, holidays and pensions.

#### Low Pay No Pay

Emmanuel de Lange, the Low Pay No Pay Organiser up-dated the committee on his work. Equity has made a 'break through' agreements with Immersion theatre and the Hope Theatre in Islington following concerted activity trying to engage with members working in 'fringe' theatre across London. Negotiations are underway for further agreements.

#### Stage Management Work placement Guidelines

Following joint work between the Stage Management Committee and the SMA, the guidelines on work placement for Stage Managers was endorsed by the committee and it was agreed that staff would seek to incorporate the guidelines in all future contracts.

#### Company wages

The committee had a lively debate about theatre companies that use a flat company wage. Is this unfair on more experienced actors? Is it right that someone with a very small part should receive the same reward as someone with a main part? Is it just more convenient for theatre companies or are there sound ideological reasons? Members of the committee agreed to refer the matter to next year's Subsidised Repertory Working Party. This was prompted by a motion from the London Area AGM calling for the Union to seek to negotiate a three tier banding in the Sub Rep contract in future.

#### West End and Commercial Theatre claims

Equity has submitted its claim for revisions to the West End Theatre Agreement and also for changes to the Commercial Theatre Agreement. These claims have been submitted to the Society of London Theatres (SOLT) and to UK theatre (formerly the TMA) respectively. The West End claim was submitted in July. SOLT have responded and the first meeting took place on 23rd October. UKtheatre have not responded. Negotiations can be slow to get started. We are expecting detailed responses from both SOLT and UKtheatre imminently. We will keep you informed of progress in both cases.

#### Membership density rises in Commercial Theatre

Membership density in Commercial Theatre is just short of 70% after a concerted effort to improve the number of members working in this area. A big thank you to all members who have helped us reach this level. With your help we can continue to increase the number of members which gives us a stronger hand in negotiations.

#### Childcare in theatre

The Stage Committee received a motion from the Women's Committee calling for provisions for childcare to be part of all future theatre claims. In practice, this means that the demand for childcare will first appear in next year's claim for the revision of the Subsidised Repertory contract. Childcare for theatre workers is not without its problems, especially once rehearsals are over and work is predominately in the evenings. The Stage Committee would welcome hearing about any examples of 'good practice' regarding childcare in the theatre. Also, if you have any other experiences you wish to share, please email Lorne Boswell on [lboswell@equity.org.uk](mailto:lboswell@equity.org.uk)

## 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, Ted Kelsey, David John and David Thorpe. The Committee assisted with drafting the Equity claim for the 2014/2015 BBC Audio Agreement and the negotiating team attended meetings with the BBC.

The negotiations with the BBC were difficult due to the cuts across the BBC and the constraints on the budgets. The BBC offered a 1% increase on the rates but asked for the rates for readings to be frozen. This was due to the budgets for the readings slots being particularly tight and they are becoming difficult to sustain. The BBC also requested that the supplementary attendance rates also be frozen. The Audio Committee recommended acceptance of the 1% increase on fees and also recommended we agree to freeze the reading rates for this year only. This was a difficult decision but there was a real willingness to show our commitment and understanding of the difficulties being faced. It was agreed that we should reject to freeze the supplementary fees as it was felt that the 1% increase was modest enough not to impact too much on these fees, which do not occur on every engagement.

Another proposal from the BBC was to remove the advance payments for the commercial release of CD's. The Audio Committee agreed that these advance payments were a hindrance to releasing product commercially and recommended acceptance. The recommendations from the Committee were sent to the Screen and New Media

Committee and these were all endorsed. The Agreement was updated accordingly with the 1% increase on the 1st of August 2014.

Throughout the year the Committee were consulted about various proposals from the BBC such as special one off arrangements for certain productions. These were primarily regarding an extension of rights for a further payment which were not covered in the agreement.

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 Committee has continued to campaign for radio drama and expressed concern about the decline of radio drama output. The Committee are continuing to devise a radio drama campaign and consulting with the other Unions. The focus has been to try and ascertain how much of the licence fee is spent on radio drama and to emphasise that more money needs to be allocated to this vital genre in order to create a renaissance in radio drama. It has proven very difficult getting this information. A meeting was sought with Tony Hall and Helen Boaden to discuss the cuts in radio drama and also to push for this information. It took a long time but eventually managed to meet with Helen Boaden but unfortunately not Tony Hall. This was attended by the negotiating team from the Committee and we were able to voice our concerns and plea for the sustenance of radio drama. Again we pushed for vital information to be given to us on the slice of licence fee.

The Committee continued to police issues such as late payments from fixers working in ADR (Additional Dialogue Replacement) and general practices in this area. Any non-compliance in this area was stamped out and members have been receiving the correct rates in this area. This has been particularly successful thanks to the help of David John who has set up a network of members working in this area. This has resulted in information being fed back quickly and action has been taken.

Until July Laurence Bouvard, the Audio Councillor provided the Committee with detailed written and verbal reports on the business conducted by the Council. Since the Council elections in July, there is now no Audio Councillor and the Council Observer role is held by Jean Rogers. Jean Rogers has attended meetings of the Committee and provided reports from Council. The Committee, initiated by David Corden, has been working on drafting an advisory leaflet for actors and employers working in the field of voice over work. The work on this is continuing. 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.

The representatives to the ARC were Sheila Mitchell and David Thorpe.

The motion sent to the ARC was as follows:

“The audiobook industry is a rapidly expanding field for members; however along with opportunities have come a host of issues including reduction in time allowed to prepare a book and reduced recording fees. The situation of AudioGo, formerly BBC Audiobooks, which went suddenly bankrupt owing members thousands of pounds is another example of how vulnerable members are in this growing field. The Audio Sub-Committee calls on the ARC to ask Council to consider providing resources to hold a joint one-off conference with all those involved in the production of audiobooks such as authors, literary agents, producers and directors in order to formulate best practices and maintain standards across the board in this area.”

This was carried unanimously at the ARC.

The elected members are: Edward Kelsey (Chair), Sheila Mitchell (Vice chair), Posy Brewer until September 2014, David Corden, David John, Patricia Leventon, Michael McClain, Liza Ross, David Thorpe, Annette Rizzo from September 2014

Unfortunately Posy Brewer decided to resign from the Committee due to family commitments and her input and contribution has been valued and will be missed. Annette Rizzo was welcomed as the replacement for Posy on the Committee. Ted Kelsey represented the Screen and New Media Committee and Sheila Mitchell 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.

The Aims and Objectives of the Committee are –

- 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 the two-year term are –

- Audiobooks – tackle the ongoing problems in this area such as late payments
- Continue the fight for BBC Radio Drama
- Work with the BBC to campaign for diversity in radio drama
- Devise Advisory Leaflet for Voice Over 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

## 2. Concert & Session Singers’ Committee/Singers’ Sub-Committee

Until July 2014, the committee consisted of Bryn Evans (Chair), Viva Cassidy (Vice-chair), Tom Emlyn Williams, Zoe Bonner, Annie Skates, Rosalind Waters. The Council agreed that Nicholas Key and Rita Campbell could be co-opted onto the committee. Simon Preece attended meetings as the Singers’ Councillor. In July 2014, Bryn Evans became Singers’ Councillor and stood down as chair of the committee, as required by the rules. Simon Preece was co-opted onto the committee and became Chair, with Viva Cassidy remaining as Vice-Chair.

The Committee met four times this year and it continued to advise the Council on issues affecting concert and session singers across the industry. Negotiations have been painfully slow with the BPI and little substantive progress has been made. We received a financial offer from the BPI but this had to be rejected, as it was below the rate of inflation and in some cases less was being offered than is currently paid. We await a response from the BPI to our counter-offer. The rates for Classical Public Concerts were increased by the rate of inflation in April. The Committee dealt with many issues relating to work in this area, namely low subsistence rates being paid for overseas engagements and unreasonably long working hours. The Committee have continued to make recruitment and retention a priority and assisted by attending numerous student talks and given students a valuable insight into the issues facing singers and the importance of belonging to the Union, particularly at the music conservatoires. No motion was sent to the ARC from the Committee, although representatives from the committee attended the ARC.

## 3. International Committee for Artists’ Freedom (ICAF)

ICAF continues to provide support for performers facing persecution and campaigns for freedom of expression throughout the world. In the last year the committee has made interventions on behalf of performers in a number of countries including Iran, Tibet and Morocco. ICAF members continue to support Turkish performers, victimised by the authorities for their role in the Gezi Park protests of 2013.

In May 2014 singer Conchita Wurst was the victim of a series of transphobic attacks in the international press, after a petition was initiated against her stating that her participation in Eurovision had turned the contest in the “hotbed of sodomy.” ICAF issued a statement expressing our solidarity with her, and asserting that there is no place for homophobic or transphobic abuse anywhere in our industries.

ICAF has continued to raise concerns about the treatment of performers in Iran following the May 2014 arrest of a group of performers in Tehran who had filmed a tribute to the Pharrel Williams’ song ‘Happy’. ICAF initiated a petition to Hugh Robertson MP, Minister of State for the Foreign and Commonwealth Office with responsibility for the Middle East and North Africa, calling on him to express his support for freedom of artistic expression in Iran. The Minister’s Office responded to ICAF, assuring the committee that the British Government is monitoring the situation in Iran, and is aware that much more needs to be done to protect and promote artistic freedom. Moroccan rapper El-Haqed (‘the enraged one’) was sentenced to four months imprisonment in July 2014. ICAF added its name to calls for his release amidst concerns that his trial was unfair, and that he was being held

because of his lyrics that condemn corruption and police brutality. When El-Haqed was released, he acknowledged the role that international campaigners had in securing his freedom.

In September 2014, ICAF added its name to the international campaign to free imprisoned Tibetan Singers. Since 2012, eleven singers have been imprisoned for writing and performing songs about Tibetan culture. Christine Payne wrote to Wu Aiyang, Chinese Minister of Justice, calling for the singers to be released and ICAF members signed the Free Tibet petition calling for their release.

The committee's work is generously funded by donations from Equity's General and Variety branches, committees and individual members, in addition to the appeal held at ARC each year. In 2014 the ICAF appeal raised £475.10, and ICAF members also raised hundreds of pounds through performances of their own work. Thank you to everybody who donated either at ARC, individually or at any other collection.

Donations to help this valuable work on behalf of performers all over the world are always welcome and Equity members are encouraged to attend and take part in the Committee's regular fundraising events. Further information about ICAF can be obtained from Louise McMullan, Secretary to the Committee.

Current members of the Committee are:

Rosamund Shelley – Chair, Ian Barritt – Vice-Chair, Frederick Pyne – Vice-Chair

Philip Arditti, Thomas Baptiste, Yvonne Bonnamy, Henrietta Branwell, Michael Branwell, Morna Burden, Chipso Chung, Anna Carteret, Angela Crow, Deborah Davies, Esther Ruth Elliot, Lynn Farleigh, Caryl Griffith, Edward Halstead, Janet Henfrey, James Ivens, Sara Kestelman, Joseph Kloska, Adam Knight, Peter Kosta, Karen Lewis, Helen Lindsay, Stella Marris, William Maxwell, Kerry Michael, Robert Mill, Kristin Milward, Rowenna Mortimer, Jeremy Phillips, Sheila Reid, Prunella Scales, Jessica Sherman, Malcolm Sinclair, Terry Victor, Fiona Whitelaw.

#### 4. Lesbian, Gay, Bisexual and Transgender Committee

The committee members in 2014 were:

Giovanni Bienne, James Hamilton Welsh (Chair), Peter Kosta (Vice Chair), Julie McNamara, Mjka-Anne Scott, Julian Sims. Equity's LGBT Committee continues to raise its profile and work with other committees in 2014. The committee has continued to work with other LGBT activists within the UK and will further its links with LGBT activists within our industry in a more global sense. The LGBT Committee has continued to communicate with Equity members on its Facebook page and hopes to widen this line of communication to branch and drama school members. At the 2014 ARC the LGBT committee submitted a motion jointly with the other equality committees calling on the Equity Council to develop a high profile campaign and strategy designed to secure from all publicly funded arts organisations and all broadcasters in receipt of public money a commitment to instituting equality monitoring of performers and creative teams and transparently publishing the results. The LGBT committee also supported a joint fringe meeting at the 2014 ARC to achieve more equality awareness within our union and our industry at large. The committee hope to build on this by joining with the equality committees to produce another fringe meeting at the 2015 ARC. The committee's motion to the TUC LGBT workers conference in 2014 continued the call for equalities monitoring in publically funded arts organisations. Our motion was greatly received and carried. The committee usually support LGBT history month every February, however this has become more difficult as speakers are not willing to commit without any remuneration being given. We mainly draw from union members to speak on these occasions. We will continue to support LGBT History month either jointly with other LGBT activist or on our own events. The committee's TUC motion in 2015 will link with Equity's "Arts and Minds" work and will focus on mental health issues within our industry and the LGBT community at large. The LGBT committee are still concerned with the findings of the EU Fundamental Rights Agency survey showing an increase of deliberate, sustained and violent attacks on LGBT people worldwide. The LGBT committee is committed to inform and support LGBT members working in such countries with poor or little human rights.

#### 5. Deaf and Disabled Members Committee

Members in 2014: Mik Scarlet (Chair), Natalie Amber, Simon Balcon, Dan Edge, Paul Henshall, Phoebe Kemp, Ann Loraine and Freddie Stabb.

In 2014 the Committee conducted a survey of deaf and disabled members which identified the biggest issue facing members to be able-bodied performers playing parts written as disabled. The second most pressing issue was Employers or others making not making 'reasonable adjustments' once given a job. The survey was completed by 158 members who identified other major areas of concern including not being able to access workplaces, unfair discrimination by directors, casting directors and others which most respondents felt unable to take action against and concerns about the Access to Work scheme. The committee combined with the other three Equity equalities committees to bring a motion to the Equity Annual Representative Conference calling for a strategy designed

to secure a commitment from the Arts Councils of England, Northern Ireland and Wales, Creative Scotland, the BBC and Ofcom-licensed commercial television broadcasters to institute equality monitoring of performers and creative teams and transparently publish that equality monitoring data.

#### 6. Minority Ethnic Members' Committee

Members in 2014: Lachele Carl, Paul Courtenay Hyu, Helen Crevel, Mai Cunningham, Nicholas Goh, Mo, Irene Ng, Daniel York

The Committee set itself three key objectives for 2014: improving communications with members, campaigning on monitoring on screen and stage talent and strengthening the union's stance on casting.

The Committee expressed serious concern at statements from the Cameron Macintosh organisation that it was unable to find suitably experienced UK-based East Asian performers for the re-opened Miss Siagon.

The Committee supported Equity giving funds to the Act For Change project.

The committee combined with the other three Equity equalities committees to bring a motion to the Equity Annual Representative Conference calling for a strategy designed to secure a commitment from the Arts Councils of England, Northern Ireland and Wales, Creative Scotland, the BBC and Ofcom-licensed commercial television broadcasters to institute equality monitoring of performers and creative teams and transparently publish that equality monitoring data.

During the year Daniel York resigned from the Committee.

#### 7. Women's Committee

Members in 2014: Kelly Burke, Karina Cornell, Norma Dixit, Rachael Fagan, Susan McGoun, Lynda Rooke (C), Flip Webster (VC). The Women's committee motion to the ARC in 2014 was a joint motion from the Equity equality committees asking for equality monitoring of on-stage and on-screen performers by ACE and the BBC and was passed unanimously. The news regarding ACE's decision to conduct monitoring of on-stage performers was welcomed. The committee continues to probe how the categories of gender and age will be monitored. A motion from the Women's committee was passed at Council to ensure that Equity did link in with ACE and monitor how and what questions would form part of ACE's monitoring process. The committee has contacted Creative Scotland to pursue the issue of monitoring there. Our aim is to involve all the nations in this discussion. The committee have focused on the rising costs of childcare in our precarious industries and the consequence that those with family responsibilities are leaving the industry. At the Women's TUC in 2014 the committee brought a motion on childcare which was passed unanimously. Subsequently the committee submitted a motion to Council, which highlighted the issue of childcare and asked for childcare provisions to be part of negotiations with employers involving pay and conditions. The motion was carried unanimously. The committee is hoping to encourage theatres across the UK to draw up a child friendly digs list for those who are working away from home. The Women's committee continues to grow their social media presence. The committee continues to develop its webpage and make its presence known on Facebook and Twitter.

#### 8. Models Network (formerly the Models Committee)

The Models Network continued to meet and develop its programme of work during 2014. Working with the Low and No Pay Organiser, a survey of Equity's model members was carried out, which identified unpaid work as an area of concern for models, with 75% reporting that they had worked unpaid, principally in fashion editorial. An information postcard informing models of their rights to pay was produced, and distributed at London Fashion Week through our partnership with the British Fashion Council. The models section continues to grow, and attract new activists to participate in driving forward the Network.

#### 9. Stage Management Committee

The Stage Management Sub-Committee met 4 times during 2014, in addition to their joint meeting with the Board of the Stage Management Association in October 2014. The Sub-Committee submitted a motion to the Annual Representative Conference on the use of ASM Understudies in theatre. The two representatives to the Annual Representative Conference were Caron Jane Lyon and Peter Kosta.

The committee, through the Chair Graeme Reid, has been represented on the Stage Committee, who also represented the committee on the Commercial Theatre Working Party. Peter Kosta represented the committee on the West End Working Party. Along with raising the profile of the work of the committee and Equity through social media, the committee have actively encouraged and supported the Equity/SMA professional development

brunches.

Members of the Sub-committee: Graeme Reid (Chair), Jamie Byron (vice-Chair), Elizabeth Fielding, Prudence Haynes, Nadia Javed, Peter Kosta, Caron Jane Lyne, Fiona H Mott and Brian Perkins.

## 10. Creative Team Committee

The Creative Team Specialist Committee has almost completed its first two years of being in Office in its current form. During that period the Committee has overseen and approved changes to the Agreements we have with UK Theatre and SOLT in respect of Directors, Designers and Choreographers. The Committee has also reviewed the definitions on Copyright and looked at the whole position of Equalities within the disciplines it represents and a motion has been put forward to Council. The Committee was also one of the first to take a meeting outside of London. The Committee has given a commitment to looking at ways in which the Union can represent and recruit more Creative professionals within the Industry. It also has been represented at various forums and events in this respect, most recently the Devoted and Disgruntled Open Space Events and the Society of British Stage Designers Conference. The Committee has also discussed the impact of the newly launched Stage Directors UK and through the Committee Equity has sought confirmation from Theatre UK that Equity is still the Organisation who has collective bargaining rights for Directors. As a result of the review of the Committees in 2014 the current Creative Team will undergo another transformation with Directors and Designers having their own Directors and Designers Specialist Committee and Choreographers combining with Dancers to form their own Dance Specialist Committee. Both these Committees will come into being during the second half of 2015 and currently nominations for all Committees are being sought from the membership. In saying that Equity would want to thank the current Creative Team Specialist Committee for all the hard work they have undertaken on behalf of the members they represent. The current Committee comprises of Faynia Williams (Chair), Francis Rifkind, Edmund Sutton, Nicholas Keegan, Judith Croft, Kate McCall, Renny Krupinski, Vanessa Pope, Richard Lambert, Paul Mead and Dan Ayling.

## 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 2014. Throughout 2014 Rebecca Louis remained Chair of the Committee and Tom Hodgkins became Vice-chair from January. Oliver Lidert was the Committee's representative to the ARC. The Committee's motion to the ARC called upon Council to consult with members and spearhead a campaign to oppose the appalling treatment of LGBT people in certain countries. The Committee was involved in the formulation of a claim for a new Agreement in the West End. In July, Andrew Barker from Hencilla Canworth attended to talk about pensions and auto enrolment. At the August meeting Nicola Hawkins came to talk about her work with the Young Persons Committee and on Council. After Kathryn Drake of the Big Issue Foundation also came to talk to the Committee in August, the Committee instigated the Stage Swap event where many West End shows got involved on 24 October in working with a Big Issue seller outside their show to assist in selling copies of the Big Issue.

## 13. Young Members' Committee

The Young Members' Committee are: Jessica Bastick-Vines, Shaun Blaney (vice-chair), Matthew Crowther, Ed Currie, Kezia Davis, Nicholas Keegan, Nico Lennon, Bonnie Parsons, Adam Pettigrew (chair).

In 2014 the Young Members Committee lost three of its members. Rebbi Rosie moved to Los Angeles, Matt Jessup took Honourable Withdrawal and Nicola Hawkins was deemed to have resigned following her election to Council. The committee co-opted Jess, Shaun, Matthew and Ed over the course of 2014 to bring them back up to full strength. The YMC met five times in 2014.

The committee have taken part in two TUC Young Workers' Months in 2014 – one in March and one in November. As part of these months they held an Open Meeting in Manchester, an event on Knowing Your Rights in London,

a session on negotiating in conjunction with the Federation of Entertainment Unions and a series of twitter competitions. Members of the committee attended TUC Young Workers Conference, where they organised the first ever conference fringe meeting on Creating Without Conflict, and made good links with fellow young members from other trade unions.

Members of the committee have also attended TUC Young Workers' Forum meetings around the UK, SERTUC Young Members meetings, helped to organise an event for student members, held Q&A sessions over twitter with Malcolm Sinclair, West End Producer and Tax Advisor Alan Lean, attended the 'Britain Needs A Pay Rise' TUC demonstration on 18th October, and have continued to visit universities and performing arts colleges with staff to speak to students about Equity.

## 14. Opera Deputies Committee

The Committee held one quorate meeting in 2014 given the difficulties of arranging times when Deputies from the companies could meet. A meeting was held in April where four companies were represented.. Bryn Evans remained as Chair and John Mulroy as Vice-Chair. The Deputies discussed events and negotiations in the various Houses together with the changes to NI status and the effects of the implementation of pension auto-enrolment.

## CHAPTER 11:

**STAFF CHANGES****A. RETIREMENTS**

Nigel Jones – Regional Organiser, North East Area

**B. RESIGNATIONS**

Kristin Hamada – Equalities and Recruitment & Retention Organiser  
Sandy Nation Hay – Reception & Administration Assistant

**C. INTERNAL MOVES**

Max Beckmann – Regional Organiser, North East Area  
John Sailing – Organising Assistant, Recorded Media

**D. NEW APPOINTMENTS**

Emma Cotton - Welfare Rights Organiser  
Emmanuel de Lange – Industrial Organiser – Low & No Pay  
Laura Moriarty – Office Assistant  
Panna Vora - Reception & Administration Assistant

## CHAPTER 12:

**MEMBERSHIP****A. IN BENEFIT MEMBERS AT 31st DECEMBER 2014**

Region	2014	Percentage Annual Change
London	14,881	2.7%
South East	8,309	2.8%
Northern Area	5,496	2.2%
Midlands	3,113	0.1%
South West	2,666	3.5%
Scotland	1,910	4.1%
Wales	1,462	4.4%
International	420	8.2%
Northern Ireland	397	2.8%
Europe	342	-2.3%
GoneAway	251	19.5%
	39,247	2.7%

**B. NEW MEMBERS**

CATEGORY	TOTAL	%
Actor Film	52	30%
Actor PACT	63	26%
Actor ITV	16	0%
Actor BBC TV	51	46%
Actor Channel 4	0	n/a
Actor Radio	4	100%
Actor TV/Comm	52	30%
Actor West End	81	-8%
Actor Com TH	78	-26%
Actor Sub Rep	72	-19%
Actor Small Scale	22	-29%
Actor Tac	3	-57%
Actor Opera	6	0%
Actor Theatre House Agreements	45	88%
Actor Guidelines Recorded Media	64	-2%
Actor Guidelines Live Performance	363	8%
Actor Overseas	125	-3%
Actor Fringe	10	100%
TOTAL ACTORS	1107	3.6%
Dancer Film	0	-100%
Dancer PACT	2	0%
Dancer ITV	2	-50%
Dancer BBC TV	1	-83%
Dancer TV/Comm	1	0%
Dancer West End	3	-67%
Dancer Com TH 4	7	-30%
Dancer Sub Rep 0	2	100%
Dancer Small Scale	5	-44%
Dancer Opera	6	n/a
Dancer Theatre House Agreements	10	67%
Dancer Guidelines Recorded Media	3	50%
Dancer Guidelines Live Performance	66	40%
Dancer Overseas	9	-53%
TOTAL DANCERS (excluding variety & ballet dancers)	117	-0.8%

Singer Film	0	n/a
Singer PACT	0	n/a
Singer ITV	0	-100%
Singer BBC TV	1	0%
Singer Radio	0	n/a
Singer TV/Comm	0	-100%
Singer West End	1	-75%
Singer Com TH 1	0	-100%
Singer Sub Rep 0	0	n/a
Singer Small Scale	0	n/a
Singer Theatre House Agreements	0	n/a
Singer Guidelines Recorded Media	0	-100%
Singer Guidelines Live Performance	4	-56%
Singer Westminster Abbey	0	n/a
Singer Overseas 3	3	-67%
Singer	9	29%
TOTAL SINGERS (excluding variety, concert & opera singers)	18	-48.6%
Stage Management Com Theatre	18	20%
Stage Management Sub Rep	19	-21%
Stage Management Small Scale	7	-30%
Stage Management Guidelines	21	40%
Stage Management Opera & Ballet	1	-50%
Stage Management Variety	3	0%
Stage Management Overseas	2	-33%
Stage Management West End	7	-30%
Stage Management House Agreements	5	150%
Stage Management Fringe	0	n/a
TOTAL STAGE MANAGEMENT	83	-1.2%
Variety 285	214	-14%
Variety Singer	89	-38%
Variety Dancer	56	-43%
Circus	283	32%
TOTAL VARIETY	642	-8.8%
Ballet Dancer	46	28%
Concert Singer	2	-67%
Opera Singer	19	12%
Theatre Director	34	-3%
Choreographer	8	-20%
Theatre Designer	11	-27%
Model	26	-10%
TV Presenter	7	40%
Radio Presenter	5	25%
Audio Artist	19	-44%
TOTAL OTHER CONTRACTS	177	-7.3%
Walk-on	94	27.0%
Youth Member Upgrade	0	n/a
Graduate	759	-3.3%
TOTAL	2997	-2.1%

## CHAPTER 13:

**OTHER BENEFITS****A. BENEVOLENT FUND**

£25,792.50 was paid out by way of grants and loans to members during 2014. 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 2014.

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 £64.63 including insurance premium tax and fee. Equity currently subsidises this premium by £26.50 leaving the member to pay the remaining balance of £38.13.

d) Stage Hypnotist can apply for public liability cover at an annual cost of £222.

5 claims have been recorded between 1st October 2013 and 30th September 2014.

**Members' Accident and Backstage Cover - Excluding Stunt Performers**

a) Cover was renewed with Hiscox in October 2014 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 remains at £12.19 per member for £1,000 cover.

d) Stunt Performers and Arrangers have been offered cover under their own scheme administered by First Act Insurance tel 0208 686 5050. Equity currently subsidises this premium by £165.

e) Equity members engaged on qualifying West End contracts can extend the Members' Accident Cover to operate on a 24 hour a day worldwide basis meaning that accidents outside work would be insured. The cost of this cover is £5 per annum.

f) The Backstage cover remains at £500.

113 claims have been reported for the period 1st October 2013 to 30th September 2014 with claims estimated at circa £188,194

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 in respect of all the above are available either on [www.equity.org.uk](http://www.equity.org.uk) or [www.firstact.co.uk](http://www.firstact.co.uk).

**D. EQUITY PENSION SCHEME (EPS)**

- Total income from contract related contributions in the year exceeded £6 million for the first time (+32% on 2013)
- Total income from personal contributions (not contract related) remained flat at £1.3 million
- The number of individuals with funds under management is circa 7,900 and total funds under

management now exceed £75.5 million (+16%)

TV & Film - contract related income ≥ £2.1 million (+15%)

- BBC - £825K (+11%)
- ITV Companies - £646K (-8%)
- PACT/TAC - £600K (+76%)

Theatre – contract related income ≥ £4 million (+44%)

- SOLT - £1.4 million (+28%)
- TMA Commercial - £600K (+14%)
- TMA Sub Rep - £550K (+51%)
- House Agreements - £1.4 million (+78%)
- Production Cos – staff schemes - £130K (+22%)

2014 has been a highly successful year for the EPS. The effect of auto-enrolment legislation has raised the profile of the scheme within the industry and announcements in the budget have further contributed to making pensions a more attractive proposition.

## E. LEGAL ADVICE AND PROTECTION

The past twelve months have been busy for Equity's Legal Department. Equity supported a total of 609 cases for breach of contract and 281 cases for personal injury sustained in the course of a professional engagement. We were happy to extend our personal injury litigation service to offer members full cover for accidents that occurred outside their professional working capacity.

During 2014 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.

A successful year was concluded in December with a significant recovery made on behalf of our member Rachael Presdee. Rachael sustained significant injuries as a result of a fall at work. Three years of litigation were concluded with an award of £ 3.7 million in compensation being awarded to Rachael. These sums will offer Rachael the opportunity live a life with the necessary adjustments to her domestic life. Full details of this case have been widely reported through our publications.

As in previous years Equity had a strong year and successfully represented our members in a wide array of contractual and injury based cases. There were no emergent trends with Equity members sustaining injury's at work in most areas of the entertainment industry. The service extension to injury cases outside the work place saw an increase in claim numbers as members became more aware that Equity could assist in those circumstances.

The figures for year ending December 2012 as far as recoveries are concerned are up on the previous year with the number of claims increasing by 21% on contract cases and 22% 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

2014 was a particularly challenging and busy year for the Tax & Welfare Rights Team. Emma Cotton joined us to take on the role of Welfare Rights Organiser running the helpline taking on casework arising from this. Alan Lean moved to the post of Welfare Rights Officer and manager of the department. During the year, there were a substantial number of calls to the Helpline generating a very wide range of casework which included a successful appeal against the DWP in respect of a decision to find one of members habitually resident for Jobseeker's Allowance purposes, several successful Employment Support Allowance and Personal Independence Payment appeals for members and numerous challenges to the DWP's assessment of members' self-employed income following the repeal of the Categorisation Regulations which is explained further below.

The year brought a major and significant change to members' national insurance status. This resulted from the repeal of the social security legislation which had imposed a Class 1 national insurance charge on Equity contracts or similar. Effectively, this meant that from 6th April 2014, members were self-employed for both tax and national insurance and consequently also self-employed for the purpose of benefits claims. The team sent out a number of briefings to members on these changes and their implications and as a result a large number of members needed to register to pay Class 2 national insurance. Overall, this meant that the vast majority of members were

paying less national insurance than before the change and it also meant that they would no longer need to make a complicated adjustment to their national insurance liability on the tax return.

However, one of the implications of the change was that going forward members' benefits claims would be made on a self-employed basis rather than on the employed earner basis which had normally been the case before April. The team therefore had to apply these rules for JSA, Housing Benefit and other claims which resulted in complex arguments being made about how income should be averaged. One of the areas under investigation is whether members can claim periods of nil income during their self-employment and hence avoid some of the more negative effects of the averaging rules. Since the change only came in at 6th April, we were able to argue that only income accruing after that date should be taken into consideration which mitigated the effect of the new rules in the short term but going forward we need to continue to develop new arguments to deal with this.

The team continued to take enquiries on a wide range of tax and tax credit queries some of which developed into longer term cases. As well as the usual queries about registration, payment of tax and allowable expenses, there were an increasing number of queries about foreign tax liability involving both EU and non-EU countries. The imposition of foreign withholding tax on UK resident entertainers continues to be something which causes inconvenience and in some cases manifest unfairness and the union fully supports FIA in their calls for a review of the treatment of members under the Double Taxation treaties. Using the treaties does not always bring full foreign tax relief and this seems particularly harsh on those earnings modest sums whilst working abroad.

A significant number of appeals had to be taken up on tax credit cases due to errors arising from HMRC's Real Time Information (RTI) system. This had the effect of duplicating members' income and leading to vastly reduced tax credit awards. Despite numerous contacts to HMRC this continued to be a problem at the end of the year but will hopefully be resolved by early next year.

Equity's test case taken on behalf of members with personal service companies continued throughout the year – this concerned those members being pursued for large amounts of national insurance by HMRC. We continue to seek the earliest possible resolution of this case but have been faced with massive delays on the part of HMRC. We are hopeful that the matter can proceed rapidly to a final hearing during 2015.

The team continued to liaise with the DWP during 2014 ahead of the introduction of Universal Credit over the next three years. This benefit will replace a whole range of means-tested benefits including income-based jobseeker's allowance, housing benefit, income-related Employment Support Allowance, income support and tax credits altogether representing the most widespread overhaul of the welfare system since its inception in the 1940s. Throughout the year we sought to gather information about the roll-out of Universal Credit for the self-employed – this information was very hard to obtain but we were able to get on to two stakeholder groups which enabled us to get more information for members. We continued to join with colleagues from other unions and other groups to lobby for changes to the benefit, particularly in relation to the Minimum Income Floor (MIF) which is an amount the government will assume the self-employed are earning irrespective of their actual self-employed income – this will form the basis for any award. We will continue to increase our input on this on behalf of members throughout 2015.

Finally, the team was able to carry forward some important work during the year on the area of Access to Work. We are working closely with individual members and the Deaf and Disabled Members' Committee on this on an ongoing basis. After reports of increasing problems accessing the scheme, we wrote a report which fed into the Select Committee's investigations into the scheme. One key recommendation was that the guidance on self-employed entertainers be substantially re-drafted and clarified. The minister has agreed to look at this as a matter of priority and we are now seeking a meeting with him to ask for both specific and general changes to the guidance which take into account the key needs of self-employed, disabled entertainers. We have taken on four appeal cases on this; one has been won and the other three are pending but we are confident that these should be resolved once we are able to meet with the DWP.

Alan Lean, Tax & Welfare Rights Officer  
Emma Cotton, Tax & Welfare Rights Organiser

## CHAPTER 14:

**IN MEMORIAM**

Geoffrey Abbott  
Yashar Adem  
Alan Alan  
Ward Allen  
June Allis  
Jane Anthony  
James Appleby  
Sandra Arabian  
Neal Arden  
Eddie Arent  
Richard Arlen  
Renee Asherson  
Jimmy Asser  
Paul Atkinson  
Richard Attenborough  
Frederick James Atwill  
Cécile Aubry  
Edmond Audran  
Donald Auty  
Aly Ben Ayed  
Lauren Bacall  
Jim Backus  
Imogen Bain  
Chet Baker  
Jonathan Baker  
Mark Baker  
C. Lethbridge Baker  
Jeanne Bal  
George Ballantine  
Vince Barbi  
Kenny Bardell  
John Bardon  
Lex Barker  
Albert Barley  
Jonathan Barlow  
Rodford Barrat  
Harty Barratt  
Joffre Bart  
Basil Bartlett  
Frederick Bartman  
Barrie Barton  
Louis Basile  
Lionel Basilisco  
Alexandra Bastedo  
Arthur Edward Bates  
Leslie Thomas Bates  
Paul Baxley  
Alan Baxter  
Anne Baxter  
Raymond Baxter  
George Bayliss

James Beattie  
Lynda Bellingham  
Joss Bennathan  
Frances Bennett  
Gil Beresford  
Bobby Bernard  
John Berry  
Peter John Beverley  
Acker Bilk  
Bingo The Clown  
Gabrielle Blunt  
Roger Booth  
Anne Bowen  
Chris Bowler  
Maggie Boyle  
John Bramley  
Pat Brannigan  
Alan Bridges  
Richard Broke  
John 'Checker' Broughton  
Orde Browne  
Dora Bryan  
Margot Bryant  
Michael Burrell  
Patsy Byrne  
Charlie Callas  
Jeffrey Cambell  
Anna Cameron  
Monty Cantsin  
John Carlisle  
Peter Casey  
Clare Cathcart  
David Chivers  
John Christie of Glasgow (1)  
Basil Chung  
Warren J Clarke  
Joe Cocker  
Eileen Colgan  
Sheila Margaret Collings  
Gary Collins  
Paul Connell  
Elizabeth Cooke  
Glenn Cornick  
Paul Cottingham  
Richard Couch  
Alan Couper  
John Cowley  
Margaret Craig  
Michael Crookes  
Betty Crowe  
Edward Crunkhurn

Joan Dainty  
Lisa Daniely  
Brian Darvell  
Eirwen Davies  
Rosemary Davis  
Marianne De Courtenay  
Lynsey De Paul  
Richard De Vere  
Hugo De Vernier  
Theresa De Winter  
Derek Deadman  
Blossom Dearie  
Robert Demeger  
Jeffery Dench  
John Denton  
John Denver  
Joan Diamond  
Dennis Dillon  
Jessy Dixon  
Frank Doherty  
Yolande Donlan  
Edna Doré  
Joanna Dunham  
Simon Dunmore  
James Ellis  
Kevin Elyot  
Johan Engels  
Conor Evans  
Howell Evans  
Ianto Evans  
Phil Everly  
John Fabian  
Ian Fairbairn  
Sally Farmiloe-Neville  
Sheila Fay  
Concepta Fennell  
Des Forshaw  
Alan Fox  
Johnny Franks  
Brian Fredericks  
Martin Friend  
Trevor Fry  
Will Gaines  
Richard Gardiner  
James Garner  
Raymond Gatenby  
Paul Gaymon  
James Gibb  
Rebekah Gibbs  
Ken Gibson  
Jonathon Gibson

John Gill  
Meg Glead  
Andrea Godfrey  
Leo Goeke  
James Alexander Gordon  
Rex Graham  
Tony Gray  
Richard Graydon  
Lyndam Gregory  
Sara Gregory  
Dorothy-Rose Gribble  
Peter Grimes  
Maggie Guess  
Penne Hackforth-Jones  
Martyn Hainstock  
Gabrielle Hamilton  
George Hamilton Iv  
Alan Hancock  
Eilene Hannan  
Amanda Hansen  
John Hanson  
George Harland  
Chris Harris  
Kelwyn Harrison  
Rosamunde Hartley  
Leader Hawkins  
Dick Haymes  
Harry Haythorne  
James Heath  
Roy Heather  
Edward Herrmann  
Chrissie Hilton  
Trevor Hitchings  
Enid Hogden  
Geoffrey Holder  
Andrew Holdorf  
Lyndsie Holland  
Dee Holliday  
Jacqueline Hood  
June Hooley  
Bernard Hopkins  
Ernest Hopner  
Christopher Hornby  
John Horsley  
Bob Hoskins  
Ann Howard  
Karl Howard  
Maxine Howe  
Stephen Howe  
Adrian Howells  
Stephen Hubay  
Kenny Ireland  
Gail Ivey  
Godfrey Jackman  
Jason James  
Topsy Jane

Jeff Jay  
William Job  
Glyn Jones  
Ken Jones  
Bernard Kay  
Charles Keating  
Sam Kelly  
Marian Kemmer  
Brenda Kempner  
Eric Kent  
Annette Kerr  
Bill Kerr  
Richard Kiel  
Leonard Kingston  
Randal Kinkead  
Norma Kubel  
Mary Rose Langfield  
Joy Laurey  
Sean Lawlor  
Brian Lawson  
Douglas Leach  
Peter Leafe  
Rex Lear  
Stanley Lebor  
David Legeno  
Angus Lennie  
Jeremy Lloyd (2)  
Roger Lloyd Pack  
Beti Lloyd-Jones  
Ruth Lodge  
Ray Lonnen  
Patricia Lucas  
Peter Macarte  
Moyna Macgill  
David MacLennan  
Monica MacLeod  
Tony Madison  
Christopher Malcolm  
Michael Malnick  
Adina Mandlová  
Andrew Manson  
Sarah Marshall  
Derek Martinus  
Kim Martyn  
Margery Eileen Mason  
Francis Matthews  
Rik Mayall  
Paul McCleary  
Billy McColl  
Jennifer McCrindle  
Scott McKay  
Kilian McKenna  
Andrew McNally  
Edgar Metcalfe  
Alan Miller  
Ivor Mills

Roger Milner  
Peter Mitchell  
Jackie Montem  
John J Moore  
Juanita Moore  
Kathryn Moore  
Daisy Morgan  
Artro Morris  
Frank Morris  
Henry Moxon  
Mr Bailey The International Man Of Magic  
Mr Squeezy  
Frank Mumford  
Alan Christopher Munds  
J J Murphy  
Barbara Murray  
Alec Myles  
Perlita Neilson  
Maureen Nelson  
Anna Nicholas  
Mike Nichols  
Owen Nolan  
Howarth Nuttall  
Ronan O'Casey  
Anthony O'Keeffe  
Magda Olivero  
April Olrich  
Kate O'Mara  
Pamela Jane Parry  
Gwyn Parry  
Richard Edward Pasco  
Joan Paton  
Thomas Patrick  
Ilarrio Pedro  
John Pellow-Walton  
Pesky  
Phil The Wizard  
Keith Piggott  
Michael Plaister  
Leon Platt  
Ian Price  
Deborah Raffin  
Luise Rainer  
Robb Ranga  
Raf Ravenscroft  
Frank Raymond  
Pamela Rayner  
Mary Redfern  
Jean Redpath  
Stephanie Reeve  
George Reibbitt  
Gabrielle Reidy  
Vic Reynolds  
Mandy Rice Davies  
Judi Richards



Terence Richards  
 William Ridoutt  
 John Riley-Schofield  
 Joan Rivers  
 Idris D Robb  
 Bert Rogers  
 Bob Rogers  
 Mickey Rooney  
 Rex Roper  
 Rachel Rose  
 Perri Routledge  
 Jimmy Ruffin  
 Christine Russell  
 Iris Russell  
 David Ryall  
 Sardar Sarwani  
 Cheekita Scales  
 Maximilian Schell  
 Richard Scott-Rogers  
 Christopher Scoular  
 Marie Seaborne  
 Paul Seba  
 Pete Seeger  
 Zohra Segal  
 Rita Shane  
 Pat Shepherd  
 Amanda Shillabeer  
 Jackie Shinn  
 Aaron Shirley  
 John Shirley-Quirk  
 Rita Shukla  
 Peter Shutler  
 Warran Sinclair  
 Donald Sinden  
 James Singleton  
 Derek Smee  
 Mike Smith  
 Robert Smith  
 Christian Solari  
 Pamela Sonares  
 Stephen Speed  
 Brian Spink  
 John Spradbery  
 Warren Stanhope  
 Alvin Stardust  
 Michael Stayner  
 Gailene Stock  
 Ray Strachan  
 Elaine Stritch  
 Barry Summerford  
 Peter Sutherland  
 Antoinette Swift  
 Alan Talbot  
 Donald Tandy  
 Christopher Theobald  
 Malcolm Tierney

Sheila Tracy  
 Brian Tully  
 Anna Turner  
 Bridget Turner  
 Susan Tyrrell  
 David Vann  
 Paul Vaughan  
 Alan J Vause  
 Anna Vincent  
 Andy Wade  
 Eli Wallach  
 Frank Wappat  
 Peter Waterman  
 John Webb  
 Leila Webster  
 Stephen Webster  
 Ingeborg Wells  
 Billie Whitelaw  
 Mavis Whyte  
 Jeffry Wickham  
 Andy Wilby  
 Colin Williams  
 Chris Williams  
 Robin Williams  
 Terry Williams  
 Jerome Willis  
 Tubby Willmott  
 Sandy Wilson  
 Victor Winding  
 Stanley Witkowski  
 Clive Wolfe  
 Bobby Womack  
 Kay Woodgate  
 Eli Woods  
 Kathleen Worth  
 Derek Wright  
 Patrice Wymore  
 Myster Yaffe  
 Erica Yorke  
 Greta Gynt

(1) not the Australian born John Christie of London, who played leading roles in the West End productions of Grease, Marilyn and Time  
 (2) not Jeremy Lloyd of Minehead

# APPENDICES

## APPENDIX 1:

# ANNUAL REPRESENTATIVE CONFERENCE MINUTES

## THE MINUTES OF THE 2014 ANNUAL REPRESENTATIVE CONFERENCE HELD AT THE IBIS HOTEL, EARLS COURT, LONDON 18TH AND 19TH MAY 2014

Present: Malcolm Sinclair (in the Chair – President) Members of the 2012/2014 Equity Council Christine Payne (General Secretary) Equity Representatives and Observers

Maximum Attendance: 176 with 32 Councillors, 113 Representatives from English Area Networks, Branches and Committees (including 34 first-time attendees), 3 Standing Orders Committee members and 1 Trustee in attendance. There were 20 Observers and 7 Visitors.

### 1. Formal opening

The President welcomed representatives to the Annual Representative Conference and drew their attention to the new attendees, including those representatives from the new branches. He referred to the Fringe Sessions which would be taking place on Monday. He asked that any questions for the Guest Speaker, Kerry McCarthy, MP, be handed in by 1.00 p.m.

### 2. Obituaries

Jean Rogers and Natasha Gerson, Vice-Presidents, read out the names of those members of the union who had passed away during the year. This was followed by a minute's silence and a final standing ovation.

### 3. Report of the Standing Orders Committee

Graham Padden, Chair of the Standing Orders Committee, said that there were three new branches present today and some 35 people attending an ARC for the first time. He referred representatives to the guide to procedure and jargon and to the Rules and Standing Orders for Debate and the taking of photographs. He reminded representatives of the need to refrain from defamatory remarks and any comments that might bring the union into disrepute or leave representatives open to legal action. He mentioned the "Finding Your Way Through the Jargon" session which was designed to help new attendees. With regard to motions, he thanked those who had agreed to compositing motions and said that Council's attitude to Motion 42 was to oppose unless amended and not as stated in the papers. On procedural issues, he said that the President would be making his address immediately after lunch at the beginning of the Policy section and stressed that timetabling was carried out in accordance with the content and not for any other reason. Graham Padden told Conference that he would not be standing for re-election. He wished to highlight the good work of Bobby Mill who was also attending his last Conference and thanked Martin Brown, the Head of Communications & Membership Support, for all his invaluable advice.

### 4. General Secretary's speech introducing Annual Report

The General Secretary commenced her speech by stressing that commencing with the obituaries gave Conference the opportunity to show their respect and recognise those members who had been in the union for many years. There were two members in particular whose contribution she wished to highlight: John Webb and Billy McColl. Both had featured greatly in Annual Conferences, both had been great activists and both would be very much missed. One of Billy's legacies was his motion on bullying and harassment which had led to the conference on Creating Without Conflict, bringing together all the entertainment unions and leading to guidelines for members working in Live and Recorded Media. Equity was negotiating with the BBC and the other FEU unions to ensure that these guidelines were in place to protect members from suffering bullying and harassment. Under these guidelines employers would have the responsibility for dealing with allegations regardless of the status of the person involved within the organisation. This was a vitally important development and one that the union would ensure was put into practice.

She told Conference that prior to the TUC Congress she had been looking forward to meeting Hubert Ballesteros, the Colombian Trade Unionist who was Vice-President of FENSUAGRO, the largest Agricultural Workers' Union in Colombia. However, shortly before Congress he had been arrested and imprisoned by the ruling regime in

Columbia. Subsequent to that, Council had made the decision that Equity should affiliate to Justice for Columbia and she was delighted to be able to bring a message from Hubert Ballesteros recorded in his prison cell. This was then played to Conference and was followed by prolonged applause.

The General Secretary said that Equity membership was continuing to rise and the Honorary Treasurer would be speaking about the financial state of the union on Monday. Just over 4,000 members had responded to a survey in 2013 and of those 90% had said they were satisfied with the way the union had dealt with their enquiries, a very positive result for staff. The General Secretary then made reference to some of the new branches: the Dorset General Branch which had already been welcomed to Conference, the North East General Branch and the Cardiff General Branch which had re-formed. It was good that they were present and that the union's branch network was growing.

Last year, the union had inaugurated its network for members based in Los Angeles and a second meeting in 2014 resulted in an increased membership leading to the addition of a meeting in New York. Overall, the union was visiting more members at work, handling more legal claims and consulting more with members about how we prepare our industrial claims. Over 200 were consulted in the West End and, at the time of the Conference, we were in the process of consulting members working in commercial theatre. This was the essence of Organising for Success, building industrial capacity and focussing on what members wanted and needed.

In terms of campaigning, last year's survey revealed some very interesting statistics: 66% of those responding said that funding cuts were the most important issue for them; hence, it was really important for members to get behind the "My Theatre Matters!" campaign and the "50 p for culture" campaign launched by the National Campaign for the Arts. The latter had carried out a Mori survey and 90% of those questioned thought that funding in the arts was of great importance; of those, 63% said they thought that 50p was what local authorities should be spending per person on the arts. However, in reality, the average spend by local authorities on the arts was half a penny in each pound. She referred to the booklet 'Plan Your Campaigns: How to do it' which Stephen Spence, the Assistant General Secretary for Live Performance would be launching. We needed to follow the example set by members in Bristol, Nottingham and all over the country to fight the arts cuts as they arose.

61% of those who responded to the survey thought that performers' rights were very important, for example, not just the terms and conditions for those working in recorded media but also things like use fees. We were one of the few unions in the world which actually negotiated payments for internet catch-up services, for the uses of performances on the BBC iPlayer, SKY Anytime, ITV, Channel 4 and Channel 5 and it was vitally important that the union continued to do that. John Barclay and his staff in the Recorded Media department had done a phenomenal job for members in monetising those rights. An additional £5 million was distributed through BECS to our members working in feature films. This was real money going out to members.

In the survey, 53% of members identified Low Pay No Pay as a significant issue. Equity had stepped up our campaign on this and, in addition to our lobbying of government, we had produced our own booklet and an advice guide to members which representatives had in their Conference pack. In 2013, the Performers' Alliance Parliamentary Group had chosen Low Pay No Pay as their key issue. The General Secretary said that she was pleased that Kerry McCarthy, Chair of the Performers' Alliance Parliamentary Group, would be speaking to Conference tomorrow as she had made her view very clear that she thought Low Pay/No Pay was a particular challenge for young people and it was vitally important that we had her parliamentary support in this.

However, the union had decided that more resources needed to be put into the Low Pay/No Pay issues and she was delighted to confirm that we now had a Low Pay/No Pay Organiser for a two-year fixed term. He would be working across two industrial departments – Recorded Media and Live Performance – supporting the excellent work done by Paul Fleming and Laura Messenger. Paul Fleming had recently brought another successful claim in the Employment Tribunal proving that when members met the condition for being 'workers' they should be entitled to the National Minimum Wage. She wished the new Low Pay/No Pay Organiser, Emmanuel de Lange, much success in his new role. She also wished to commend The Stage newspaper for making Low Pay/No Pay their headline issue in that week's edition.

The General Secretary said that equalities continued to be an issue of great importance to members. In the survey, 56% of members had said that harassment and bullying amongst LGBT members was the most important priority in terms of our equalities; 54% had identified Access to Work for members with disabilities as the most important. All four of the committees were going to continue this work together with Max Beckmann and Kristin Hamada and it was to be hoped that comments such as those recently made by Jeremy Clarkson on Top Gear would become a thing of the past. Pursuing the equalities agenda and fighting discrimination or inappropriate language had to be something which we actually did and not just something that we talked about and she hoped that Conference would pass the motion on equalities monitoring and that this would be one of our key motions to this year's TUC General Congress. The union was continuing to use the Equity website to communicate campaigns and we

wished to use them to support not just Equity but also other unions. Hence we had supported BECTU in their campaign to establish a living wage in Curzon and Roxy Cinemas and the Musicians' Union to reinstate the band in War Horse and to ensure that live music continued to feature in that production. We were also supporting a WHICH campaign about the fees and charges added to the cost of theatre and concert tickets. One of the most amazing campaigns in 2013 had been that of Faith Hinds to establish a Shakespeare Day. The General Secretary had not expected to see an Easy Jet plane with a picture of William Shakespeare on it nor that Easy Jet would allow live performances of Shakespeare in airport terminals. She thought Faith Hinds was truly remarkable and she wished her every success with her ongoing campaign. 2013 had also seen the introduction of the union's new structure, a big change for all of us. The new structure involved new committees, a different Council and branches working more closely together. She welcomed to Conference members of all three new Industrial Committees here for the first time in that capacity and also representatives of the Creative Team Sub-Committee. She thought that a good start had been made and that there would be a thorough review in the course of 2014. The Industrial Committees would provide an overview of what members needed in the parts of the industry they represented whilst the English Area Networks were doing what we needed them to do to bring together the branches and coordinate campaigns. She wanted to end with somebody who had seen it all. In November Nigel Jones, Equity's North East Regional Organiser, would be retiring from Equity having been with the union for over 37 years. Over the years, he had worked in the Theatre, Variety and Legal departments and by his own estimate he had recovered just over half a million pounds in fees due to Variety members as well as negotiating agreements in the West End, Commercial Theatre and National Theatre. He had worked with many of those present on different committees and branches. He still had six months to go and Council would be celebrating his career as would the different branches but this was Conference's opportunity to say thank you to a remarkable man, a remarkable career and a much-loved staff member. She wished him every success in his retirement. This was followed by prolonged applause. The General Secretary concluded by wishing everyone a successful Conference and she was proud to present the 2013 Annual Report

#### 5. Motions on Equal Opportunities

Motions on Equal Opportunities were then heard.

#### 6. Appeal on behalf of Equity's International Committee for Artist's Freedom

An address was then given by Mehmet Ali Alabora, President of Turkish Actors' Union, on behalf of the International Committee for Artists' Freedom (ICAF). He said that he had been an Equity member for the past seven months and was trying to attend his local branch when possible. He wished to address everyone at the Conference today as a comrade rather than just a colleague. In May 2013 his life had changed completely following an accusation of making anti-government statements in a play he was directing. Following this he was publically harangued by the Turkish Prime Minister in a number of speeches. Unable to function professionally any more he had left in September 2013 following the earlier departure of the play's author, the stage designer and his wife who featured as the lead actress in the production. He would always remember the people who welcomed him and helped him start a new life in the UK were the members of Equity, ICAF and the Equity staff. Mehmet Ali Alabora said that he would continue to be President of the Turkish Actors' Union until September. Organising unions was difficult and it was even more difficult to sustain that organisation. It was reliant upon finances and income – sustainability depends upon money. This was also true of ICAF. He referred to a Turkish saying: "Your soft hands to your pockets please!" He said all he members of the union still in Turkey greatly appreciated the support they were receiving. There were still many problems in Turkey and this was why it was important to support ICAF. His speech was followed by prolonged applause.

CONFERENCE BROKE FOR LUNCH AT 12.45 P.M. AND RESUMED AT 1.50 P.M.

In re-opening Conference the President reported that the ICAF collection had raised £475.60. He said that the amendments to Motion 10 and Motion 15 had been accepted as well as all the amendments to the Composite Motion. He added that the North East London Branch had set up two memorial books to John Webb and Billy McColl.

#### 7. Introduction to the Open Space sessions

Terry Victor from the Welsh National Committee then gave Conference an introduction to the Open Space sessions scheduled for 1.30 – 2.30 p.m. on Monday and explained how representatives could get involved in these.

#### 8. Address by the President, Malcolm Sinclair

The President began his address to Conference by saying that the union was living through very straightened times and we were having to deal with a government which showed no interest in meeting with the union to discuss its arts policy. However, there were many positive things to report about the union. Membership levels were increasing which was an excellent development given unemployment levels in the industry. The Honorary Treasurer would report tomorrow on the financial position of the union and he thanked him on behalf of Conference for the work that he had done over the past year. £5 million pounds were distributed to members during 2013 and it was important that representatives made this known. At the same time, the union's profile had been raised by our participation in major protests in 2013 such as the Anti-Austerity March in Manchester and the protests at the National Gallery. We were fighting against Arts Council cuts with activists from all over the north involved. In the meantime, the Equity Magazine had won awards and our website was going from strength to strength whilst the union now had 31,000 followers on Twitter. These all seemed like a sign of health and underlined the new methods members were using to communicate with the union. The President went on to say that in 2014 we would need to adapt to new structures. There had been some scepticism amongst colleagues about these reforms and there had been some teething troubles but we were now much more industry-facing than we had been for quite a few years. He said that after the decisions that had been taken at the ARC in Birmingham in 2012 even those who were very sceptical had tried to make the new structure work and he was particularly impressed by the attitude of the previous Area Councillors in helping this process. He also wished to thank the three Chairs of the Industrial Committees – Ian Barritt, Sally Treble and also Laurence Bouvard, who as Vice-Chair had chaired all the meetings of the Screen and New Media Committee – for all their hard work. This entire new structure had come about because of the ARC in 2012. The Conference had given it their strong backing and enabled us to go forward with the reforms. The new Council would be smaller and we needed to address the needs of members who were working – we needed to investigate Skype and other more modern forms of communication. In Australia and the United States this kind of new technology had been in use for years for geographical reasons; conversely, the American and Australian unions were amazed we had taken on this new structure and we were the only such union to cover both theatre and the mechanical media. The President then went on to talk about issues involving equality. Through the President, the union had become associated with a campaign known as Act for Change. We were a very white union and there was a very low level of ethnic minority membership. He had talked to actors who were involved in a struggle for greater rights but these actors did not see Equity as part of that change. Act for Change had been started by a young black actor called Danny Lee Winter who was outraged by the ITV trailer 'Where Drama Lives' which only featured white actors. Equity got involved in this campaign through Max Beckmann, Equity's Equalities Officer, Daniel York and Kasey Lee Hayford from the South and East London Branch. There would be a conference on this at the Young Vic on 30th September. The representation of black actors was in fact getting worse and this was why monitoring was so important. The President concluded by saying that trade unions were a collective and change cannot be imposed from the top down. Much that the union had done during the year showed the importance of local activism as had been the case in Bristol, on Low Pay/No Pay, the campaign to commemorate Shakespeare's birthday, East Asian Actors and on BAT. He congratulated the committees and branches on the excellent agenda and wished everyone well for the rest of the Conference.

#### 9. Motions on Policy

Motions on policy were then taken.

#### 10. Report from Stephen Spence, the Assistant General Secretary (Industrial & Organising)

Stephen Spence first thanked the staff in the Live Performance department, under the leadership of Hilary Hadley, the staff of national and regional offices including the recruitment and retention team and the committees and branches. The Annual Report detailed the Live Performance industrial and organising initiatives for 2013 and what used to be contained in the Supplementary Report was now in the reports of the Stage Committee. The union was now employing a Low Pay/No Pay Organiser, Emmanuel de Lange, who was present at his first ARC. He was tasked with developing and deepening the work the union had been doing to combat bogus profit shares and exploitative engagers who posed as artistic visionaries. He was pleased to say that Diorama Arts Studio had already signed up to the Fringe Agreement which was a positive result for Emmanuel de Lange only six weeks into the post. The union was engaged in a difficult and complex fight for our workplaces in both theatre and variety. He referred to some of Equity's notable campaigning successes in 2013 such as in Bristol where a pub had been designated of community value, the Brighton branch's fight to save the Brighton Hippodrome, the reversal of a £100,000 cut in the arts budget in Bristol, the proposed ban by Newtonabbey Council on the Reduced Shakespeare production of The Bible which had been reversed, My Theatre Matters!, 50 p for Culture and the

soon to be launched Variety campaign 'Make a Difference'. Stephen Spence said that campaigning at national and, most importantly, local level changed things. There was a philosophy that philanthropy and tax breaks represented an alternative to state assistance and investment but anyone who knew about the arts, culture and entertainment understood that this was not true. The Coalition Government needed to understand that philanthropy and tax breaks had to be provided in addition to adequate levels of government investment and not instead of this. The small companies and regional repertory theatres would not survive on a regime of philanthropy which never came where they have to develop a costly commercial parallel structure to obtain those tax breaks. This had been understood by the SNP government in Scotland and the Democratic Unionist/Sinn Fein led government in Northern Ireland has understood the importance of state funding because they have either maintained it or increased their funding in recent times. The government needed to listen more to the conservatives and liberal democrats in the Performers' Alliance Parliamentary Group like John Whittingdale and Lord Clement Jones who appreciated how Live Performance worked as did Labour's Kerry McCarthy who would be speaking at the Conference on Monday. Equity members needed to make them listen. It was necessary to fight for the right to work and to fight for workplaces – this was a campaign for the many not for the few.

#### 11. Motions on Live Performance.

Motions on Live Performance were then taken.

#### 12. Awards of Honorary Life Membership

The awards of Honorary Life Membership were then made by the President.

The first award was made to Shelley Dawn who had joined the union on 1st January 1979. In 1995 she had been elected Chair of the South Wales Variety Branch and then Branch Secretary in March 2004 and was celebrating ten years in this role this year. She had represented South Wales at the ARC for many years. Accepting the award, Shelley said that it was both a pleasure and a privilege. She saw other members as her friends and the union was everything to her. The second award was made to Graham Padden. He had been a member of the union for 44 years and had been on the Standing Orders Committee since 2005, becoming Chair in 2007. He had also been on the Appeals Committee since 2008 and the Chair since 2012. He had also served on the Midlands Area Committee and on the Equity Council from 1974-75. Graham Padden said that he was both overwhelmed and touched by the award. With his wife, Teresa Campbell, he had three ancestors who were on the founding document of Equity. Laura Cowie and Teresa's forebears, Sybil Thorndike and Lewis Casson, had refused to sign West End Contracts unless the union was recognised. He would put the award next to this founding document of the union and said that he would miss the union enormously. The third award was made to someone who had been with the union for 49 years. The President had seen him in Let My People Come at Regents Park Open Air Theatre in the 1970s. He had served on Council twice, 1973-74 and 1979-1980. He had been an Equity Trustee since March 1977. He had founded the Coloured Artists Committee in 1964. In accepting the award, Johnny Worthy said that there were those in the union who had achieved a lot more than him. His contribution had been based on his love for the union and he was very proud to be a part of it. He hoped that in the near future there would be no need for a Minority Ethnic Members' Committee.

#### CONFERENCE THEN ADJOURNED FOR THE DAY, THE TIME BEING 5.35 P.M. DAY TWO

The President formally reconvened Conference at 9.00 a.m. and invited Martin Brown, the Head of Communications & Membership Support, to address Conference.

#### 13. Report from Martin Brown, the Assistant General Secretary, Communications & Membership Support.

The AGS (C&MS) said he hoped representatives would agree that the report in the pack was an impressive record of the year's work of the department. He wished to thank the members of the department who put in long hours and work with real dedication and said he was proud to work with that team of people. Martin Brown said that Equity was bucking the trend of most other unions by growing year on year, this being the fifth conference in a row at which he was able to report record membership figures. He said that he had been a trade union activist for nearly forty years and he was of the view that the best way to recruit people was by talking to them. We had always been skilled at collecting information on cast lists, finding out where performers are working, writing to them, emailing them and making sure that we contacted them to give them the message about joining Equity. In the last eight years, the union had had a dedicated group of staff who were out on the road day after day in workplaces up and down the country talking to members and potential members. However, something more

important than that was happening. The very best union recruiters were fellow members, fellow workers out in the workplace talking about Equity and giving a message of solidarity about the importance of being together and this message was really showing in our membership figures. There is always more we can do – if you look at cast lists for film, TV and theatre you find there is always a minority – sometimes a significant one – who are not Equity members. He thought that there was hardly anyone working in the mainstream industry now who did not get the message about Equity. Martin Brown said that what most trade union members wanted from their union was a loud and strong voice that campaigned about their working lives. He said that it was no surprise to him that the other union which had consistently grown over the last ten years was the RMT – the late Bob Crow's transport union. Although Bob Crow was often seen in the media as a dinosaur whose time had passed, to his members he was seen as their fearless champion who was not afraid to take on the employers and not afraid to get into a fight. In the last ten years, the RMT's membership had grown by 30%. We cannot claim that, he said, but as a union we had grown by 13% over that period, more than almost any other union in the United Kingdom. You may think there is some difference between Bob Crow and our General Secretary, Christine Payne, and you might be right but they do have in common a commitment to building a visible and vocal campaigning union and this campaigning approach was a key element in our growing strength.

Stephen had already talked about the spontaneous and effective member-led campaigning in places like Bristol and Newtonabbey and members in casts up and down the country had been getting behind the My Theatre Matters! Campaign, talking to their audiences and getting people signed up. My Theatre Matters was a vital campaign which had now involved over 25,000 audience members. This Coalition Government had savagely cut national funding to the arts but its biggest cut had been to local authorities. These authorities were now struggling to deliver their statutory services such as child social care, adult social care and waste management. These were costing more and more every year as the funding to local authorities becomes less and less. No local authority has to put money into the arts; it is only a discretionary duty. This was the reason why My Theatre Matters! was such an important campaign in that it was sending out the message that theatre was vital to the health of communities and not a luxury and this message was getting across. The solution was not to have to fight for a bigger share of a smaller and smaller cake but to have a bigger cake. The only way we can do that it is to persuade the government that they should put more money into public spending.

The government tells us that all the pain and misery caused by the cuts has been worth it because the economy has turned around. However, Laurence Summers, writing in the Financial Times on 5th May this year, claimed that Gross Domestic Product in the United States is now significantly above where it was before the big crash share caused by the bankers. Notwithstanding the UK's much trumpeted growth of 3% in the last quarter, we were still well behind where the economy was in 2008. We had cut spending harder and faster than any other developed nation thereby creating our own recession which the arts were now paying for in terms of lost jobs and lost productions. It takes a bit of front for a government to create a recession, to be the slowest in coming out of it and then try to claim that they were doing a great job. We all believed that investment in the arts was good for the economy and good for the soul. It was something which mature democracies do. This is what being civilised involves and next year we would have the chance to put those arguments forward. Before we meet again there will have been a general election. We are a non-party political union but this did not mean we were non-political. We were highly political in that we want to change the government of this country so that we had a government which really valued the arts and puts public money behind the arts in a way which makes a difference. And this was where you come in – every Equity member should ask when canvassed what that party will be doing for the arts. Representatives would have the opportunity to ask Kerry McCarthy today what promises her party was going to make for the arts in the next election. We will never advise our members how to vote, we have never been that kind of trade union. But to defend the industry we love so much and which gives us our work we must demand that politicians make a clear commitment to the arts and we must use our votes accordingly.

#### 14. Motions on Communications and Membership Support

Motions on Communications and Membership Support were then taken.

15. Guest Speaker – Kerry McCarthy, MP, Chair of the Performer's Alliance All-Party Parliamentary Group  
The President then introduced Kerry McCarthy, the MP for a Bristol constituency who chaired the Parliamentary Group. This group was vitally important to our work in Parliament in that finance comes from this and interests needed to be represented. Kerry McCarthy commenced by thanking Equity for the invitation. She said that she represented the Bristol East constituency and chaired the Performers' Alliance All Party Parliamentary Group which sponsors a dialogue between Equity, the Musicians' Union and the Writers' Guild. The Parliamentary Group was formally established a year ago and it now had over 70 members. She said that many of those present were

involved in regional arts groups and it was important to focus on local MPs and councillors as much as on ??? and the Arts Council. Kerry McCarthy said that there was a recognition amongst arts administrators that the arts were a success story, a huge draw for tourists and that the creative industries had a huge role to play in the economy representing one of the fastest growing sectors. Although the arts budget was very small, equating to about 0.05% of total government spending, it brings in far more income than expenditure. Arts investment in the North East shows a return of £4.00 within the region for every £1.00 spent and there is growing awareness that we should nurture the goose that lays the golden egg. We need to appreciate that there is a lot more to the arts and creative industries than just making money although the fact that it does generate money is clearly a powerful argument. Chris Grayling, the Justice Secretary, has stopped prisoners having steel-stringed guitars as part of his view that prisoners should not have a soft option. Musicians such as Billy Bragg had got involved in campaigning against this and her colleague, Kevin Brown MP, had also been active in showing this approach was wrong. Chris Grayling failed to appreciate that music and other forms of artistic expression may help people stop returning to negative patterns of behaviour.

However, Kerry McCarthy said that she was there primarily to talk about the issues which the Performers' Alliance Parliamentary Group had been raising in particular the Low Pay/No Pay campaign and, going forward, how the campaign on equality monitoring could be supported. On the Low Pay/No Pay front we knew that one of the big problems facing actors, musicians and writers was the prevalence of low pay and the growing practice of asking performers to perform, arrange music and do pilots for nothing either for the experience or as an act of goodwill. Equity's most recent survey of members found that virtually half earned under £5,000 per year and 86% less than £20,000 per year. Similar research by the Musicians' Union found that more than half of professional musicians worked for less than £20,000 per year and that 60% had worked for nothing over the past year. It was essential that we got a grip on this situation to ensure that the work in this sector does not become the preserve of the amateur or the independently funded or those from privileged backgrounds. Many in the acting or music industry were public school educated and would have had the contacts to get the internships, get the work experience and the financial background to be able to do that and work for nothing whilst they were building up a CV. She was therefore very pleased to be able to launch the All Party Parliamentary Group's report called 'Work not Play' to an audience of over fifty MPs and peers at the group's Christmas reception. This proposes among other things clear industry-specific guidance on the National Minimum Wage.

Kerry McCarthy said that she and Equity had met with the government minister Jo Swinson last October to discuss issues like volunteering to give actors and other performers an idea of when they should be paid. She was very pleased that Equity had appointed Emmanuel de Lange as its Low Pay No Pay Co-ordinator – Emmanuel had spent some time working with Kerry in her Parliamentary office and he had also worked for Glenda Jackson in her parliamentary office.

She went on to say a few words about the BBC, the main employer of Equity members. It was going through a turbulent period and this would get worse when Dame Janet Smith published her report on the Jimmy Saville years. There were also the issues raised by the potential decriminalisation of the offence of non-payment of the licence fee. One in ten of cases were to do with not having a TV licence and there may be enforcement issues if a civil penalty remains under consideration as part of the 2017 Charter Review. It was to be noted that some backbench MPs thought that the idea of a publically funded state broadcaster should just be abandoned. Some people might think that the appointment of Sanjit Jaheed as Culture Secretary was also a worrying development. It was not yet clear what his vision would be for cultural policy but he was not someone known for his cultural hinterland. He was a member of the Free Enterprise Group which called for the abolition of the Department of Culture, Media and Sport. It has been suggested that this department should be broken up with most of it going to the Department of Business, Innovation and Skills. This was the point of view of those who saw the creative industries as no different from any other industrial sector industry including car or steel production. The consequences of the department being incorporated into Business, Innovation and Skills could mean the end of a lot of arts funding. It was pleasing that Equity had passed the equalities motion at Conference and would be bringing equalities issues to the attention of the Culture Secretary over the coming months. She was very much in agreement that the diversity of our Stage and Screen utterly failed to reflect the diversity of its population. This was typified by the ITV trailer to its new drama season which was described as alien to the environment outside the front door. The proportion of Black Minority Ethnic actors had fallen by a third between 2006 and 2012, making up just 5.4% of the broadcasting workforce. This was down from 7.4% in 2006 and this lack of diversity was also to be seen on stage and screen. It was clear that there were a considerable lack of opportunities for women in subsidised theatre although that data was not collected or made publically available. It was great to see the success of some of our Minority Ethnic talent but sad that they had needed to go to the

USA in order to succeed. Fourteen years after the then Culture Secretary, Chris Smith, had convened a Round Table to address this problem the current Culture Secretary, Ed Vaizey, had convened another earlier this year which only showed how little progress had been made in that period. Arts Council England was not able to say how many Black Minority Ethnic or female performers appeared on stage for productions which it funds and similarly the BFI does not require any of the organisations it funds to publish this data. Equity is corresponding with ACE and the BFI on this and these discussions will continue. Kerry McCarthy then turned to the subject of Arts Funding cuts. She understood that a recent Equity survey had shown this to be the members' main concern. Nicholas Morris, the Bristol Old Vic Artistic Director, had described this to be a triple whammy of national and local cuts and there were greater difficulties in getting philanthropic funding, particularly for those outside London. Since 2010 national funding for the arts had reduced by about 35% and local authority arts budgets had also been cut considerably. Some including Somerset and Nottinghamshire County Council had cut their budgets by between 90 and 100%. Due to excellent campaigning by Equity the decision by Nottinghamshire County Council to cut funding to Nottingham Playhouse by 100% was reversed. Regional theatre was able to take more commercial risks and was not just about economic benefits but it was now facing a crisis. Cuts were about centralisation, loss of identity and loss of regional funding. Cuts will affect the ability to commission new plays such as young writers in Nottingham. It was erroneous to think that tax breaks could replace proper core funding. Equity has concerns about how these tax breaks will work and we have to be vigilant that they do not replace proper funding. Kerry McCarthy concluded by saying that the Equalities motion had shone a spotlight on issues well known to those working in the industry. It was important in campaigning to make an economic case but at the same time to appeal to cultural sensitivities. She thought that the Plan for Change was a great guide on how to organise proper campaigns and for getting local MPs involved. An example could be seen in Equity's Bristol & West General Branch which had helped to bring back Bristol Old Vic which had closed in 2007 due to Arts Council cuts. The Keep Casualty in Bristol campaign, even though unsuccessful, had helped create very strong alliances and a successful campaign had been fought against Bristol City Council's Arts Council cuts. She was very pleased that the 2016 Annual Representative Conference was being held in Bristol and she hoped to be there to be able to welcome Equity to Bristol.

#### Questions

##### Question 1

Linda Rooke – Equity members in Bristol saw off attempt to cut £100k from the local arts budget. Would Labour support a statutory duty to fund the arts? Reply – Kerry McCarthy said that she was not a member of the Culture, Media and Sport department but in fact a Shadow Foreign Minister so she could not speak for that brief. Harriet Harman was willing to make the case but the problem with statutory duties were that they were no good unless ring-fenced budgets were attached to them. If there was no statutory ring-fencing then they became very difficult to enforce. It was better to move forwards by winning hearts and minds.

##### Question 2

Lachelle Coral – Equity had called on artistic bodies to undertake Equalities monitoring for performers. What can you do to make this happen? Reply – Kerry McCarthy replied by saying that funders need to make this happen, funders such as Arts Council England, the British Film Institute and OFCOM when it comes to granting licences. Peter Bazelgette was willing to listen and a case had to be made through winning hearts and minds. There was a need for flexibility in that a small venue may find it difficult to meet targets. She was hopeful that the Labour Party would be able to assist Equity in this.

##### Question 3

Ian Barritt – this Coalition Government has ravaged the arts at local and national level. The union was not aligned to the Labour Party but was arts funding safe in Labour's hands? Reply – Kerry McCarthy said that in the run up to the election Ed Balls had to run a zero-based budget which meant going back to zero and justifying everything. 2014 was crucial in terms of making the case which was why the Low Pay/No Pay campaign was so important. It was important to ensure that the campaign was broadly spread, was brought to the attention of local politicians and that the effect of the cuts was demonstrated. It was important to try and ensure that the arts were not seen as a soft target.

##### Question 4

Nicola Hawkins – what can we do about members working for nothing? Reply – Kerry McCarthy said that there were huge disparities of pay in the industry. The National Minimum Wage should be linked to average earnings and Labour had shown its support for a Living Wage and had tried to do this in Bristol. We next had to tackle the issue of those who were not classed as employees when they should be. It now cost a lot of money to take a case to an Employment Tribunal.

#### 16. Honorary Treasurer's Submission of Accounts and Balance Sheet for 2013

The Honorary Treasurer commenced by saying that in 2012, Equity had a small operating deficit of £3,954. He was pleased to report that normal service had now been resumed and that in 2013, the union once again had achieved a significant operating surplus. There was good news as well regarding the Equity Staff Pension Scheme and, as at 31 December 2013, our net assets had risen to over £8 million. This year we had made a change in that the Annual Accounts were now published in a stand-alone document rather than being part of the Review of the Year publication. The Council felt that the Review of the Year had outlived its purpose and, in future, there would be four Equity Magazines each year rather than three. This had allowed us to print the Annual Accounts separately and he hoped that representatives would like the new format. The Honorary Treasurer said that in 2013 the union's total Income was £6,484,552 – an increase on the previous year of £396,566 or 6.51%. Our total Expenditure was £5,964,451 – a decrease of £127,489 or 2.09%. The difference between these two figures – Income minus Expenditure – was our Operating Surplus, which was £520,101. He went on to say that in 2013, the union had made a profit on the sale of investments of £96,710. There was an actuarial gain in respect of the Staff Pension Scheme of £484,000. This was very much better than in the previous year when the actuarial loss was £917,000. The liability of the Pension Scheme has decreased because of changes in actuarial expectations and by an increase in the market value of the Scheme's assets. A full valuation of the scheme took place during 2012 and the next valuation was scheduled for 2015.

The overall surplus for the year was £1,100,811 – represented by the operating surplus of £520,101 plus the total of "other recognised gains and losses" of £580,710. This meant that, as at 31 December 2012, our Net Assets had increased to a figure of £8,066,510. The Honorary Treasurer then went on to refer to some of the details in the accounts: Subscription income – the core funding of our union – was £4,352,408, an increase of £142,763 or 3.39% on 2012. There were two reasons for this: subscription rates went up by 2.65 % from January 2013 and there was a net increase of 768 in our membership. As at 31 December 2013, we had a total of 38,197 Equity members.

Income related to Members and other performers came to £1,254,215, a decrease of £15,060 compared to the previous year. However, this figure would reduce significantly in 2014. The amount received from the Services Sound and Vision Corporation would reduce to £16,000 whereas the 2013 figure was £71,375. Also, following a decision by Equity Council, in 2014 the union, via BECS (British Actors' Collecting Society), was going to distribute to performers 50% of the monies received from Channel 4.

Investment income – this came to £446,451 in 2013, £20,570 lower than in 2012. The reason for this was of course low interest rates; our bank interest went down from £135,302 to £101,850. However, the Honorary Treasurer was pleased to report that, while the book cost of our investment portfolios stood at £8,659,346, the market value as at 31 December 2013 was £10,105,136. This market value was much higher than in 2012 because of a decision by Equity Council in July 2013 to remove £2 million pounds from accounts held with the Co-operative Bank and to invest this money with our investment managers. A further £2.5 million was removed from the Co-operative Bank a fortnight ago and had been placed temporarily with HSBC. The union was looking very closely at its business relationship with the Co-operative Bank and the Financial Stability Working Party would be discussing this matter at a meeting at the end of May.

Total staff costs – these came to £2,977,219, an increase of £149,652, or 5.29% on the previous year.

Benefits to Members - Equity spent a total of £897,849 on these benefits. This was a considerable reduction on the 2012 figure of £1,296,536 but that figure had been skewed by the legal costs of the defamation case as was reported to the 2013 Conference. A total of £232,150 was spent on the legal protection granted to members of this union. We spent £53,218 on Funeral Benefit and £24,236 on financial assistance from the Benevolent Fund to 153 members of the union. 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 £324,370. The sum of £36,249 was spent on the Equity website during 2013. Some of this total related to the development of the Online Branch which is proving to be a project that it has become very difficult to bring to completion. But the Council was determined to succeed with this. The Honorary Treasurer said that all the details he had given re Benefits to Members were of course just a small amount of the work that Equity does for

its members. To continue to do this, it was vital that we kept control of both our income and expenditure. He was pleased to report that our democratic costs were less than in the previous year - £159,613 in 2013 compared to £174,064 in 2012. Against that, our administrative costs and our professional costs were both higher than in 2012. So we needed to stay vigilant. For a number of years, the accounts had made reference to monies totalling some £1.3 million pounds that we had held since the mid-1990s and for which we no longer have adequate or complete records. At last year's ARC, the Honorary Treasurer had reported that we had been given a court date of June 2013. He was sorry to report that our court date had been postponed twice. The second postponement was quite positive. What we were endeavouring to do was to agree with all three legal teams on an agreed way forward which could be presented to the High Court judge. The Honorary Treasurer thanked Duncan Smith, Equity's Head of Finance and Richard Mason who assisted Duncan. Their help to him was invaluable. He also wished to mention the union's auditors, Chantrey Vellacott, where the team was led by Philip Clark.

Bryn Evans referred to his report in the Annual Accounts. In that report he had pointed out that the future was always difficult to predict. Interest rates continued to be historically low which made the management of our investments difficult and the negative publicity surrounding our bankers, the Co-operative Bank, was a concern. As he had reported already, the FSWP was meeting at the end of May to review the situation. The decision we took in July 2013 to put a further £2 million with an investment house had increased our risk profile but it was a way of improving the income streams of the union. Times were challenging and we needed to remain alert. But there was quite a lot of good news. In 2013, Equity's membership figures increased to 38,197; many of our fellow trade unions were not so fortunate. We achieved an operating surplus of £520,101 and our net assets increased to a figure of £8,066,510. The union's financial position therefore remained strong and he commended the accounts to the Conference. Following this, the President announced that it had been agreed that Motion 25 be remitted to Council.

#### 17. Motions on Internal Union Business

Motions on Internal Union business were then taken.

At 1pm., after the motions had been heard, there was a presentation to Nigel Jones by Joy Palmer on behalf of the Northern Area Committees. This consisted of a book about Sheffield United which had been signed by many members with messages for Nigel.

CONFERENCE BROKE FOR LUNCH AT 1.05 P.M. and RESUMED AT 2.05 P.M.

#### 18. Open Space sessions in main Conference Hall

These were held during the lunch break.

#### 19. Motions on Internal Union business continued

Further motions on Internal Union Business were then taken.

#### 20. Recorded Media Report from Stephen Spence, the Assistant General Secretary (Industrial & Organising)

Stephen Spence thanked the activists and staff of Recorded Media under the leadership of John Barclay, the staff and activists of the National and Regional Offices including the Recruitment and Retention team, the Officers, Councillors and fellow SMT members, HOD members and the committees and branches. The Annual Report detailed the Recorded Media industrial and organising initiatives for 2013 and what used to be in the Supplementary Report was now largely to be found in the Screen & New Media Industrial Committee report and in those of the various sub-committees. This new structure shows staff and activists agreeing an agenda for the way forward as was required by Organising for Success. He highlighted the agreements reached on the daytime repeats of various programmes which released literally millions of pounds for members. The TV tax break and film tax break were bringing production to the UK and it was overwhelmingly US production which was coming. There was a great deal of pressure on the PACT/Equity agreements as lawyers representing the US producers sought special stipulations. There were cases of actors being asked to sign up to contract terms before they were allowed to do the screen test but this had been challenged by Equity staff and members acting together. Similarly, the problems posed by potential Irish buy-outs had been challenged by the joint working of Louis Rolston, the Northern Ireland Equity Councillor, and Pdraig Murray, the Irish Equity President, who had ensured through the UK/Ireland Action Group that the days of the Irish buy-out were numbered. In the UK we might have been overrun were it not for the work done by John Barclay and Laura Messenger in Los Angeles in

their discussions with SAG/AFTRA about US offshore productions in the UK. It needed to be recognised that a major reason for the US producers to come here was to save money and in that sense we needed to avoid being as expensive as the US. Our performers and crew must get fair remuneration for filling the US schedules. The union would do what was necessary to maintain fair rates for productions. The result could be different rates on different productions which hopefully we can enshrine in due course in a UK/US Offshore Agreement. In relation to the UK government, the Coalition appeared unable to distinguish whether they want a UK Film and Television Industry or a Film and TV Industry in the UK. The union's position was clearly that we want both: the important issue was not who was doing the work but the terms on which the work was done. The offshore productions were testing particularly in relation to the agreements for New Media. This had resulted in the need for new deals and the need to hold percentages. New platforms posed issues in terms of how they could be monetised. The FIA position on this represents a combination of collective bargaining and statutory rights and Equity is firmly moving forward the statutory agenda whilst BECS is lobbying for the remuneration rights supported by the union. However, there was the potential for conflict between these two positions but today in the UK collective bargaining was the way forward for monetising additional uses.

#### 21. Motions on Recorded Media

Motions on Recorded Media were then heard.

#### 22. Motions on Variety, Circus and Entertainers

Motions on Variety, Circus and Entertainers were then heard.

#### 23. Decision on venues for ARC 2015 and 2016.

The General Secretary issued an apology and referred to the Northern Ireland AGM in February 2012 which had passed a motion asking that the 2015 ARC be held in Belfast. The Council does not have the power to determine where the ARC is held as this was a matter for the ARC itself. Accordingly, the Council agreed to put the proposal to the 2013 ARC but unfortunately this had been forgotten. She had apologised to both the Northern Ireland Committee and the Northern Ireland AGM and she was now apologising to the ARC. She said that the 2015 ARC would be held in London; however, the Council decided at its meeting in March 2014 that this ARC should make a decision on where the 2016 ARC should be held. At that time there were two possibilities: Belfast and Bristol. This was considered by the Northern Ireland Committee and in April Louis Rolston informed Council that the Northern Ireland Committee wished to step aside and to support the 2016 ARC being held in Bristol. The General Secretary said that this had been unanimously agreed at Council that morning i.e. that the 2016 ARC be held in Bristol. Sarah Buckland from the Bristol & West General Branch then spoke in favour of the ARC being held in Bristol in 2016 and thanked the staff from the Welsh Equity Office. It was overwhelmingly AGREED by Conference that the 2016 ARC would be held in Bristol.

#### 24. Formal motion to adopt the Annual Report and Accounts

The formal adoption of the Annual Report and Accounts was proposed by Mary Lane and seconded by Graham Hamilton and AGREED. The President concluded by thanking staff for all their efforts in organising the Conference and made particular mention of Louise Grainger, the Training and Events Manager.

CONFERENCE CLOSED AT 5.30 P.M.

#### APPENDIX ONE – ARC 2014 MOTIONS

##### EQUAL OPPORTUNITIES

The following two motions were debated together but voted on separately:

MOTION 1: Deaf and Disabled Members' Committee, Lesbian Gay Bisexual and Transgender

Committee, Minority Ethnic Members' Committee and Women's Committee.

On its website Arts Council England (ACE) states: "We will forge a new relationship with the arts sector on issues of diversity and equality, characterised by shared discourse and the sector taking the lead with our support." One of the BBC's stated aims is to 'advance equal opportunities to diversify and develop our workforce and our senior leaders so that they better reflect our audiences.'

Yet our stages and screens utterly fail to reflect the diversity of either the UK's population or the arts and creative

industries' workforce. This Annual Representative Conference deplores ACE's refusal to promote comprehensive equality monitoring of performer employment. It is unacceptable that an organisation subject to the Public Sector Equality Duty and in receipt of large sums of public money is unable to say how many performers with particular "protected characteristics" were employed on the stages of the theatres it funds. It is also unacceptable that broadcasters fail to undertake or transparently publish on-screen equality monitoring data. How can ACE or the BBC meaningfully promote equal opportunities in the absence of this data?

Conference calls on the Equity Council to develop a high profile campaign and strategy designed to secure a commitment from the Arts Councils of England, Northern Ireland and Wales, Creative Scotland, the BBC and Ofcom-licensed commercial television broadcasters to:

- 1 institute equality monitoring of performers and creative teams; and
- 2 transparently publish equality monitoring data.

AMENDMENT: Welsh National Committee

In line 16, after: "the BBC", insert: ", S4C".

Lynda Rooke, Chair of the Women's Committee, proposed the motion and said that the amendment had been accepted.

The motion was seconded by Lachele Carl, Vice-Chair of the Minority Ethnic Members' Committee, James Hamilton Welsh, Chair of the LGBT Committee and Freddie Stabb, Co- Vice-Chair of the Deaf and Disabled Members' Committee.

MOTION 2: Screen and New Media Committee

This Annual Representative Conference asks the Equity Council to work with the audio- visual entertainment industry in support of initiating ongoing monitoring across all equality areas with a view to promoting employment, access and opportunities for under- represented groups of performers. This monitoring should operate on the same basis across different employers so that an industry-wide picture can emerge and should be conducted by asking the individuals being engaged to complete a monitoring form so that what is being monitored is the way those individuals identify themselves, not how some third party sees them.

Motion 2 was proposed by Alexa Brown and seconded by Stephen Hogan

There was one speaker in favour of motion 1.

Motion 1 was CARRIED with 2 abstentions. Motion 2 was CARRIED with 4 abstentions.

#### MOTION 3: West End Deputies' Committee

This Annual Representative Conference deplores the brutal treatment of lesbian, gay, bisexual and transgender people, including performance professionals, in a growing number of countries worldwide — notably Russia, Nigeria and Uganda — where harsh laws and vigilantes are bent on making it impossible for LGBT communities to live without fear of persecution or death. Conference implores the Equity Council to consult with Equity members and devise a strategy to spearhead a campaign of support for LGBT communities living in these horrible circumstances.

Motion 3 was proposed by Oliver Lidert and formally seconded by Peter Kosta., Motion 3 was CARRIED with 5 abstentions.

#### MOTION 4: South West Area Annual General Meeting

Despite attempts by this union to address the problems of sexism, ageism, racism and generic discrimination in the arts in this country there are still, to those of us who experience them every day, too many occasions when the above problems are experienced. This country is still, sadly, institutionally sexist, racist and ageist. It also frequently sidelines and demonises disability. Most discrimination is silent, invisible, transparent and undertaken by 'someone else'.

In accordance with Rule 3.1.1.8, this Annual Representative Conference asks Council to investigate all forms of discrimination in the work-place and, where it is experienced, to support those so affected.

Motion 4 was proposed by Jeremy Friday and formally seconded by Nigel Howells. There was one speaker against the motion and one for. The motion was CARRIED overwhelmingly.

## POLICY

## MOTION 5: Stage Committee

The new National Insurance regulations which took effect from April 2014 have meant a windfall for employers of 13.8% of their wage bill for performers. This Annual Representative Conference believes that employers should use a substantial amount of this windfall for the benefit of Equity members — including higher wages and/or better pension provision. Conference urges the Equity Council to continue campaigning on this issue and to use it as a bargaining tool in the next round of negotiations on all relevant contracts.

The motion was proposed by Ian Barritt and seconded by Hywel Morgan. The motion was CARRIED unanimously.

## MOTION 6: Welsh Annual General Meeting

This Annual Representative Conference strongly wishes the Equity Council to develop a strategy that will actively confront and oppose the newly passed Transparency of Lobbying, Non-Party Campaigning and Trade Union Administration Act, the so-called “gagging law”; to defend members’ rights to free speech, individually and collectively; to urgently campaign for the repeal of this law; and to form single-issue partnerships with other unions, charities and political parties to fight the expedient censorship promoted by this current government.

The motion was proposed by Terry Victor and seconded by Doc O’Brien.

The motion was CARRIED unanimously.

## MOTION 7: North East of England General Branch

This Annual Representative Conference notes the conclusions of the ROCC report (Rebalancing our Cultural Capital) which found (among other things) that the average arts funding per person in London stands at about £69 per person per annum whereas the equivalent figure in the rest of England is £4.60. Conference calls on the Equity Council to explore the findings and to use its influence to bring about a fairer distribution of arts funding to reflect the existing cultural contribution and the creative potential of the English regions. The motion was proposed by Dora Frankel and seconded by Robert Fisher. David Cockayne spoke on behalf of Council in giving the motion Qualified Support. There were 3 speakers for the motion. The motion was CARRIED with 1 against and several abstentions.

## MOTION 8: Scottish National Committee

The members of Equity who live and work in Scotland recognise that our Union is at present making a tremendous effort to involve more of its members in their union’s business and to recruit more professionals. This Annual Representative Conference would like the Equity Council to make it clear to the entire membership that Equity will remain a national and international trade union, whatever the result of the forthcoming vital referendum on Scottish independence.

The motion was proposed by Natasha Gerson, Vice-President and seconded by Kate McCall. The motion was CARRIED overwhelmingly.

## MOTION 9: Northern Ireland National Committee

The recent publicity surrounding the banning, by Newtownabbey Council’s Artistic Board, of the Reduced Theatre Company’s production of The Bible highlighted the worst aspects of locally elected officials taking decisions with no recourse to democratic accountability and again put Northern Ireland in the confines of a cultural backwater. However, more importantly, it was blatant censorship of the arts and freedom of expression, which is not what we expect from elected councillors and boards of representation. This Annual Representative Conference urges the Equity Council to engage with Government, devolved Government and any necessary statutory bodies and local authority organisations, including their internal committees, to ensure that freedom of expression is enshrined in all matters of policy. In terms of artistic policy we should seek that councils actively promote the arts and decry censorship within the arts.

The motion was proposed by Roxanne James and seconded by Al Logan.

There were 2 speakers in favour of the motion although one of those speakers gave it only qualified support.

The motion was CARRIED overwhelmingly.

## MOTION 10: East of Scotland General Branch

This Annual Representative Conference calls on the Equity Council to work with the relevant professional bodies (including the Agents Association, BECTU, the Casting Directors’ Guild, the Directors Guild of Great Britain and the

Film Artists Association) towards the development of a Code of Ethics for the casting process in the UK.

The development of a set of recognised industry-wide standards would not only raise the professional image and reputation of all individuals operating within the casting process, but also do much to remove many of the issues identified as contributing factors towards stress for arts industry practitioners — namely ‘last-minuteness’, lack of common courtesy, lack of ongoing communication during the casting process, no feedback and no response whatsoever, which cause our members difficulty in planning personal life and activities. The adoption of agreed clear published principles, that are reflected in an acceptable set of directly linked professional behaviours, will assist in ensuring the respectful treatment of our members and enhance relationships between all parties.

## AMENDMENT: Women’s Committee

In line 8, after: “lack of common courtesy”, insert, “degrading casting breakdowns, unnecessarily personal questions”. The motion was proposed by Lubna Kerr and seconded by David Corden. The amendment from the Women’s Committee was accepted. There was 1 speaker for the motion and 2 against.

On a vote the motion was CARRIED overwhelmingly with 2 against. MOTION 11: Kent General Branch

This Annual Representative Conference feels that members are being consciously excluded from casting calls by virtue of their address. Conference calls on Equity to investigate and act upon the findings of this postcode discrimination. This happens all over the country, not only outside the M25 charmed circle but nationally.

Members are understandably worried about the thought of being removed from registers, directories and agents’ lists by virtue of their locations.

## AMENDMENT: Kent General Branch

In line 2, after: “calls on Equity”, insert “Council” In line 3, after: “postcode discrimination”, insert: “as soon as possible”

The motion was proposed by Sian Jones and seconded by Marie Kelly.

The amendment from Kent General Branch had been accepted. There were 5 speakers for the motion.

The motion was CARRIED overwhelmingly with 2 against.

## MOTION 12: South and South East London General Branch

The high cost of drama training and lack of grants/funding deters potential talent coming from less well-off backgrounds. This Annual Representative Conference asks that the Equity Council undertakes a review of how the cost of training for the performing arts may be more accessible to candidates from all parts of society, and reports back at the next Annual Representative Conference.

The motion was proposed by Fiona Whitelaw and seconded by Tigger Blaize. Brodie Ross spoke for the Council in giving the motion Qualified Support. There were 6 speakers for the motion. The motion was CARRIED with 1 against and a few abstentions.

## COMPOSITE MOTION 1: North and East London General Branch and Northern Ireland General Branch

In September 2012 Billy McColl, Chair of the North and East London Branch, posted a message to the Arts Council appealing for action to put a stop to behaviour that wrecks careers and lives. He called specifically for “training programmes for fellow workers who can then deal with bullying when it occurs in the workplace”. The General Secretary has expressed the union’s determination to challenge bullying in the workplace and stand up for the victims of such behaviour. The Creating Without Conflict survey by the Federation of Entertainment Unions is very much welcomed by members. However the survey recommendations need to be taken further and be implemented into an action plan to protect employees and freelance artists from bullying and harassment. Northern Ireland is a small geographical area where managements and freelancers often know each other. Reasons for not reporting abuse listed in the survey included “No one to report it to”, “Fear of consequences, of losing work”, “It was being done by the only person I could report it to” and “A lack of proof” are especially prevalent in this region. Now, following the successful symposium on bullying in the arts, and in the spirit of the Creating Without Conflict campaign, this Annual Representative Conference calls on the Equity Council to put practical measures in place by:

- 1 implementing a campaign with an anti-bullying and harassment education booklet, made available to managements, employees, freelancers, training facilities and students, which includes guidelines for acceptable professional conduct in the workplace;
- 2 undertaking to support practical training courses funded by the Union to enable practitioners at all levels to acquire appropriate negotiation skills, techniques and strategies for dealing with bullying, harassment or



intimidation in the workplace;

- 3 ensuring that such training be available to members in all sections of Equity and all geographical areas;
- 4 ensuring that workshops or courses be conducted by qualified trainers and experts in the field of conflict management;
- 5 arranging suitable venues for the purpose in consultation with representatives from all areas;
- 6 implementing these proposals as soon as practicable;
- 7 encouraging funding bodies and management organisations to establish training for management staff and artistic directors in how to avoid bullying, and winning support for a Code of Conduct, based on the Survey's recommendations, which should become part of Equity contracts.

FIRST AMENDMENT: Screen and New Media Committee

In line 3 of the second paragraph, at the end, delete: "by", and insert: "such as"

SECOND AMENDMENT: Lesbian, Gay, Bisexual and Transgender Committee

In line 16, after: "anti-bullying and harassment education booklet", insert: "informed by a working party which should include, amongst others, reps from all equalities committees and other relevant professional bodies,"

THIRD AMENDMENT: West and South West London General Branch

Add at the end of the motion: "8 setting up a working party to investigate practical measures as to how Equity can protect members who have brought a bullying claim to the union."

The motion was proposed by Lisa Klevermark and seconded by Christina Nelson. All three amendments had been accepted. Speaking on behalf of the Council, Jean Rogers, Vice-President, said that Council fully supported this Composite Motion. There were 3 other speakers in favour of the motion. The motion was CARRIED unanimously.

#### LIVE PERFORMANCE

MOTION 13: North West London General Branch

With the appointment of a new low pay/no pay organiser, this Annual Representative Conference calls on the Equity Council to develop a specific campaign (perhaps called "Fringe Benefits"?) aimed at fringe producers and fringe venues, initially in Greater London but with the goal that it would soon be encouraged nationwide, to adopt the use of the Equity Commercial Theatre Exceptional Minimum Wage. Through this, Equity members would receive a basic wage of £339.50 from 31.3.14. Any producer bringing productions to these affiliated fringe venues would have to agree to abide by this contract.

FIRST AMENDMENT: Audio Sub-Committee

In line 2, delete: "(perhaps called "Fringe Benefits"?)". In line 6, delete: "from 31.3.14"

SECOND AMENDMENT: North West London General Branch

In line 2, delete: "(perhaps called "Fringe Benefits"?)". In line 3, delete: "initially", and insert: "starting"

In line 4, after: "adopt the use of", insert: "the National Minimum Wage, building to" In lines 5 and 6, delete: "Through this, Equity members would receive a basic wage of £339.50 from 31.3.14." In line 7, insert at the end of the motion: "before booking any space".

THIRD AMENDMENT: Stage Committee

At the end of the motion insert: "with the exception of genuine partnerships as outlined in Equity's guidelines".

The motion was proposed by Jamie Newell and seconded by Elise Harris.

The first amendment was withdrawn and the second and third amendments were accepted. There were 4 speakers in favour of the motion and 1 against.

The motion was CARRIED overwhelmingly.

MOTION 14: London Annual General Meeting

Arising out of the welcome appointment of an organiser with specific responsibility for the low pay/no pay area, this Annual Representative Conference endorses the idea of making 2015 'The Year of the Fringe' during which members and those involved in the running of fringe venues will work together with Equity staff, with the aim of focusing not only on pay and conditions but also in the hope of raising awareness of the artistic contribution this area of work is capable of making. Ideally the end of 2015 will bring:

- 1 recognition, not only by Equity but also by others involved in all areas of the entertainment industry, of the importance of this area of work, which recognition will be achieved through regular updates in local and (where possible) national newspapers as well as in our own and other magazines and trade papers;

- 2 funding from local sponsorship, as well as whatever can be obtained through dialogue with the Arts Councils and other bodies with access to disposable money;

- 3 a high proportion of nationwide fringe companies using the Equity agreement, following on from some excellent results that have recently been achieved, enabling Equity members to earn a living wage exercising their professional skills.

The motion was proposed by Sheri Desboux and seconded by Sheila Mitchell. The motion was CARRIED unanimously. COMPOSITE MOTION 2: Central England General Branch and East Midlands Variety Branch This Annual Representative Conference calls on the Equity Council to develop a campaign strategy, following a survey of the membership to determine if the practice is widespread, to counter the activity of some local authorities, schools and other employers who insist that all workers visiting their premises, such as small scale theatre companies, children's entertainers and others, who do not meet the criteria for Disclosure and Barring Service (DBS) certification set out in the protection of Freedoms Act 2012 as 'regulated activity' are despite the work being supervised by the employer, being undertaken irregularly, and excluded from the DBS scheme. The motion was proposed by Bernie Kayla and seconded by Mark Phillips. There were 5 speakers in favour of the motion and 2 against. On a vote, the motion was CARRIED by a two-thirds majority with 60 for and 22 against.

MOTION 15: Stage Management Sub-Committee

This Annual Representative Conference asks that in all forthcoming negotiations for the renewal of the collective agreements between Equity and UK Theatre/SOLT the working party endeavours to negotiate the removal of any acting and/or understudying responsibilities from Stage Management, and that, where any member of Stage Management is expected to undertake such responsibilities, then that person will be in addition to the minimum Stage Management staffing levels permissible.

AMENDMENT: Stage Management Sub-Committee

In line 3, delete: "the removal of any acting and/or understudying responsibilities from Stage Management and"

In line 4, delete: "such responsibilities" In line 4, after: "undertake", insert: "any acting and/or understudying responsibilities" The motion was proposed by Peter Kosta and seconded by Carol Jane Lyon. The amendment had been accepted.

There were 5 speakers for the motion.

The motion was CARRIED with one abstention.

MOTION 16: Brighton and Sussex General Branch

This Annual Representative Conference notes instances where productions have replaced a well known performer with another performer but no immediate changes in publicity have been made to front of house or programme material or any updating online or in the press. This is a disservice to the performers, public and the production itself. Conference urges the Equity Council to liaise with UK Theatre and other employers for a consistency of approach which is fair to all parties.

The motion was proposed by Carole Bremson and seconded by Mjka Scott. The motion was CARRIED overwhelmingly.

#### COMMUNICATIONS AND MEMBERSHIP SUPPORT

The following two motions were debated together but voted on separately

MOTION 17: Bristol and West General Branch

This Annual Representative Conference recognises that certain Equity members can be affected by depression and other mental health problems. In the worst cases, this has resulted in the death of some members due to suicide and/or substance abuse. This conference is aware that more could be done by the union to support members struggling in this way. Therefore we call upon the Equity Council to establish and promote a portal within the union's existing forms of communication, in order to provide information and links to established organisations that can offer help, which will allow members to rapidly access free or affordable mental health assistance.

AMENDMENT: Young Members' Committee

In lines 6 and 7, after: "which will allow", insert: "student and full".

The motion was proposed by Philippa Howard and seconded by Sarah Buckland. The amendment had been accepted.

MOTION 18: Scottish Annual General Meeting

This Annual Representative Conference urges the Equity Council to establish a National Health and Well-Being Officer post, the main aim of which will be to support and optimise the mental well-being of members. Isolation, insecurity, poverty and frequent knock backs are still characterised as simply “going with the territory” of our profession. But a price is paid. In 2013, during Edinburgh’s International Festival Fringe, the East of Scotland Branch ran an open seminar on Stress in the Entertainment Industry. Participants were consulted on what aspects of being in our profession worked against their mental well-being and what might help (report now available). Outcomes from that day led us to conclude that there was a need for someone to focus on this work at National level with the needs of members in each of the four nations being spotlighted and responded to. The role might include liaising with other relevant agencies; undertaking or commissioning research into causes of stress and related problems linked to our profession; investigating and highlighting links between recognised industrial issues (e.g. low pay, no pay) and the mental well-being of our members. Scotland’s Chief Medical Officer Sir Harry Burns has proved that stress caused by a lack of control or cohesion considerably increases likelihood of illness, both mental and physical. We must empower members to have greater control and cohesion in their lives, and a National Officer to highlight & help is a start. The need for respect, kindness, belonging and support is common to all human beings – even theatre professionals!

The motion was proposed by Mona Burden and seconded by Clunie Mackenzie,

Simon Preece spoke on behalf of the Council in opposing the Scottish AGM Motion 18. There were 7 speakers in favour of motion 17.

There was 1 speaker for Motion 18 and 5 against. Motion 17 was CARRIED overwhelmingly with 3 against.

Motion 18 was DEFEATED on a vote with 52 for and 63 against and 19 abstentions.

#### MOTION 19: Stage Committee

This Annual Representative Conference asks the Equity Council to investigate the extension of the West End top-up insurance to all artists working on Equity-negotiated theatre contracts. Furthermore, Conference believes that Council should investigate improving the terms of the ‘top-up-insurance’, specifically increasing the value of the weekly temporary total disablement payment.

The motion was proposed by Jessica Sherman and formally seconded by Esther Ruth Elliott. The motion was CARRIED unanimously.

#### MOTION 20: North Lancashire and Cumbria General Branch

This Annual Representative Conference notes that many large motor and home insurance companies use our members, both in vision and as voice-over artists, to promote and market their products to the general public. These same companies (for example Direct Line, Saga, RIAS) often refuse to insure our members full-stop for both home and motor insurance or load their policy premiums because of out-dated and spurious actuarial prejudices in the insurance industry. This is compounded by the fact that in recent years the Equity appointed broker, Hencilla Canworth, has become increasingly uncompetitive. Conference calls on the Equity Council to examine and challenge this situation by:

- 1 discussing with Hencilla Canworth the pool of insurers they use for our members;
- 2 discovering which insurance companies discriminate against our members in refusing to insure them or loading their policy premiums, why they do this and to expose the hypocrisy of their position in an attempt to redress this prejudice;
- 3 carrying out any other measures deemed appropriate to rectify and improve this situation in order that our members are treated fairly and in the same way as any other policy holder.

#### AMENDMENT: North and East London General Branch

In line 3, delete: “(for example Direct Line, Saga, RIAS)”

The motion was proposed by Sue McCormick and formally seconded. The amendment had been accepted.

The motion was CARRIED unanimously.

#### MOTION 21: Dorset General Branch

This Annual Representative Conference requests that Equity provide members with a facility on the Equity website, whereby members are able to locate geographically the nearest convenient destination for branch meetings to their home address or workplace (whichever is most practicable), together with the ability for the member to be able to select a change of nominated branch if so desired, directly via the website. This would improve the current provision of automatically assigning members to a branch, which does not necessarily reflect the actual member’s geographical location, in relation to any specific venues which may have been selected for branch meetings. The motion was proposed by Chris Gallurus and formally seconded by Clifford Lee Evans.

There was 1 speaker in favour of the motion and 1 against.

The motion was CARRIED overwhelmingly.

#### MOTION 22: Greater Manchester and Region General Branch

This Annual Representative Conference requests that the Council explores the development of an Equity app designed for smartphones and tablets. This would utilise popular modern technology to encourage members to participate in union matters. This app could include: election information and voting reminders as well as the ability to vote online where lawful; job posts and application facilities; document downloads and details of regional meetings. This would benefit all members but would be particularly useful for engaging with younger members of the union and those touring who may struggle with paper communications.

The motion was proposed by Barry Evans and seconded by David Corden. There were 4 motions in favour of the motion.

The motion was CARRIED with 1 abstention.

#### MOTION 23: North and West Yorkshire Variety Branch

The improvements to Equity’s communications, through the website, online newsletters and social media, are welcomed. This Annual Representative Conference requests that the Equity Council works with the Membership and Communications Department, along with branches, to ensure that Equity’s online presence, including social media, is promoted amongst our membership and beyond to make sure our communications resources are fully exploited. The motion was proposed by Valerie Jean Mann and seconded by David Corden. There was 1 speaker in favour of the motion.

The motion was CARRIED unanimously.

#### MOTION 24: East Anglia Variety Branch

This Annual Representative Conference requests the Equity Council to reinvestigate the criteria for retired membership, as a number of members don’t fulfil the current conditions and are unlikely to be able to. Members with less than 50 years continuous membership who wish to retire from the business yet still retain Equity membership are at present unable to do this unless they pay the full lowest subscription rate or the Long Service Member rate of 50%, and this only if they have reached 21 years as a member.

As a retired member would no longer require our insurance protections, or other services offered, we suggest that a yearly subscription rate of a quarter of the lowest subscription would ensure they are not completely lost to the union or the branches. This of course would be subject to them having retired from the profession although they should still be allowed to serve on branch committees which with more free time and vast experience will add much to support working members.

The motion was proposed by Peachy Mead and seconded by Tony Dennes.

Bryn Evans, Honorary Treasurer, spoke against the motion on behalf of the Council. The motion was DEFEATED.

#### MOTION 25: Liverpool and District General Branch.

This Annual Representative Conference asks the Equity Council to revise and update its advice and guidance on agency agreements including the statutory obligations agents and personal managements have towards our members.

The motion was REMITTED to Council.

#### INTERNAL UNION BUSINESS

##### MOTION 26: The Council

Despite careful management of our finances, many of Equity’s costs increase every year by the prevailing rate of inflation. This Annual Representative Conference therefore agrees that, with effect from 1 January 2015, subscription rates will increase by 2.5% rounded to the nearest whole pound. The minimum subscription rate of £120 will rise to £123. There will continue to be a £5 discount for those paying by Direct Debit. There will be a consequential rise in the Entrance Fee from £28 to £29.

The motion was proposed by Bryn Evans, Honorary Treasurer, on behalf of the Council and seconded by Rhubarb the Clown. There was 1 speaker for the motion and 1 against. The motion was CARRIED overwhelmingly.

##### MOTION 27: Creative Team Sub-Committee

This Annual Representative Conference acknowledges the Equity Council’s intention to ensure that all skills covered by Equity are represented in the decision-making structure of the union, but recognises that the

relationship between Council, Stage Committee, and Creative Team Sub-Committee needs to be clarified. Conference asks Council to resolve this issue in partnership with the Creative Team Sub-Committee during the lifetime of the current Committees. Conference also agrees that a way should be found to accommodate all creative skills and asks Council to explore ways to meet these challenges.

AMENDMENT: Creative Team Sub-Committee

In line 4, after: "issue", add: "as a matter of urgency".

The motion was proposed by Edmund Sutton and seconded by Fran Rifkin. There was 1 speaker in favour of the motion. The motion was CARRIED overwhelmingly.

MOTION 28: Northern Area Annual General Meeting

This Annual Representative Conference notes that, while Equity pays affiliation fees to Regional TUCs, our Union does not have collective, democratic structures whereby our members within a TUC Region can decide on motions they wish to submit to their Regional TUC, to elect representatives to their Regional TUC's General Meetings or to decide on who should stand as Equity candidates for election to their Regional TUC Executive.

Conference believes that Equity's democracy needs to be extended to the union's participation in Regional TUCs and calls on the Equity Council:

1 to draw up proposals to enable Equity members to participate more effectively in matters relating to their Regional TUCs;

2 to fully consult with members about these proposals;

3 to implement the resulting structures from January 2015 onwards.

The motion was proposed by Jeremy Phillips and seconded by Catherine Rice.

David Cockayne, speaking for the Council, gave Qualified Support to the motion. There were 2 speakers for the motion. The motion was CARRIED overwhelmingly with 3 abstentions.

MOTION 29: South East Area Annual General Meeting

This Annual Representative Conference applauds the Equity Council's decision to set up the new English Area Networks, which are already successfully helping members at Branch level to share their ideas, needs and campaigns. Conference urges Council to retain and continually to improve this initiative when the new committee structure is reviewed and to encourage, enable and empower them.

AMENDMENT: Greater Manchester and Region General Branch

Insert at the end of the motion: "for example by enabling them to both send motions and representatives to the ARC as well as to send motions directly to the Council."

The motion was proposed by Henrietta Branwell and seconded by Nicky Diprose. The amendment had not been accepted, David Corden spoke for the amendment which was formally seconded. There were 2 speakers for the amendment and 1 against. The amendment from the Greater Manchester and Region General Branch was CARRIED.

The motion as amended was CARRIED.

MOTION 30: Young Members' Committee

This Annual Representative Conference notes that Equity membership is available for professional performers aged 10 and up, and that current Equity guidelines state that the rates of pay for child performers should be half of those offered to adults.

This conference believes that guidelines are insufficient protection for child performers, as guidelines from the union are not binding on employers.

This conference believes that Equity should look to include set minimum rates for child performers in future industrial negotiations across Live Performance and Recorded Media. This conference asks that Equity Council and the Stage and Screen Committees include minimum rates of pay in Equity agreements in the next round of industrial negotiations.

FIRST AMENDMENT: Variety, Circus and Entertainers' Committee

In line 6, after: "Equity should look to include", delete: "set".

SECOND AMENDMENT: Stage Committee

Delete the final sentence.

The motion was proposed by Nicola Hawkins and formally seconded. Both amendments had been accepted.

The motion was CARRIED unanimously.

MOTION 31: Devon and Cornwall General Branch

As part of the drive for increased branch participation following the recent restructuring, the Devon and Cornwall General Branch and the West of England Variety Branch held a joint meeting in January. This was widely acclaimed to be the first such event in Equity's history. The coming together of two branches proved a great success and resulted in a valuable opportunity for sharing and mutual support. The desire of both branches is that this exercise be repeated annually. Unfortunately, however, many members from the visiting branch who would have liked to attend were unable to do so, due to the cost of travel. Should other branches decide to conduct joint meetings in the future, the same issue may be faced. In order to help encourage and enable more member participation at branch level, this Annual Representative Conference requests that in the event of a joint meeting of two or more branches, where money from branch funds has been used to assist with the travelling costs incurred by attendees, these sums may be claimed back from the union. This would be limited to one such event per year and based upon the expectation that costs would be kept to a minimum wherever possible, for example by car sharing. A realistic cap on the amount to be made available would be decided upon by the Honorary Treasurer.

The motion was proposed by David Richie and seconded by Nigel Howells. Yvonne Joseph spoke against the motion on behalf of the Council. There was 1 speaker in favour of the motion..

On a vote Motion 31 was CARRIED by a simple majority with 68 for, 49 against and 3 abstentions.

MOTION 32: Welsh National Committee

This Annual Representative Conference urges the Equity Council to set up a quota system, whereby Equity will pay the expenses of one ordinary member from each of the counties of North, Mid and West Wales, to attend the Welsh Annual General Meeting. Members from these counties might apply on a first-come-first-served basis for the allocation of expenses. It is anticipated that this system will cost no more than £1,800 (eighteen hundred) pounds per year. By extension, if this policy is adopted in the other nations, the cost to the union would be no greater than £6,000 per annum. The Annual Representative Conference suggests this is a very small amount to pay in order to make the Welsh Annual General Meeting, and potentially other National AGMs, more representative, more accessible, more inclusive and improve democratic engagement, and is in line with the recent recommendation by the Financial Stability Working Party (FSWP) in relation to English Area AGMs which was unanimously supported by Council in December 2013. It will do much to reduce the isolation, and lack of confidence in Equity, that is felt by members in Wales, particularly in the North, and may lead to an increase in density of members in those areas alongside increasing member engagement with the forming and reforming of Branches outside of South Wales.

The motion was proposed by Doc O'Brien and seconded by Terry Victor.

Bryn Evans, Honorary Treasurer, spoke against the motion on behalf of Council. There were 2 speakers against the motion and 1 for. The motion was DEFEATED.

MOTION 33: North East Variety Branch

This Annual Representative Conference joins with the North East Variety Branch in welcoming the formation of the North East of England General Branch and congratulates the officers and committee upon their appointment. Conference notes the intention of the North East Variety Branch to work closely alongside the General Branch in the fight against cuts in local arts funding and in support of future General and Variety Branch campaigns.

Conference recognises the many and varied differences that General and Variety Branches have and that they must of necessity remain separate and individual entities. However, in the interests of "strength through unity", this Conference encourages a greater cross-flow of information and involvement and therefore calls upon both Variety and General Branches to encourage their members to register with and actively support the other branches in their areas; and furthermore to identify geographical areas where it would be beneficial to set up branches able to support and complement each other.

AMENDMENT: Manchester and District Variety Branch

In line 9, after: "and therefore calls upon", insert: "Council to explain the work of Variety and General Branches in the magazine and on the website and".

The motion was proposed by Steve McGuire and seconded by Alexander James Fallon. The amendment had been accepted. There was 1 speaker for the motion and 1 against. The motion was CARRIED overwhelmingly.

MOTION 34: The Council

This Annual Representative Conference agrees to the following rule change as the current rule has proved not to be practicable. Rule 20 — Duties of President and Vice-Presidents In 20.4, delete: "and each new Council shall endorse an outline of any other duties at its first meeting", and insert: "and shall undertake such other appropriate duties as shall be decided, from time to time, by the Council."

The motion was proposed by Graham Hamilton on behalf of the Council and seconded by Natasha Gerson, Vice-President. There was 1 speaker against the motion. The motion was CARRIED by a two-thirds majority.

#### MOTION 35: The Council

This Annual Representative Conference agrees to the following rule changes to define more clearly and accurately the different types of majority used in Equity's rules.

##### Rule 28 — Disciplinary procedures.

In 28.5.2, last sentence, delete: "by a vote of at least two-thirds of those present, in which abstentions are counted against the motion", and insert: "by a vote of at least two-thirds of those present and entitled to vote".

In 28.5.3, line 1, delete: "by a majority vote of those present, in which abstentions are counted against the motion", and insert: "by a majority vote of those present and entitled to vote".

In 28.7.1, line 3, delete: "by a vote of at least two-thirds of those present, in which abstentions are counted against", and insert: "by a vote of at least two-thirds of those present and entitled to vote".

##### Rule 39 — Rules of Debate

In 39.11, last sentence, delete: "by a two-thirds majority vote of those present and voting (where abstentions shall not count either for or against the motion)", and insert: "by a two-thirds majority vote of those present and voting for and against".

##### Rule 43 — Dissolution of the Union

In 43.1, lines 4, 5 and 6, delete: "of three-quarters of all members voting. (Members not voting are not to be considered as either for or against the proposed resolution.)", and insert: "of three-quarters of all members voting for and against".

##### Rule 44 — Interpretation of the Rules

In 44.2, after: "by a two-thirds majority of those present and voting", insert "for and against".

The motion was proposed by Graham Hamilton on behalf of the Council and seconded by David Cockayne.

The motion was CARRIED by a two-thirds majority.

#### EMERGENCY MOTION FROM DAVID COCKAYNE

"The way in which some branches have used Facebook, since nominations closed, may be counter to the spirit of the 'Council Policy on Campaigning in Equity Elections'. It is stated on the nomination form that: 'Any action which breaches this policy runs the risk of giving rise to a complaint under the rules by a fellow member'.

Facebook groups are not Equity resources. Therefore, the policy cannot be used to describe a Branch Facebook group as an Equity resource. As a result, campaigning on Facebook has been limited, or discouraged, wholly counter to the policy encouraging it, which was backed by the Members Engagement Working Party. This may also be discrimination and might be seen to bring the union into disrepute. This Annual Representative Conference urges the Council to address this as a matter of urgency so that campaigning may continue in the true spirit and practice of trade unionism'. This was about the use of Facebook by branches counter to the spirit of 'Council Policy on Campaigning in Equity Elections'.

The motion was seconded by Frederick Pyne.

There were 20 speakers in the debate on the motion. The motion was CARRIED unanimously.

#### RECORDED MEDIA

##### MOTION 36: Northern Ireland Annual General Meeting

In securing future work, many members are disadvantaged in that almost all film and television producers put up barriers to actors getting a copy or excerpt of their work in a production for showreel purposes. The barriers often cited are expense, IP protection, security or prerelease spoiling and confidentiality. However, with the advent of Dropbox and Vimeo, a time coded or watermarked copy could be made available on those sites with a once only access code being made available to artists/agents for them to download footage of the artists' work. It could coincide with a date avoiding prerelease issues. Alternatively, most large productions have their own web page with both public and crew access. The same criteria could apply for upload and download with an access code to those sites for artists/agents. The technology is now available with all the caveats to protect the production with little expense and time involved. This Annual Representative Conference seeks that the Equity Council negotiates this with PACT and the broadcasters and have it as part of their agreements. The motion was REMITTED to Council.

##### MOTION 37: Audio Sub-Committee

The audiobook industry is a rapidly expanding field for members; however along with opportunities have come a host of issues including reduction in time allowed to prepare a book and reduced recording fees. The situation of AudioGo, formerly BBC Audiobooks, which went suddenly bankrupt owing members thousands of pounds is another example of how vulnerable members are in this growing field. This Annual Representative Conference asks the Equity Council to consider providing resources to hold a joint one-off conference with all those involved in the production of audiobooks — such as authors, literary agents, producers and directors — in order to formulate best practices and maintain standards across the board in this area.

The motion was proposed by Sheila Mitchell and seconded by David Thorpe. There were 2 speakers in favour of the motion. The motion was CARRIED unanimously.

##### MOTION 38: Midlands Area Annual General Meeting

This Annual Representative Conference calls on the Equity Council to build on the Federation of Entertainment Unions' "There is an alternative" campaign to retain the BBC in its current form, as a national broadcasting institution based in the licence fee, in the lead-up to BBC Charter renewal.

Private companies who run and own the independent television and radio estate in the U.K. and abroad are becoming increasingly emboldened in public debates, and in lobbying government for the break-up and sell-off of the BBC and its publicly owned assets to the private sector.

The BBC, with its size, scale and high production values, forces the privately owned television and radio estate to produce higher quality programming than it would otherwise produce to compete with the BBC for viewers and listeners. The BBC is the final bastion against declining values and budgets favoured by many of the independent commissioners, who would prefer to feed the public drama imports mainly from the USA or home-grown reality shows, which cost little to purchase or produce.

Equity must fight to maintain home-grown drama, in all its guises, for the future employment of all actors, technicians, journalists and musicians. Maintaining the BBC as a national institution is the keystone to this objective.

The motion was proposed by Tracey Briggs and seconded by Mark Phillips.

There were 3 speakers for the motion. The motion was CARRIED unanimously.

##### MOTION 39: Thames Variety Branch

This Annual Representative Conference urges the Equity Council to instruct the Screen and New Media Committee to represent fully the interests of members involved as walk-on and supporting artists when negotiating terms and conditions with television and film employers.

The motion was REMITTED to Council.

##### MOTION 40: West and South West London General Branch

This Annual Representative Conference believes the BBC should be more open with its casting information. Jobs within the organisation are advertised from the Director General down, but acting work is filtered through selected agents. Conference recognises that some roles will be earmarked for actors specifically chosen by a director but there are many roles that could be made more widely available. As a publicly funded organisation and as a major employer of Equity members, Conference believes this issue warrants Equity's attention. Conference asks the Equity Council to open discussions with the BBC to explore broadening casting opportunities.

The motion was proposed by Daniel Page and seconded by Jennifer Thorne. There was 1 speaker in favour of the motion. The motion was CARRIED unanimously.

##### MOTION 41: Merseyside Variety Branch

This Annual Representative Conference calls upon the Equity Council to look into the lack of variety shows on TV and to encourage companies to include these in their schedules.

The motion was proposed by Fiona Martin and seconded by Chris Dale. The motion was CARRIED overwhelmingly.

#### VARIETY, CIRCUS AND ENTERTAINERS

##### MOTION 42: Humberside Variety Branch

This Annual Representative Conference calls on the Equity Council to campaign for the rights of street performers (buskers) to work unrestricted throughout the UK and Europe in accordance with Article 10 of the Convention of Human Rights (Freedom of Expression).

##### FIRST AMENDMENT: Variety, Circus and Entertainers' Committee

In line 2, after: "Street performers [buskers] to work" delete everything to the end of the motion and insert: "in more public spaces throughout the UK."

SECOND AMENDMENT: The Council

In line 2, delete: "unrestricted"

Insert at the end of the motion: "in more public spaces throughout the UK" The motion was proposed by Christie Clifford and formally seconded. The first amendment had been accepted and the second amendment therefore fell.

There was 1 speaker for the motion and 1 against. The motion was CARRIED nem con.

MOTION 43: Manchester and District Variety Branch

In order to show solidarity with our variety members, this Annual Representative Conference agrees that Equity should make every effort to gain respect for talented performers working in cruise ships, clubs, etc., who — despite earning more than a majority of Equity members — are often derided and receive derogatory comments, particularly on television and in the press. Equity publicly making statements of support would restore pride for our fellow members. The motion was proposed by Yvonne Joseph and seconded by Jeremy Phillips. There were 2 speakers for the motion.

The motion was CARRIED by a two-thirds majority.

MOTION 44: Variety, Circus and Entertainers' Committee

This Annual Representative Conference calls on the Equity Council to seek full and effective support from all Equity members for the campaign to keep variety venues open as viable places for professional live entertainment against a background of continuing closures.

The motion was proposed by Nicholas Brand and seconded by Roger the Artful. There was 1 speaker for the motion. The motion was CARRIED unanimously.

MOTION 45: Scottish Variety Branch

This Annual Representative Conference recognises that the union has to adapt to the changing environment of the industries it works in. Part of that is the internal restructuring which places industry at its heart. However, there is a democratic deficit in that Variety Branch Secretaries are now only meeting once a year and it is seen as a sop in respect of what happens with other committees and industry professionals within the union. This Annual Representative Conference urges the Equity Council to permit Variety Branch Secretaries to meet at least twice in any year to discuss and resolve issues pertaining to that industry.

AMENDMENT: Thames Variety Branch

In lines 3, 4 and 5, delete: "However, there is a democratic deficit in that Variety Branch Secretaries are now only meeting once a year and it is seen as a sop in respect of what happens with other committees and industry professionals within the union." In lines 6 and 7, delete: "permit Variety Branch Secretaries to meet at least twice in any year to discuss and resolve issues pertaining to that industry", and insert: "consider increasing the number of Variety Branch Secretaries' meetings within the new structure of the Union."

The motion was proposed by Linda Rifkind and seconded by Eva Lorraine.

Michael Branwell spoke on behalf of the Council supporting the motion if amended. On a vote, the amendment was CARRIED.

The motion, as amended, was CARRIED unanimously.

## APPENDIX 2:

# COMMITTEE ELECTIONS

## EQUITY PRESIDENT, COUNCIL, THE APPEALS COMMITTEE AND STANDING ORDER COMMITTEE ELECTIONS 2014

### 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	37902
Supplementary ballot papers sent – new members	20
Supplementary ballot papers sent – duplicated	78
Supplementary ballot papers sent – change of address	61
Total eligible members to vote	37922
Total ballot papers received	4773

#### EQUITY PRESIDENT - 1 to be elected

Dave Eager	387	
Jean Rogers	1748	
Malcolm Sinclair	2411	ELECTED
Spoilt ballot papers	4	
Spoilt ballot papers no vote	223	

#### EQUITY COUNCIL GENERAL LIST - 12 to be elected

Chris Barltrop	728	
Peter Barnes	1012	
Ian Barritt	1331	ELECTED
Maureen Beattie	2416	ELECTED
Anthony Blakesley	357	
Laurence Bouvard	1243	
Henrietta Branwell	764	
Jo Cameron Brown	1651	ELECTED
Christine Bucci	549	
Charlotte Cornwell	2307	ELECTED
Jonathan Coy	1178	
Clifford Lee Evans	263	
Nick Fletcher	1789	ELECTED
Adam Flynn	722	
Steve Fortune	588	
Daniel Gott	471	
Graham Hamilton	1673	ELECTED

Pete Keal	329	
Joseph Kloska	1084	
Peter Kosta	818	
Renny Krupinski	500	
Amy Lame	1161	
Belinda Lang	2135	ELECTED
Pauline Moran	1169	
Hywel Morgan	1490	ELECTED
Ivanhoe Norona	400	
Daniel Page	609	
Joy Palmer	418	
Paper Wizard	218	
Peter Polycarpou	1147	
Simon Preece	776	
Frances Rifkin	474	
Jean Rogers	2770	ELECTED
Lynda Rooke	1402	ELECTED
Brodie Ross	1529	ELECTED
Dan Shelton	534	
Malcolm Sinclair	2673	Elected President
Chris Webb	435	
Fiona Whitelaw	935	
Tom Emlyn Williams	776	
Nicholas Woodeson	1658	ELECTED
Spoilt ballot papers	41	
Spoilt ballot papers no vote	118	

**CREATIVE TEAM - 2 to be elected**

The two Creative Team seats on the Equity Council cover four disciplines – Choreographers, Theatre Designers, Theatre Directors and Theatre Directors. The two candidates from two different disciplines with the highest number of votes will be elected.

Dan Ayling	Theatre Director	1784	ELECTED
David Cockayne	Theatre Designer	1117	
Max Lewendel	Theatre Director	823	
Paul Mead	Choreographer	1436	ELECTED
Doc O'Brien	Theatre Director	306	
Faynia Williams	Theatre Director	1539	
Spoilt ballot papers		8	
Spoilt ballot papers no vote		877	

**DANCE - 1 to be elected**

Natasha Gerson	1463	
Nicholas Keegan	2277	ELECTED
Spoilt ballot papers	6	
Spoilt ballot papers no vote	1027	

**MINORITY ETHNIC MEMBERS - 1 to be elected**

Sheri Desbaux	938	
Peggy-Ann Fraser	1634	ELECTED
Yasmine Maya	871	
Spoilt ballot papers	11	
Spoilt ballot papers no vote	1319	

**VARIETY, CIRCUS AND ENTERTAINERS - 4 to be elected**

Beano the Clown	1028	
Annie Bright	1480	ELECTED
Dave Eager	1413	ELECTED
Edward D'Arcy Hatton	887	
Mary Lane	1917	ELECTED
Eva Lorraine	1291	
Stephen McGuire	916	
Valerie Jean Mann	731	
Rhubarb the Clown	1568	ELECTED
Spoilt ballot papers	1	
Spoilt ballot papers no vote	1210	

**YOUNG MEMBERS - 1 to be elected**

Kezia Davis	1688	
Nicola Hawkins	1918	ELECTED
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1167	

**NORTHERN AREA - 1 to be elected**

David Corden	459	
Barry Evans	1718	ELECTED
Yvonne Joseph	880	
Spoilt ballot papers	3	
Spoilt ballot papers no vote	1713	

**SCOTLAND - 1 to be elected**

Isabella Jarrett	1505	ELECTED
Kate McCall	1308	
Spoilt ballot papers	0	
Spoilt ballot papers no vote	1960	

**SOUTH EAST AREA - 1 to be elected**

Michael Branwell	1227	
Claire Wyatt	2056	ELECTED
Spoilt ballot papers	1	
Spoilt ballot papers no vote	1489	

**SOUTH WEST - 1 to be elected**

Xander Black	2023	ELECTED
Nicky Diprose	943	
Spoilt ballot papers	1	
Spoilt ballot papers no vote	1806	

**WALES - 1 to be elected**

Roger Nott	863	
Julia Carson Sims	1820	ELECTED
Spoilt ballot papers	1	
Spoilt ballot papers no vote	2089	

**APPEALS COMMITTEE - 5 to be elected**

Joan Blackham	1661	ELECTED
Robin Browne	1037	
John Carnegie	965	
Chris Cotton	1119	
Lynn Farleigh	2027	ELECTED
Doreen Mantle	2064	ELECTED
Robert Mill	1105	
Graham Padden	1260	ELECTED
Jeremy Phillips	635	
Pab Roberts	1643	ELECTED
Terry Victor	1008	
Spoilt ballot papers	11	
Spoilt ballot papers no vote	1056	

## Uncontested elections:

The following members have been ELECTED UNOPPOSED

Members with Disabilities	Di Christian
Singers	Bryn Evans
Stage Management	Adam Burns
Midlands	Sally Treble
Northern Ireland	Louis Rolston



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**STANDING ORDERS COMMITTEE – 5 to be elected**

John Carnegie  
Chris Cotton  
Jeremy Phillips  
Pab Roberts  
Terry Victor

In accordance with Section 53 and Equity Rules, 'Nothing in this Chapter shall be taken to require a ballot to be held at an uncontested election'. The number of members nominated in the Constituencies as listed above did not exceed the number to be elected, and a ballot for these positions was therefore not required. Where the number of nominations did exceed the number to be elected in a constituency, an election was held.

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

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

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

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

Equity appointed TU Ink Ltd as an Independent Person under Section 51A of the Act for the purposes of the distribution of ballot papers to members. I am satisfied with the performance of TU Ink Ltd.

Yours sincerely

Anne Hock  
Managing Director

9<sup>th</sup> July 2014

## APPENDIX 3:

**VARIETY BRANCH OFFICIALS**

Birmingham Chairman:	Conk the Clown 193 Shard End Crescent Shard End Birmingham B34 7RE	Secretary:	Mandelea 3 Ashdale Thringstone Coalville LE67 8LW Tel: 01530 223893	Salford Greater Manchester M7 4UB	Salford Great Manchester M7 4UB Tel: 0161 792 2035		
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	Merseyside Chairman:	Norah Button 146 North Sudley Road Liverpool L17 6BT	Secretary:	Les O'Neill 20 Greenfield Drive Huyton With Roby Liverpool L36 0SZ Tel: 0151 480 8056
Coventry & Leicester Chairman:	Vacant	Secretary:	Sheila Payne 151 Canley Road Westwood Gardens Coventry CV5 6AS Tel: 02476 717424	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
East Anglia Chairman:	Tony Dennes 126 Bull Close Road Norwich Norfolk NR18 0SP	Secretary:	Peachy Mead "Cavendish House" 10B Mill Hill Road Norwich Norfolk NR2 3DP Tel: 01603 624981	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
East Midlands Chairman:	Bernie Kayla 11 Lillingstone Close Markfield Leics LE67 9WS	Secretary:	Alan Jefferies 44 Valmont Road Bramcote Nottingham NG9 3JB Tel: 01159 397 536	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
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	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
Manchester & District Chairman:	Jeremy Phillips 10 Bradshaw Street Higher Broughton	Secretary:	Yvonne Joseph 10 Bradshaw Street Higher Broughton	South Wales Chairman:	Noel West 91 Eaton Road Brynhafryd Swansea SA5 9JH	Secretary:	Shellie Dawn 3 Cefndon Terrace Hirwaun Nr Aberdare CF44 9TE Tel: 01685 812779



## South Yorkshire

Chairman: Anthony Blakesley  
15 Common Lane  
Aukley  
Nr Doncaster  
South Yorkshire  
DN9 3HU

Secretary: Joy Palmer  
13 Harborough Drive  
Manor Park Estate  
Sheffield  
S2 1RJ  
Tel: 0114 264 4833

## Thames

Chairman: Rhubarb the Clown  
72 Hillside Road  
London  
N15 6NB

Secretary: Deborah Charnley  
13 Stockfield Road  
London  
SW16 2LU  
Tel: 07760 105831

## Wessex

Chairman: Vacant

Secretary: Vacant

## West of England

Chairman: Mary Lane  
21 Darnley Avenue  
Bristol  
BS7 0BS

Secretary: Mary Lane  
21 Darnley Avenue  
Bristol  
BS7 0BS  
0117 373 0614

## APPENDIX 4:

# VARIETY, CIRCUS AND ENTERTAINERS COMMITTEE

## Members of the Committee:

Elected Members from July 2013 for two years:-

Chris Barltrop  
Beano the Clown  
Nicholas Brand  
John Brennan  
Lorraine Brooker-Mays  
Chris Cotton  
Tony Dennes  
Yvonne Joseph  
Peachy Mead  
Jeremy Phillips (Vice Chair)  
Sally Treble (Chair)

## Variety, Circus and Entertainment Councillors (July 2014 - 2016)

Annie Bright  
Dave Eager  
Mary Lane  
Rhubarb the Clown

## Variety, Light Entertainment and Circus Councillors (July 2012 – 2014)

(in addition to the above)  
Brenda Marsh (until July 2014)  
Tina May (until July 2014)

Elected by the Executive Committee of the VAF  
Tommy Wallis

## APPENDIX 5:

**MEMBERS OF STAFF****GENERAL SECRETARY'S DEPARTMENT****General Secretary**

PA to General Secretary

Hod, Policy Development Officer &amp; Assistant to General Secretary

Head of Finance

Finance Officer

IT Manager

Reception &amp; Administration Assistant

Administration Assistant (Postroom)

Office Assistant, General Secretary's Department

**Christine Payne**

Natalie Barker

Louise McMullan

Duncan Smith

Richard Mason

Matthew Foster

Panna Vora

Moreno Ferrari

Laura Moriarty

**COMMUNICATION & MEMBERSHIP SUPPORT****Assistant General Secretary (Communications & Membership Support)**

Campaign, Publications &amp; Press Officer

Marketing, Events &amp; Training for Members Officer

Tax &amp; Welfare Rights Officer

Welfare Rights Organiser

Legal Claims Referral Officer

Membership Relations &amp; Head of Department

Equalities and Recruitment &amp; Retention Organiser

Assistant Organiser, Membership Relations

Job Information Officer

Membership Records Officer

Membership Records Officer

Membership Records Support

Membership Records Support

Membership Records Support

**ASSISTANT GENERAL SECRETARY, INDUSTRIAL & ORGANISING****LIVE PERFORMANCE DEPARTMENT**

HoD

PA to HoD

West End Organiser

London Area &amp; Commercial Tours Theatre Organiser

Variety Organiser

Industrial Organiser Low &amp; No Pay

Recruitment Organiser - London based

Organising Assistant - Live Theatre and Variety rates

Organising Assistant - Theatre and Variety rates

**Martin Brown**

Phil Pemberton

Louise Grainger

Alan Lean

Emma Cotton

Martin Kenny

Matt Hood

Kristin Hamada

Charlotte Bence

Tracey Stuart

Linda Elves

Pauline Yip

Cheryl Philbert

Glenda Burgess

Brenda Toussaint

Stephen Spence

Hilary Hadley

Beth Haines Doran

Virginia Wilde

Paul Fleming

Michael Day

Emmanuel de Lange

Steve Rice

Shannon Burns

Kevin Livgren

South East Organiser

John Ainslie

**RECORDED MEDIA DEPARTMENT**

HoD

John Barclay

BBC television agreement/TV WP/presenters/walk-on &amp; supporting artists committee

Ian Bayes

ITV Organiser/TV WP/BBC Audio Agreement/BBC Singers/Audio Cmt/Audio books WP

Cathy Sweet

TV commercials Organiser

Tim Gale

Royalties &amp; Residuals Manager

Nick Craske

Organising Assistant (BBC, PACT TV, ITV and Audio)

Alex Moreau

Films Organiser and Contract Enforcement Officer

Laura Messenger

Organising Assistant

Christine Blake

Recruitment &amp; Retention Organiser

Steven Littlewood

Organising Assistant

John Sailing

**CARDIFF OFFICE**

National &amp; Regional Organiser - Wales &amp; South West

Simon Curtis

Recruitment and Retention Organiser

Wayne Bebb

Organising Assistant

Mair James

**GLASGOW OFFICE**

National Organiser - Scotland &amp; Northern Ireland

Lorne Boswell

National Organiser - Scotland &amp; 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 OFFICE**

Midlands Organiser

Tim Johnson

## APPENDIX 6:

**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, Harrow 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

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**SOUTH AND SOUTH EAST LONDON**

Covering: Lambeth, Southwark, Lewisham, Greenwich, Croydon, Bromley and Bexley.

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Incorporating the Variety Artistes' Federation  
President: MALCOLM SINCLAIR  
Vice Presidents: IAN BARRITT and CHARLOTTE CORNWELL  
Honorary Treasurer: BRYN EVANS  
General Secretary: CHRISTINE PAYNE

### **Council 2014-2016 (elected 2014)**

#### **General**

Ian Barritt  
Maureen Beattie  
Jo Cameron Brown  
Charlotte Cornwell  
Nick Fletcher  
Graham Hamilton  
Belinda Lang  
Hywel Morgan  
Jean Rogers  
Lynda Rooke  
Brodie Ross  
Nicholas Woodeson

#### **Creative Team**

Dan Ayling  
Paul Mead

#### **Dance**

Nicholas Keegan

#### **Members with Disabilities**

Di Christian

#### **Minority Ethnic Artists**

Peggy-Ann Fraser

#### **Singers**

Bryn Evans

#### **Stage Managers**

Adam Burns

#### **Variety, Light Entertainment & Circus**

Annie Bright  
Dave Eager  
Mary Lane  
Rhubarb the Clown

#### **Young Members**

Nicola Hawkins

#### **Midlands Area**

Sally Treble

#### **Northern Area**

Barry Evans

#### **Northern Ireland**

Louis Rolston

#### **Scotland**

Isabella Jarrett

#### **South East Area**

Claire Wyatt

#### **South West Area**

Xander Black

#### **Wales**

Julia Carson Sims

### **Head Office:**

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**North West:** Express Networks, 1 George Leigh Street, Manchester M4 5DL. Tel: 0161 244 5995

**North East** (closed and transferred to North West office in November 2014):

The Workstation, 15 Paternoster Row, Sheffield S1 2BX. Tel: 0114 275 9746

**Midlands:** Office 1, Steeple House, Coventry, CV1 3BY. Tel: 02476 553612

**Scotland & Northern Ireland:** 114 Union Street, Glasgow G1 3QQ. Tel: 0141 248 2472

**Wales & South West:** Transport House, 1 Cathedral Road, Cardiff CF1 9SD. Tel: 029 2039 7971